

ELECTRIC & MUSICAL INDUSTRIES LTD.
RECORDS & INTERNATIONAL DIVISION.
Record Engineering Development Dept.

Ref. REDD.M47.

Line Amplifier Type REDD.47.

Purpose.

This unit is intended as a line voltage amplifier of small dimensions, for use between control networks in a sound mixing and control console. To allow for use under various conditions, a compromise has had to be made between high bridging input impedance, noise level, and frequency response. Three alternative values of effective gain are available, and the unit is capable of an output of 0 dBm under matched conditions, or +6 dBm with low output impedance, into a load of 200 ohms resistive, or it will give an output of 1 volt r.m.s. into open circuit. At these levels, harmonic distortion is very low. The output can be increased to about +14 dBm on overload peaks before severe audible distortion becomes apparent.

Description.

The amplifier consists of two valve stages, resistance capacitance coupled with two loops of negative feedback.

Input Circuit.

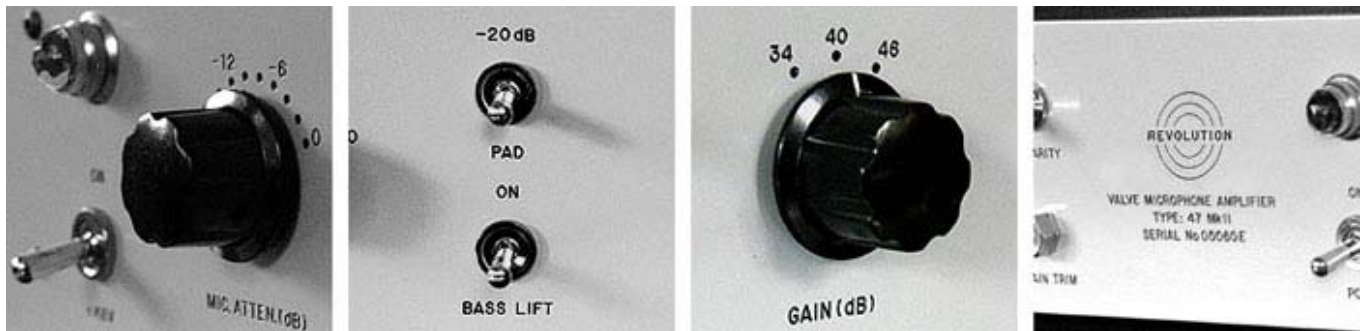
The input transformer is designed to have the highest possible step-up ratio attainable in the space available, with very generous hum screening. Increase of ratio by reducing primary turns results in too low a primary inductance, with increase in iron distortion. If the secondary turns are increased, leakage inductance and secondary self-capacitance both increase, and resonate too low in the frequency spectrum, leading to loading effects on the line at high frequencies. Such resonance effect is in fact present, and is damped by the resistor R1, the loading effect of this resistor being removed at low frequencies by condenser C13.

First Stage.

The first stage consists of an EF.86 pentode operated under conventional conditions. The cathode is not decoupled directly to earth, but to a resistance across which the overall negative feedback voltage is developed. This resistance R5 is kept to the low value of 120 ohms, so that the effect of hum voltages induced in the cathode from the heater is negligible.

The input terminals are connected through the socket S2 and plug P2 as two crossed pairs. Any a.c. magnetic field linking with this input plug induces opposing voltages in the two loops, and considerably reduces hum pick-up at this point.

We are not accepting orders for the R.47 MkII at this time



Revolution Recording Equipment R.47 MkII

The Classic British Vacuum-Tube Microphone Amplifier

The Revolution Recording Equipment Microphone Amplifier Type: R.47 is a single channel microphone and line valve amplifier based on a true classic. The Class A circuitry utilizes a pentode to triode configuration that provides up to 46dB of effective gain between an incoming signal and the balanced line level output.

While derived from a vintage design, many refinements have been employed which take advantage of contemporary electronic technology. The signal-to-noise ratio is extremely good, and the equivalent hum and noise can be taken as equal to or better than -130 dBu referred to the input when the amplifier is set for maximum gain. The unit is capable of an output level of +23 dBu on overload peaks before severe audible distortion becomes apparent.

