# MIC MASTER ROOM™

Master-Rooms are a series of completely self-contained, compact reverberation chambers which synthesize the natural sound characteristics of acoustically balanced rooms, concert halls and auditoriums. The different models complement one another in performance and provide a previously unknown degree of freedom in the choice of reverberation effect.

As in a natural enclosure, Master-Rooms contain a built-in time delay between the input (direct) signal and the resulting first 'echo' of the output signal. The length of delay is different for each model in the series and is proportional to the size of the room being synthesized.

The reverberant field created by a Master-Room consists of natural-type first order echos followed by a randomly patterned increase in diffusion as amplitude of the signal decays. Diffusion density as a function of time is thus developed in the same manner as that which occurs acoustically in an actual room. Decay time for each model is fixed in natural proportion to the size of the room being synthesized.

Master-Rooms feature monaural drive and perspective stereo outputs. Each of the chamber's two outputs is slightly different than the other with respect to delay and decay of the output signal. A true stereo effect is thereby developed which cannot be achieved using only purely independent stereo channels.

Propagation delay and reverberation patterns are the only performance differences between various models in the Master-Room series. The MR-II provides a relatively tight sound which is particularly suitable on speech, small combo music, or similar applications.

The MR-III chamber has the characteristics of a larger room and is well suited for general recording studio application as well as for broadcasting. The MR-IV unit provides an auditorium type sound that is especially suitable for use with choral groups, string instruments, or for special effects.

Master-Room frequency response is deliberately rolled off at 6 dB/octave on the low end to provide the most pleasant effect. Extended low end response can be furnished on special order. High end response can be adjusted by means of the Brilliance control on the front panel of the chamber.

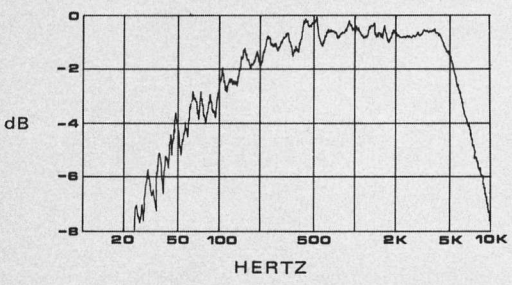
Master-Rooms are normally furnished for use with an input level of +4 dBm, but may be readily supplied (or changed in the field) for input levels from -15 to +6 dBm. The balanced line option may be supplied as a 5K ohm bridging input if required.

## SPECIFICATIONS

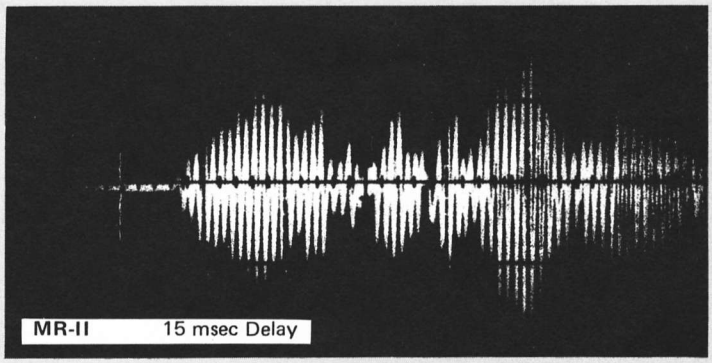
| | |
|---|---|
| **Input Impedance** | |
| Standard (Unbalanced) | 10K Ohms |
| Option A (Balanced) | 600 Ohms |
| Option B (Balanced) | 5 K Ohms |
| **Output Impedance** | |
| Standard (Unbalanced) | 150 Ohms |
| Option A or B | 600 Ohms |
| **Imput Level (0 VU)** | |
| Standard | +4 dBm |
| Options | -15 to +6 dBm |
| **Output Level (0 VU)** | +4 dBm |
| **Saturation Level (Peak)** | +18 dBm |
| **Noise** | -66 dB |
| **Acoustic Susceptibility** | |
| (for an output 6 dB above noise) | 110 dB SPL |
| **Base Dimensions** | 5 x 9 in. (127 x 229 mm) |
| **Connectors** | |
| Signal | XLR Type |
| Power Mains | Int. Std. Cable |
| **Power** | 115/230 V, 50-60 Hz, 6 VA |

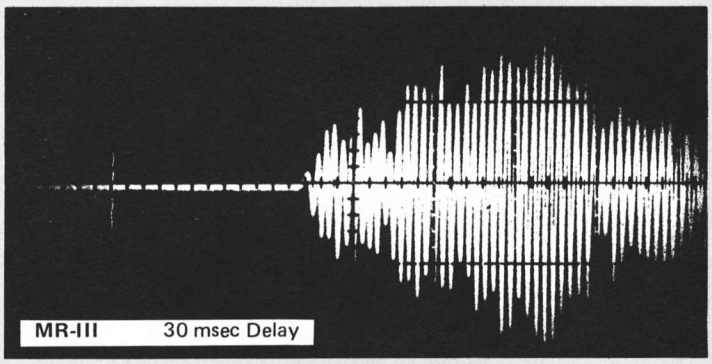
| MODEL | MR-II | MR-III | MR-IV | |
|---|---|---|---|---|
| **Equivalent Room Volume** | 4 | 200 | (750) | $KFt^3$ |
| | (113) | (560) | (200) | $m^3$ |
| **Decay Time (nominal)** | 3 | 5 | 7 | sec |
| **Height** | 38 | 47 | 57 | in. |
| | (965) | (1194) | (1448) | mm |
| **Weight** | 22 | 25 | 29 | lb. |
| | (9.98) | (11.34) | (13.15) | kg |

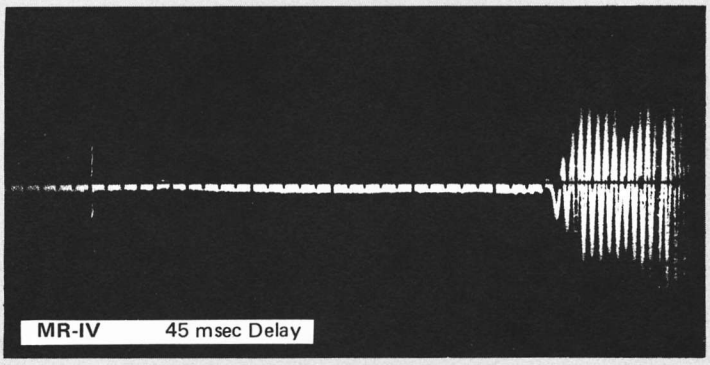
Specifications subject to change without notice




**Frequency Response**
Random noise input, narrow-band analyzed
6 dB/octave bass roll-off




Oscillographs of Master-Room's built-in 'natural' delay between input and resulting output signal. Nominal delay time is shown for each model.