



R84 Series Studio Ribbon Microphones

- Single-diaphragm with well-controlled, native figure-8 polar pattern
- Wide-band response from 20 Hz to 20 kHz
- High null-axis rejection and gain before feedback
- High SPL capability, 165 dB + above 1 kHz
- Effortless lows and smooth natural highs
- Fast, accurate transient reproduction
- Low self noise
- Excellent off-axis frequency response

The Big Ribbon™ sound in a smaller package

The R84 is different from other microphones. One listen and the R84 will stand out with its big, clean sound, quick natural transients, articulate midrange, and effortless bass. The R84 is ideal as a spot mic, but with its reduced bass proximity effect and extended high end compared to the R44, the R84 has a broad range of applications.

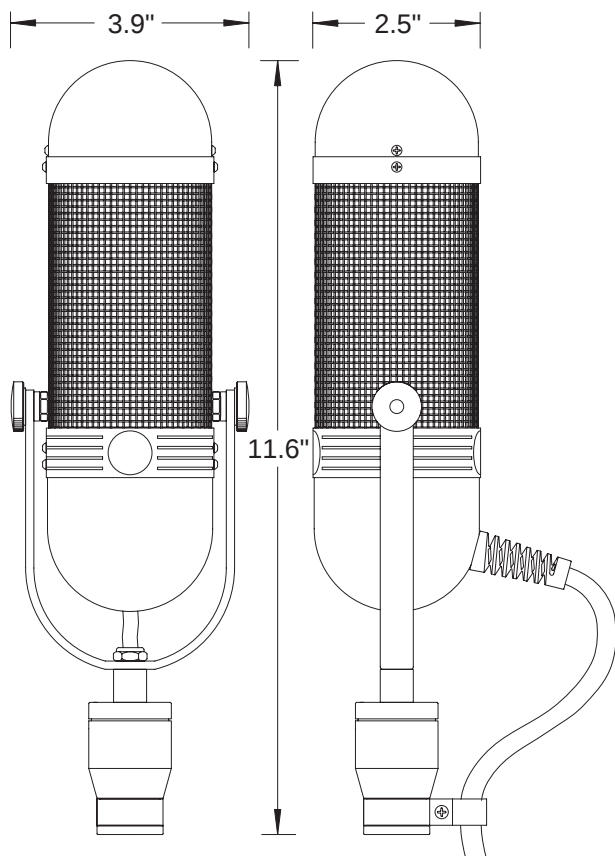
The R84 is an excellent digital recording tool, as digital processing has different limitations than analog. The digital recording process is more exacting. It's capable of preserving razor sharp details for generations. So it makes sense to use microphones that fit well into the final mix. Thus studio ribbon mics with their smooth, natural, and easy-to-EQ sound have enjoyed a rebirth as digital recording has blossomed.

Over 30 years of servicing ribbon mics taught us what users like, and they like the big sound of the RCA 44. Preserving and reintroducing that sound became an AEA mission. The R44, robust, heavy, and expensive to manufacture, is now in daily use worldwide. But that's just the beginning of the story.

Could we preserve and update this Big Ribbon™ sound in a more affordable package? Using new technologies, how much could we simplify? The R84 uses the same big ribbon as the 44, is 5 pounds lighter, and less bulky. Designed for accent and solo work, its bass proximity effect is less pronounced and the upper 10 to 20 kHz octave is stronger than the R44. Output sensitivity is good, being +2 dB to a Shure SM57. The R84 is now a standard in large and small studios around the world.

Why does the R84 sound so different when compared to a condenser microphone?

Classic condenser diaphragms are radially stretched. They typically have sharp, narrow resonances in the 8 to 12 kHz range, the sound quality we refer to as "tizz." The R84 and 44 use a long rectangular diaphragm that is clamped at the ends and tensioned lightly with a fundamental resonance below 20 Hz. Less than 80 millionths of an inch thick, this ultra low mass transducer has an excellent transient response with few resonances. It's one of the most sensitive and accurate transducers possible. Many have commented that the R84 records what your ear hears in the studio. Extreme high frequency headroom and low distortion allows close micing with an R84 without it sounding brittle. Additionally the smooth, nonresonant high end provides engineers considerable EQ flexibility. Try it, you'll enjoy it.



Weight: 3 pounds in storage case with cable
Length: 11.6", Width: 3.9", Depth: 2.5"

Specifications:

Operating Principle: Velocity microphone

- Frequency Response: 20 Hz to 20 kHz
- Maximum SPL: 165 + dB SPL above 1 kHz for 1% third harmonic
- Output Sensitivity: -52 dBv/Pa
- Output Impedance: 270 Ω nominal
- Recommended Load: 1.2 k Ω or greater
- Powering: Not required or recommended
- Polarity: Pin 2 high for positive pressure on front of microphone.
- Connector: XLR-3M wired to a 3 m captive cable

Off Axis Response:

- Polar Pattern: Native bi-directional pattern
- Horizontal: Level changes with angle, frequency response is consistent, -35 dB null at 90° / 270°
- Vertical: Level changes with angle, reduced HF response above and below 0° / 180° axis, -35 dB null at 90° / 270°

Transducer element

- Ribbon Thickness: 1.8 μ (0.0000018 m) of pure aluminum
- Ribbon Width: 4.7 mm
- Ribbon Length: 59.7 mm

Accessories:

- Included: Custom storage / shipping case, manual
- Optional: Any length cable, inquire for price and delivery.
- Custom laser engraving with your art or logo

Limited Warranty:

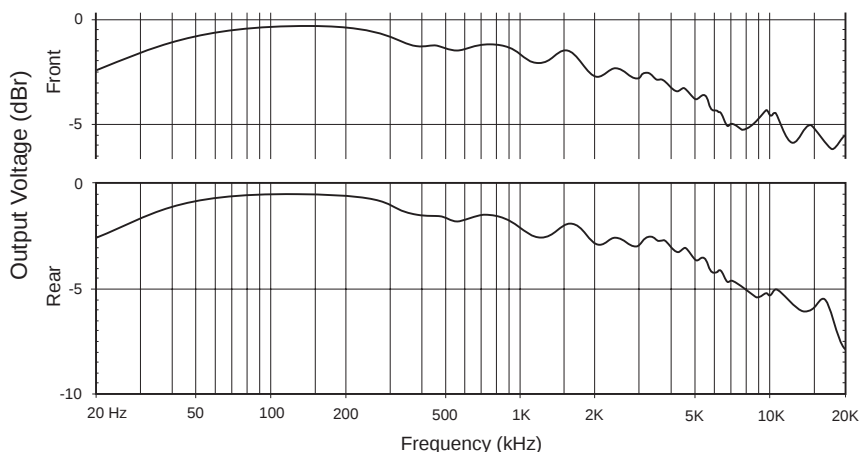
- One year parts and labor, shipping not included.

Options

- DJV Designed for close vocal work and includes greater internal shielding against plosives.
- TW Non-reflective exterior
- M Hand Tuning to stereo match a pair
- U Custom graphics laser engraved on the trim band

For more information contact:

AEA R84 Frequency Response



Other AEA recording tools:

R44 "The Original" Studio Ribbon Microphone
 R88 Stereo Ribbon Microphone
 R92 Close-Up Ribbon Microphone
 TRP: The Ribbon Pre – ultra high gain two-channel preamp
 Stereo Microphone Positioners
 Collapsible "Flight-Weight" Tall Stands for on-location
 Heavy-duty Microphone Stands and Booms
 Decca Trees and Surround Microphone Arrays
The New Stereo Soundbook, Third Edition.
 Useful information, no math required. www.stereosoundbook.com