The vacuum-tube circuitry adds warmth and colour to the bass and the low-mid range of the frequency spectrum, resulting in a distinct richness to vocals, drums and bass. The frequency response is relatively flat through the upper end of the audio spectrum, with a wonderfully ethereal and open high end not typically associated with valve designs. The amplifier circuitry has a very fast response that captures every delicate dynamic nuance of vocals and instrument transients. What truly distinguishes the R.47 is the way signals acquire a clarity and presence that floats them to the front of the mix, this characteristic is consistent through a wide range of sources, from inexpensive dynamic microphones to classic valve types.

John Hinson, acclaimed for his achievements with Universal Audio, is the engineer behind the Revolution equipment design and development. For this very special endeavor, John embraced two important principles in his design philosophy: *simplicity and uncompromising standards*. The signal path requires only the essentials, especially for the active amplification circuitry. The audio signal path uses only the highest quality commercial components, and custom transformers that meet rigorous standards. The painted steel chassis and engraved front panel complement the sturdy selectors and switches, and the solid construction is built to service studios for decades to come.

Partial List Of Users

- Abbey Road Studios
- Brian Kehew (Recording The Beatles)
- East West Studios (Formerly Cello)
- Billy Corgan (Smashing Pumpkins)
- Marc Streitenfeld (Film Composer)
- Steve Kempster (Film Score Engineer/Mixer)

Features

- Hand assembled using only the finest components (Hovland, Caddock, Mills)
- Selected New Old Stock (NOS) vacuum tubes
- Custom made gold plated switches (ELMA)
- Massive, custom-wound input and output transformers
- Fully regulated, over-designed H.T. & L.T. power supplies
- Switched gain and attenuator controls for repeatability
- Cardas and Kimber chassis wiring
- No silk-screen! - front panels are engraved and painted
- Thick, welded steel chassis for extreme durability

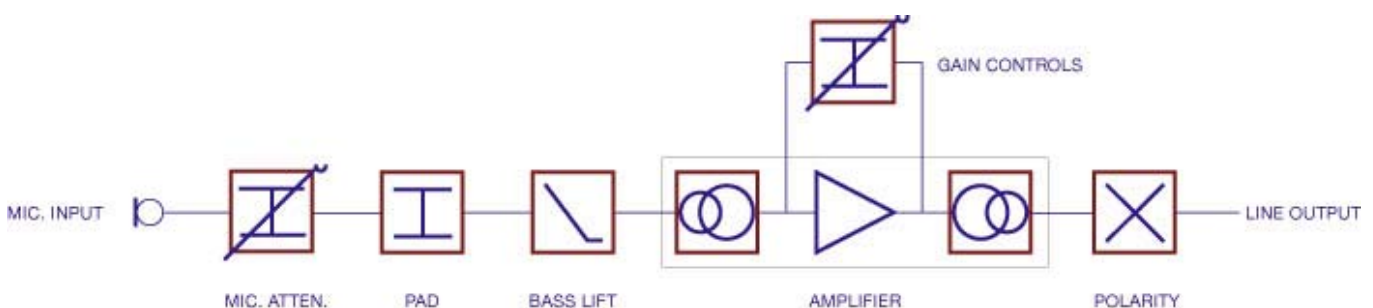
Specifications

- Source Impedance: 200ohms
- Input Loading Impedance: 2K ohms (attenuator off)
- Maximum Input Level @ 20 Hz: +7dBu (attenuator & pad off)
- Minimum Gain: -4dB
- Maximum Gain: +46dB
- Frequency Response: +/- 0.25dB 20Hz to 20kHz (high end -3dB point @ 48 kHz)
- Signal to Noise Ratio: 80dB
- Equivalent Input Noise: -130dB
- Internal Output Impedance: 50 ohms
- Suggested Minimum Load: 450 ohms
- Maximum Output Level: +23 dBu
- Power Requirements: 120 or 240 VAC, 50/60 Hz
- Dimensions: 19" W, 3.5" H, 7" D
- Weight: 19lbs

