

RØDE Classic II

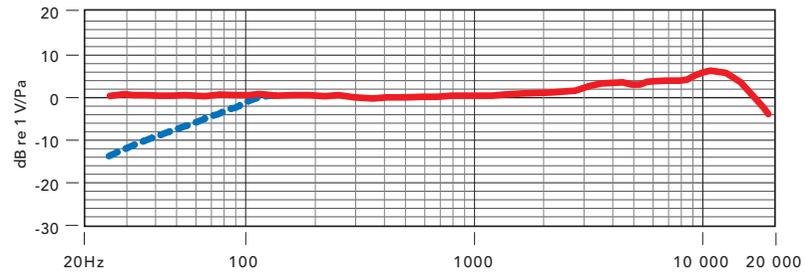
———— User Manual ————

Specifications

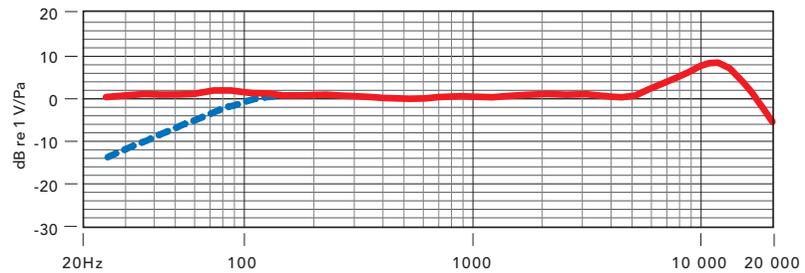
Acoustic Principle:	Pressure gradient	Dynamic Range:	>113 dB SPL (A - weighted per IEC651)
Directional Pattern:	Switchable Omnidirectional/ Cardioid / Figure-8 in nine steps (see graph)	Maximum SPL:	131dB SPL (@ 1kHz, 1% THD into 1K Ω)
Frequency Range:	20 Hz-20 kHz (see graph)	Signal/Noise:	> 76dB SPL (A - weighted per IEC651)
Output Impedence:	200 Ω	Power Requirement:	Dedicated Power Supply (110 ~ 120V/220 ~ 240V, 50/60 Hz)
Sensitivity:	-37dB re 1V/Pa (14mV @ 94dB SPL) +/-2dB	Net Weight:	1440gm
Equivalent Noise:	<18 SPL (A - weighted per IEC651)	Packed Weight:	9kg
Maximum Output:	+2dBu (@ 1kHz, 1% THD into 1K Ω)		

Specifications - Frequency Response

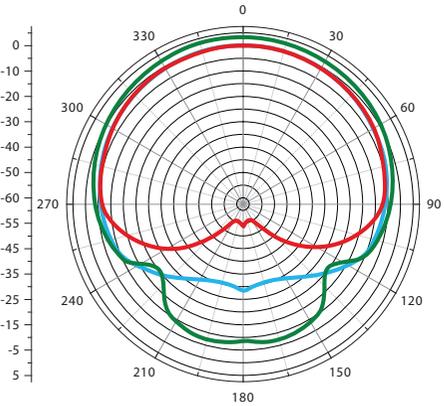
Cardioid



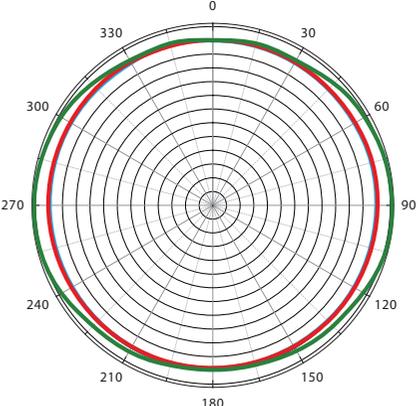
Omnidirectional



Specifications - Polar Patterns



Cardioid



Omnidirectional

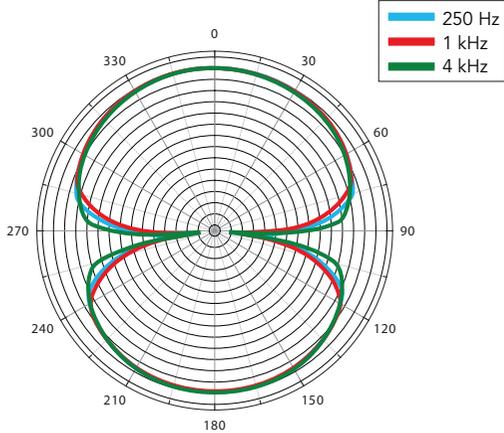


Figure-8



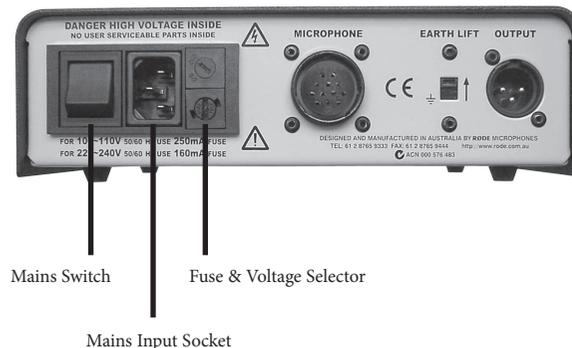
Using Your Classic II

Before Using Your Microphone

Ensure that your Classic II has been set to the correct voltage, as used in your country. The Classic II can be used with mains supply voltages of between either 100-120V 50/60Hz or 220-240V 50/60Hz.

- To select for 100-120V use, set the voltage selector to 120V and use a 250mA slow blow fuse.
- To select for 220-240V use, set the voltage selector to 240V and use a 160mA slow blow fuse.

