Features

- Perfect for stereo recording of classical music ensembles, E.N.G., sports ambience, audience reaction, and sound effects.
- Sharp, accurate and spacious imaging.
- Mono-compatible.
- Lightweight and portable.
- Powered by internal 9V batteries or phantom power.
- Low-cut switch reduces rumble.
- Includes windscreen, handgrip, swivel stand adapter, and stand thread adapter.

Specifications

Type: Stereo condenser.
Element: Electret condenser Pressure Zone Microphone.
Frequency response (typical): 20 Hz to 18,000 Hz in a reverberant field. See Fig. 1.
Polar pattern (each channel): Omnidirectional at low frequencies, unidirectional at high frequencies. See Fig. 2.
Impedance: 150 ohms rated (240 ohms actual), balanced. Recommended minimum load impedance 1000 ohms.
Open-circuit sensitivity: 6.0 mV/Pa* (–44.5 dB re 1 volt/Pa*).
Power sensitivity: –44 dB re 1 mW/Pa*, –136 dB EIA.
Equivalent noise level: 20.5 dB SPL typical (0 dB=0.0002 dyne/cm²), A-weighted.
S/N ratio: 73.5 dB at 94 dB SPL.
Maximum SPL: 150 dB SPL at the diaphragm produces 3% THD.
Polarity: Positive pressure on the diaphragm produces a positive voltage on pin 2 with respect to pin 3 of the output connector.
Operating voltage: Standard phantom power, 12 to 48 volts DC, positive voltage on pins 2 and 3 with respect to pin 1 of the output connector. Or two 9 V alkaline batteries (Mallory Duracell MN1604 or equivalent).
Current drain: 1.1 mA per channel.
Material: Molded high-impact plastic.
Finish: Satin black and charcoal grey.
Cable: None supplied; use 2-conductor shielded mic cables.
Connectors: 3-pin professional audio connector (one per channel).
Net weight: 17 ounces (482 grams).
Dimensions: See Fig. 3.
Included Accessories: Handgrip, windscreen, 5/8-in.-27 to 1/4-in.-20 thread adapter.

*1 pascal = 10 microbars = 10 dynes/cm² = 94 dB SPL.

1 U.S. Patent #4,658,932, Michael Billingsley, April 1987.
Operating Instructions
Using two 2-conductor shielded microphone cables, plug the microphone into two microphone inputs in your mixing console or recorder. The SASS can be powered with 12-to-48 volt phantom power from the console or 9V batteries. Crown makes an AC-powered phantom power supply (model PH-4B) for powering up to four microphones (or two stereo microphones).

To reduce wind noise from air currents or microphone movement, keep the included windscreen on the microphone. Pull the windscreen over the system from the front, stretching its edges to snap over each of the four rear corners of the boundary plates.

Wind noise and rumble from trucks and air-conditioning can be reduced by switching in the low-cut filter on the rear panel of the microphone.

After use, remember to set the rear panel switch to PHANTOM to conserve the batteries.

If the perceived stereo spread is too wide, locate the SASS left and right input channels on your mixer, and pan them slightly toward center.

The SASS is designed to have flattest response in a diffuse, reverberant sound field such as in a concert hall. In outdoor or semi-anechoic environments, its response rises at high frequencies. In this case, you might want to cut a few dB at upper-mid and high frequencies with your mixer’s equalizers to make the tonal balance more natural.

Architects’ and Engineers’ Specifications
The microphone shall be the Crown SASS-P MK II or equivalent. The microphone shall be a stereo PZM type requiring 12 to 48 volts phantom powering, or two internal 9V batteries. A smooth frequency response from 20 Hz to 18,000 Hz shall be obtained in a reverberant field. The polar pattern for each channel shall be omnidirectional at low frequencies and unidirectional at high frequencies. Stereo imaging shall be formed by a combination of time differences between channels (caused by spacing the mic capsules) and spectral differences between channels (caused by angling directional microphone boundaries apart). A foam barrier between capsules shall make the unit mono compatible.

The microphone shall have a sensitivity of 6.0 mV/Pa*.

For more information on how the SASS works and how to use it, please see the Crown Boundary Microphone Application Guide, available free from your dealer, directly from Crown, or online at www.crownaudio.com > Microphones > Document Library.

For detailed information on SASS theory and applications, the following papers are available for a fee from the Audio Engineering Society:
Preprints 2788 (A-1), 2701 (A-2), 2870 (FD-3).

Audio Engineering Society
60 W. 42nd Street
New York, NY 10165
www.aes.org

Warranty
Crown professional microphones are guaranteed against malfunction for a period of three years from date of original purchase. See enclosed warranty sheet for additional information.

Service
If the unit fails to work, first replace or repair the mic cables, check batteries, and check the power supply. A Service Return Authorization (SRA) is required for product being sent to the factory for service. An SRA can be completed online at www.crownaudio.com/support/fact-serv.htm. If service is required, return the microphone and the electronic interface in the original packaging to Crown Factory Service, 1718 West Mishawaka Road, Elkhart, IN 46517. For further assistance or technical support call 800-342-6939.

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