Details

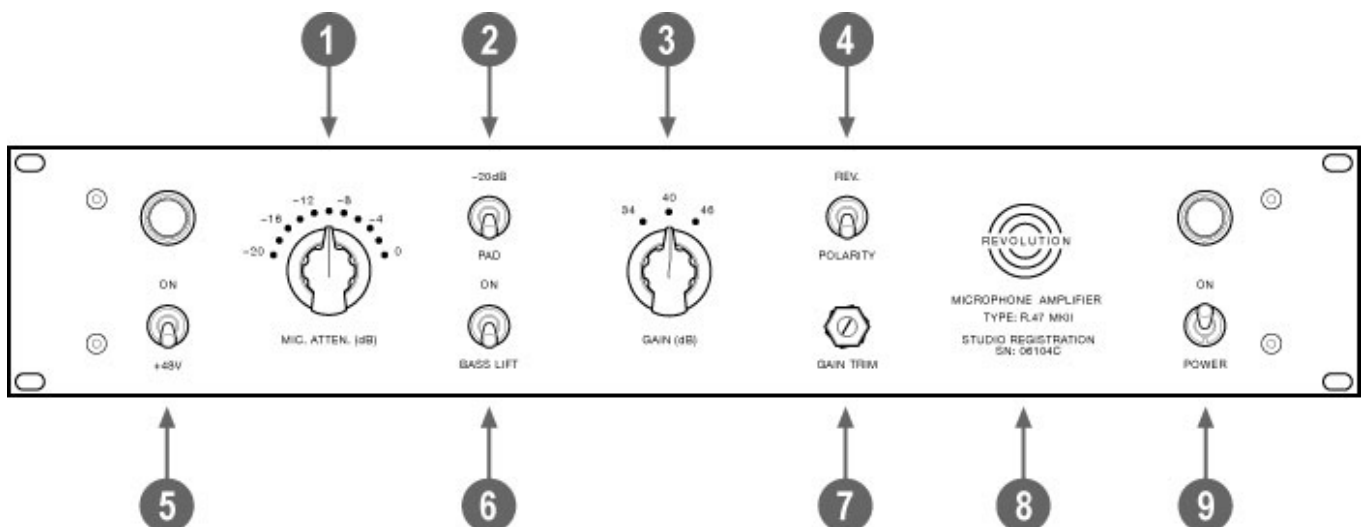
- Standard Single Channel R.47 MSRP: \$3000.00 USD
- Custom Matched R.47 Units: Please Inquire
- The R.47 Microphone Amplifier is available only by special order at this time
- Delivery Time: Please Inquire

R.47 SIGNAL DIAGRAM



MIC. INPUT	Balanced Microphone Input. Pin 2 [+] with switchable Phantom Power. 200 ohm Impedance.
MIC. ATTEN.	Eleven Position Input Attenuator Network (Pad) with a range from -20dB to 0dB in 2dB increments. The Microphone Attenuator is a Pad network that will change the impedance of the input load. Subsequently, the increased impedance will change the character of the microphone response changing the colour of the signal.
-10dB PAD	On/Off Switch for fixed 10 dB input pad.
BASS LIFT	A unique passive filter circuit to compensate for a loss in low frequencies when using microphones with a figure-of-eight pick-up pattern.
AMPLIFIER	The amplifier consists of two valve stages, resistance-capacitance coupled with two loops of negative feedback. In the block diagram, the input and output transformers are nested in the amplifier section.
GAIN CONTROLS	Four Position Rotary Selector to control amplifier gain (frequency compensated) fixed at 34dB, 40dB, and 46dB. The optimal setting for the Gain control is 40dB. Not only does this conform to the original specifications, but it has the best colour for general purposes from vocal to instrument recording.
POLARITY	The Polarity reverse switch reverses the output phase from Pin 2 [+] to Pin 3 [+]
OUTPUT	Floating Balanced Line Level output. Pin 2 [+]