The back panel of the Classic II power supply has a microphone output socket, a ground (earth) lift, a microphone input socket, a voltage selector, and a mains power socket which also incorporates a fuse.



Connecting Your Microphone

Having ensured that the power supply is set to the correct voltage you can begin to connect the Classic II to the power supply. Do not connect the power to the mains or switch on the microphone before connecting it to the power supply.

- Connect the male multicore plug of the Classic II cable to the input socket on the rear of the power supply. The white dot on the cable indicates the top side, to be facing upwards.
- Place the Classic II into the shock mount, ensuring it is firmly connected to a microphone stand capable of supporting the microphone's weight.
- Connect the female multicore plug of the Classic II cable to the microphone. The white dot on the cable should align with the front of the microphone, indicated by its gold dot. Ensure that both plugs are correctly aligned and pushed firmly into their respective sockets. By screwing the threaded locking nut of the cable to the base of the microphone, the Classic II should now be seated firmly in the mount.

Using Your Classic II

- Now connect an XLR microphone cable to the output socket on the rear of the power supply, taking that output to your mixer/pre-amplifier. We suggest the use of a high quality cable, preferably with gold plated contacts. Use as short a cable as possible, as long cables can adversely affect sound quality.
- Now you can connect the power supply to the mains supply and begin using the Classic II microphone.

It is recommended to allow several minutes to allow the microphone to stabilise. This will also extend the life of the microphone valve.

If an earth loop is present (a mains frequency hum) there is a ground lift switch on the rear panel of the power supply, which should be raised to the 'lift' position. This earth loop can appear when two devices which are both earthed are connected together.

Setting the High-Pass Filter

The High-Pass Filter setting can be used to reduce the microphone's sensitivity to low frequency sounds, and is useful when you wish to avoid additional noise and vibration from outside traffic, air conditioning and machinery, foot tapping etc.

The left hand dial on the front of the power supply can be used to set the High-Pass Filter.

Setting the PAD

The PAD setting can be used to attenuate the output level of the microphone so that it does not exceed the maximum input level of your recording device. This is useful when recording high SPL sources such as guitar amplifiers or percussion.

The right hand dial on the front of the Classic II power supply can be used to set the PAD at 0 (Off), -10dB or -20dB.

Using Your Classic II

Setting the Polar Pattern

Your Classic II can be adjusted to any of nine polar patterns from omni, through cardioid to figure of eight. This flexibility allows recording of most instruments and voices with absolute control.

Select the preferred polar pattern. This is done with the middle dial on the front of the Classic II Power Supply.

- When the cardioid position is selected, the microphone picks up sound from in front of the microphone, and rejects sound from the rear. This is the most commonly used pattern for recording vocals.
- When in the omni position (fully anti-clockwise), the microphone picks up sound from all around the microphone and there is no proximity effect as found in cardioid mode. (Proximity Effect is an increase in lower frequencies when the sound source is 'close' to the microphone). The omni pattern is commonly used for room (ambient) miking or to record a more natural sound when close miking instruments.
- When in the Figure-8 position (fully clockwise), the microphone picks up sound from in front and behind, and rejects sound from the other two sides. This pattern is commonly used for interviews (Two people with the microphone between them) or in conjunction with a cardioid microphone to use the MS (mid-side) stereo recording technique.

The gold dot on the face of the Classic II indicates the front of the microphone, and the pick-up area of the cardioid pattern. Please be sure to have the side with the dot facing the sound source you wish to record.

Using a “Pop Filter”

We strongly recommend the use of a pop filter or pop shield for all vocal recording. These aid in minimising plosive sounds (hard ‘P’, ‘B’, ‘T’ and ‘K’ sounds) that produce a sudden jet of air which can cause the capsule to overload and produce a ‘popping’ sound.

Any moisture on the microphone capsule can cause problems for condenser microphones, however the use of a pop filter will reduce the risk of this occurring.

Placement of the microphone and pop shield relative to the vocalist may be varied on several factors including room acoustics, the vocal performance, and whether the vocalist has a high or deep voice.

Caring For Your Classic II

Storing Your Microphone

After use the Classic II should be removed from its mount, wiped with the supplied cloth and placed in its protective case.

Be sure to place the moisture-absorbent crystals (supplied) at the head of the microphone, so as to absorb any moisture present.

Eventually this pack of crystals will need to be dried. This is indicated by the crystals turning pink in colour. They can easily be re-used by placing them in an oven at 100 - 150 degrees Celsius for approximately ten minutes. The crystals will operate effectively again once they have turned blue.

If leaving the microphone mounted when not in use, be sure to cover it with the supplied dust cover to prevent any foreign materials from coming in to contact with the capsule.

Your Microphone Warranty

The RØDE Classic II microphone is warranted for twelve months from date of purchase, however this can be extended to a lifetime warranty by registering your purchase online. **To register for the lifetime warranty and receive your personalised titanium warranty card, please visit www.rodemic.com/classic.**

The warranty covers parts and labour that may be required to repair the microphone, excluding the valve, during the warranty period. The warranty excludes defects caused by normal wear and tear, modification, shipping damage, or failure to use the microphone as per the instruction guide.

If you experience any problem, or have any questions regarding your microphone, first contact the dealer who sold it to you. If the microphone requires a factory authorised service, return will be organised by that dealer.

We have an extensive distributor/dealer network, but if you have difficulty getting the advice or assistance you require, do not hesitate to contact us via www.rodemic.com.

RØDE[®]
MICROPHONES



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