R.47 CONTROLS



- 1. MIC. ATTEN. (dB)** Eleven Position Input Attenuator Network (Pad) with a range from -20dB to 0dB in 2dB increments.
- 2. -10dB PAD** On/Off Switch for fixed 10 dB input pad.
- 3. GAIN** Four Position Rotary Selector to control amplifier gain (frequency compensated) fixed at 34dB, 40dB, and 46dB.
- 4. POLARITY** On/Off Switch for polarity (phase) reversal of the output signal.
- 5. +48V** On/Off Switch for supplying phantom power (48V) to non-valve condenser microphones.
- 6. BASS LIFT** On/Off Switch for a unique passive filter circuit to compensate for a loss in low frequencies when using microphones with a figure of 8 pick-up pattern.
- 7. GAIN TRIM** Locked fine gain adjustment control for balancing gains of matched pairs of R.47 amplifiers. The range of adjustment depends on the setting of the main gain control (# 3 above) but is approx. +/- 1 dB.

05/03/2009

Revolution Recording Equipment R.4...

**8. STUDIO
REGISTRATION**

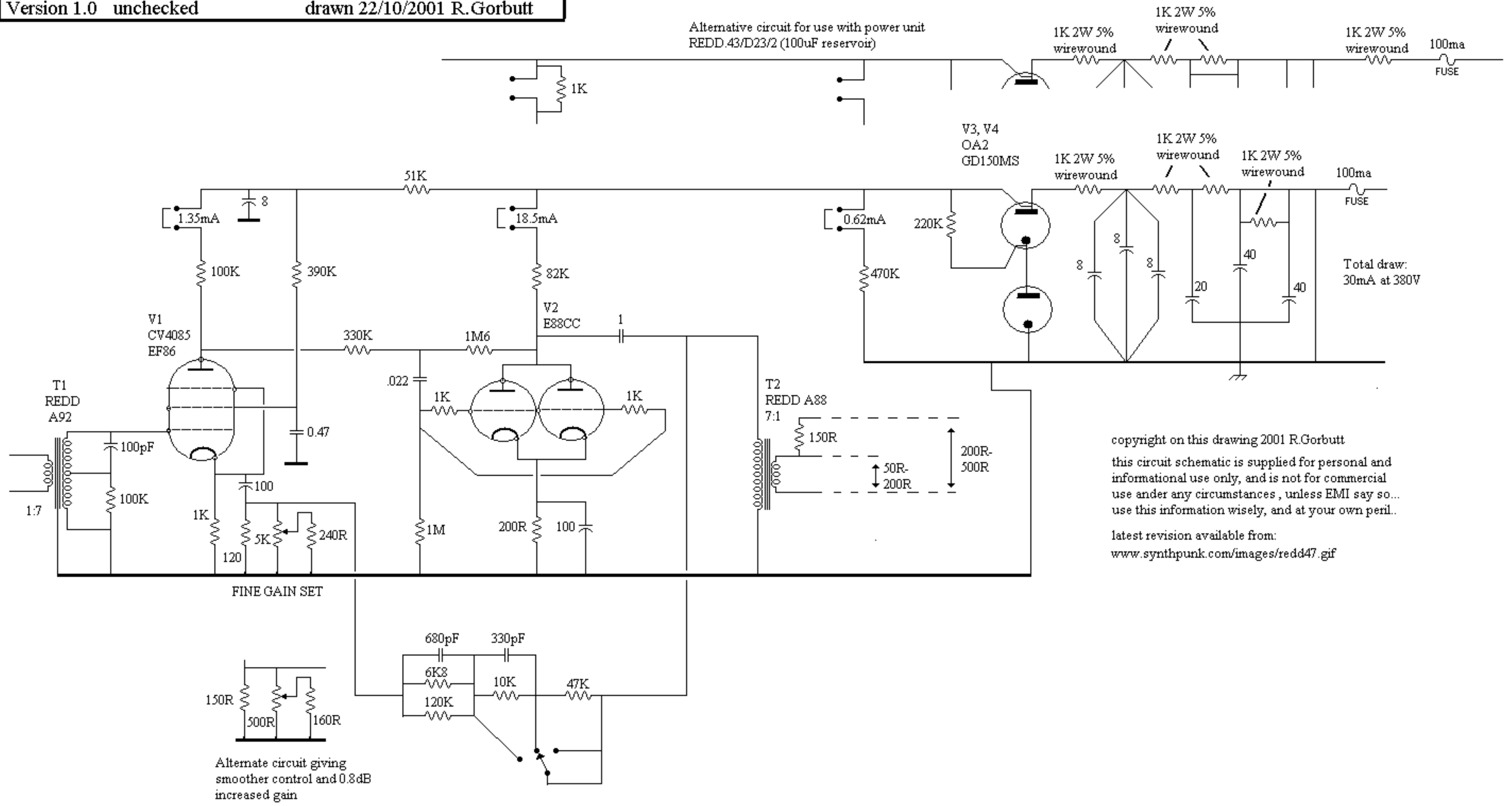
Custom units require component and tube matching. These are issued with the Studio Name and Serial Number engraved on the front panel.

9. POWER

On/Off switch for main AC power.







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The input terminals are connected through the socket S2 and plug P2 as two crossed pairs. Any a.c. magnetic field linking with this input plug induces opposing voltages in the two loops, and considerably reduces hum pick-up at this point.

Output Stage.

The output stage consists of both halves of an E88CC triode connected in parallel, to give low output impedance. The cathode is decoupled to earth for the same reason. This valve is resistance-capacitance coupled to the output transformer, the total loading impedance on the valve being kept as high as possible. The valve is run in a low-voltage, high current condition to provide adequate current swing at the output, and because this condition gives lower distortion.

Feedback.

The output stage distortion is still relatively high, being mainly second harmonic, and negative feedback is therefore applied directly from anode to grid to reduce this distortion to the same order as that in the first stage, also mainly second harmonic. This feedback voltage is developed across the resistor R8, which also serves to provide an adequate load resistance for the first stage.

Both stages are therefore generating about the same amount of second harmonic distortion, but as their anodes are in antiphase, this second harmonic tends to cancel, and in fact drops to the same order as the third harmonic distortion, higher harmonics being negligible.

To reduce this residual distortion to the required value, overall feedback is applied from the anode of the second stage to the cathode of the first.

Gain Adjustment.

Very little overall feedback is in fact required, but a lot can be tolerated without danger of instability. Variable feedback is therefore used to control the gain, this being applied by switching different values of resistance into the feedback network.

With increased feedback (lower gain) phase shift due to output transformer leakage inductance causes a rise in top response. This is corrected by placing small phase-correcting condensers across the appropriate feedback resistors.

With a 200 ohm load connected between terminals 2/5 and 2/6, the voltage gain measured between input and output terminals is equivalent to 34, 40, or 46 dB, selected by the switch.

Gain Setting.

In order to compensate for small changes in gain due to change of valves, etc., a fine gain setting is provided, using screwdriver adjustment normally protected by a "Nyloc" nut and cover. The arrangement adopted is to shunt the resistor R5, across which the feedback voltage is developed.

Gain Setting. (Contd).

A carbon variable resistor is to be preferred, as for presets this type is more reliable for contact resistance, smoother in resistance change, and more easily obtained in non-linear grading. However, low value carbon variable resistors are not readily available, and the arrangement shown in the circuit diagram combining a 5k ohms variable resistance with a 240 ohms fixed resistor R_6 has been used.

Supplies.

The heaters of the valves are fed with 6.3 V a.c. at 0.5 amps. H.T. is fed in at between 380 and 400 volts direct from the small reservoir condenser of an external rectifier unit. An additional reservoir condenser is incorporated in the amplifier. Thus when several amplifiers are connected to a common rectifier unit, the total reservoir capacitance increases roughly in proportion to the load current. Provided that the rectifier and transformer internal resistance are small, this results in much improved regulation of the power supply, and the voltage remains approximately constant, independent of load.

Adequate resistance-capacitance hum filtering is provided, terminating in a pair of neon stabilisers, which serve the double purpose of stabilising the H.T. voltage against rectifier regulation, and eliminating low-frequency surges due to sudden mains voltage fluctuations ("mains bumps"). The first stage is heavily decoupled.

Provision is made for metering valve feed currents and H.T. voltage on an external meter.

Rumble Filter.

For use in cases where unwanted low-frequency rumble at frequencies below 30 c/s is present with the signal, a condenser of 1.8 μF capacitance can be connected in series with the input line. This forms, in effect, an imperfectly terminated half-section filter, in conjunction with the input transformer primary inductance. The result is to give a fairly sharp low-frequency cut-off just below 30 c/s, which may be found useful in certain circumstances.

There is, however, a danger that the "rumble" may contain components of large amplitude at a frequency approximating the resonant frequency of the condenser and inductance. In this event, relatively high magnetising current may flow in the transformer primary, resulting in iron distortion, with the consequent inter-modulation between signal components, and between signal and rumble.

It is therefore recommended that this device be used only when essential. When not required, the condenser may be short-circuited.

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Construction.

The unit is housed in a plug-in cassette, measuring approximately $11\frac{1}{2}$ " long overall, with front panel $5.3/16$ " x $2.3/32$ ". All connections are made automatically by means of two 16-way plugs at the rear, when the unit is plugged into a suitable housing, and secured by means of the thumb-screw located on the panel.

Servicing.

Access.

All components are reasonably accessible when the side cover on the lower right-hand side is removed. To remove this cover, slacken, but do not remove, the two screws holding this cover to the front panel. Remove the two screws securing it to the rear panel, and lift off cover.

Valves can be removed in the normal way after removing the bayonet-latched retainers. To extract the neon regulator valves, remove the left hand upper runner by taking out the rear screws and slackening the front. The retainer can then be removed and the regulator valves extracted.

Warning.

DO NOT SWITCH ON THE UNIT WITHOUT THE VOLTAGE REGULATORS, as this may result in excess voltage being applied to the condensers. When the regulator V_3 (L.H.S.) is removed, the H.T. is automatically broken, but it is not practicable to apply this refinement to V_4 (R.H.S.), due to valve pin connections.

E.W.B-J/AV.

22.1.60.

ADDITIONAL NOTES.

Signal-to-Noise Ratio.

The signal-to-noise ratio is extremely good, and the equivalent hum and noise can be taken as equal to or better than -120 dBm referred to the input, when the amplifier is set for maximum gain. The deterioration when set to the mid-gain position is very slight, but, as might be expected, there is a noticeable (although not serious) worsening at the lowest gain position, at which second stage noise begins to be appreciable. For this reason, the lowest gain position should not be used unless there is a reasonably high input signal.

Ref. REDD.M47.

Gain under Various Conditions.

For an amplifier set to the mid-gain position (40 dB), the working conditions with the rumble filter in and out of circuit, and with the output open circuited, or closed by 200 ohms (as for the test conditions specified), or built out to 200 ohms and matched are shown on Drawing REDD.47/C25.

Connections to McMurdo Sockets.

The normal external connections to the amplifier are shown on Drg. REDD.47/D26.

External Cable Braid Connections.

From the circuit diagram REDD.47/C1/1, it will be seen that, if the braid of the input cable is connected to Socket 2, Pin 2, it will be automatically earthed when the amplifier is plugged in to its carrier frame; also, that if the braid of the output cable is connected to Socket 2, Pins 4 and/or 12, this braid will be earthed automatically when some later amplifier in the system is plugged in.

This facility is not used on equipments on which

- (a) it might be dangerous or confusing to lose the cable braid earth when an amplifier is removed, or
- (b) on which separate provision is made for earthing the cable braids by means of linked terminals so as to facilitate servicing should an earthing fault develop.

In these cases, the connections shown on Drg. REDD.47/D26 are used.

Input Impedance and Rumble Filter.

With the rumble filter in circuit, the input impedance is reduced to 3 k ohms at high and medium frequencies. This gives a loading loss of 0.6 dB from a 200 ohm source, and the pre-set gain control should be re-adjusted to give the nominal 46 dB insertion gain at the mid-position of the switch.

Gain Control Switch.

The feedback resistors R13 - R15 were designed for the amplifier with the rumble filter out of circuit. With the rumble filter in circuit, and the voltage gain increased to compensate for this, the nominal 6 dB step from "40" to "46 dB" will be somewhat less than 6 dB. This is of little practical significance, unless two amplifiers are being used for stereo, when, of course, both should have their rumble filters in, or both should have them out.

Pre-Set Gain Control.

The range of the pre-set control is only about 2.6 dB @ "34", 2 dB @ "40", and 1.2 dB @ "46". It has very little effect over the first $\frac{3}{4}$ of its travel.

An alternative circuit, giving somewhat smoother control and a slightly higher maximum gain, is shown on the circuit diagram. Another alternative would be to use a 5 k anti-log pot. in the original circuit, if this type becomes available.

Power Consumption.

Low Tension:-	6.3 V	0.5A	= 3.15 w
High Tension:-	380 V	0.03A	= <u>11.4 w</u>
			14.55 w

WARNING:-

If the H.T. supply voltage rises, for example, from 380 V to 410 V, the extra 30 volts will be dropped in the three 1 k resistors before the neon stabilisers. This means that the H.T. current will rise from 30 mA to 40 mA, and such a rise, on each of a bank of amplifiers, would bring the power unit on most equipments dangerously close to overload. Under these conditions, care should be taken to see that the mains transformer is correctly strapped for the mains supply voltage, and the additional 1 k resistor R.21 should be brought into circuit if necessary, (See REDD.47/C1/1).

WARNING:-

The reservoir condenser in the amplifier is normally 80 μ F and there is a further 44 μ F plus the neon tubes closely associated.

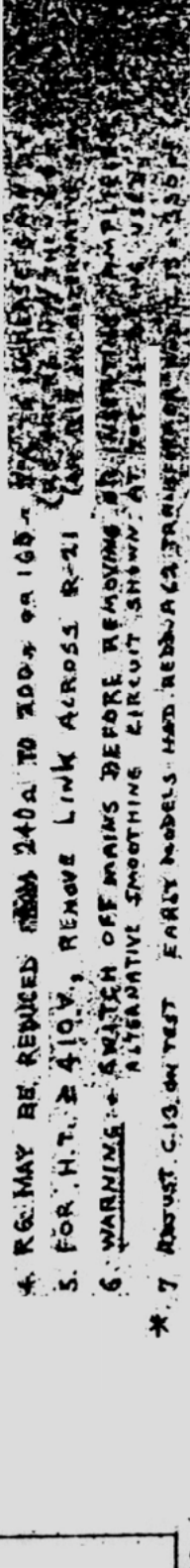
On no account should an amplifier be plugged in to a live rack. Switch off the mains and wait for half-a-minute, otherwise the amplifier fuse will blow and there will be a grave danger of sputtering the gold plating on the McMurdo plug and socket.

Similarly, switch off and wait for half-a-minute before removing an amplifier, for the above reasons and because of the danger of shock. (Time constant CR = 124 x .470 = 58 seconds).

WARNING:-

Although a stiffener bar has been added to the front panel, undue force should not be used when fixing an amplifier to the rack frame. Press the amplifier firmly home, until it comes up against the back stops, but use only light finger pressure on the knurled securing knob. The coin slot should be used only to unscrew the rod if it has become tight.

CIRCUIT FOR USE WITH POWER UNIT REDD. 45/D23/2 (500PF RESERVE). R19 R20 R21 SEE NOTE 4
 30mA AT 300V;
 1/15
 TIP
 F1
 RED 30mA AT 100mA
 R19 1K ORANGE 1K RED 1K
 R20 1K
 R21 1K
 R18
 RED 290V
 V3
 P17
 YELLOW
 1/4



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