Apex True Dbinput Pro 60 20

of differing frequencies. To complicate matters, all these parameters interact with each other in determining the reverberation characteristic of a room. The major measurable characteristics are a combination of the time that it takes a sound to decay 60 dB within a room, once the source of that sound is terminated (T 60), how the T 60's differ with frequency, how uniform the decay rate is, the ratio of early and late reflections, and the natural room resonances (modes). Room tuning is both an art and a science, which requires more research to fully understand. However divergent the philosophies involved, most consultants agree on several guidelines for radio and television studios.

The smaller and more symmetrical a room is, the more noticeable will be its undesirable resonances. This is why many television announce booths sound more like stuffy little phone booths. Avoid exceptionally long and narrow proportions, square rooms, rooms with concave walls, or rooms with a ceiling height equal to the height or width. Splayed walls and ceilings are dramatic, but necessary only as opposing surfaces which cannot be covered with mid and high frequency absorptive material, such as large vision panels and glass doors.

Controlling the T 60 of a room yields the most dramatic results. Most medium size radio studios having a T 60 of approximately 0.3 to 0.4 seconds from 100 to 6 k Hz yield a pleasant acoustic environment. Unlike the massive solids that are used for acoustic isolation, the most common absorptive materials are light and porous. The most common materials that are commercially available for absorbing sound are carpeting, acoustic tile ceilings, and fiberglass or polyurethane foam wall panels. The difficulty in using these materials in broadcast studios, is that they provide only mid and high frequency absorption. Exclusive and excessive use of these materials can cause a studio to become "boomy", by causing it to have too long a T 60 at low frequencies in proportion to the short T 60 at the higher frequencies which they can absorb.

An acoustic consultant can specify the design of resonant slot, hole, and panel absorbers, as well as extra thick mineral fiber materials to absorb low frequency sound. Boominess can also be decreased by adding a thick fiberglass blanket above a lay-in tile ceiling; and using commercial absorptive materials in their thickest available form. Applying 3 or 4 foot widths of these materials with 2 or 3 foot spacings between them may also help balance the T 60s at low and high frequencies. However, to avoid reflective echoes, no hard untreated surface should ever oppose another either parallel or at an acute angle to it.

In combination control rooms, mechanical equipment such as broadcast cartridge machines and reel to reel tape decks should be surrounded with as much absorptive material as practical. This will help absorb some of their mechanical sounds which might otherwise be reflected toward the host's microphone. Also, try to avoid placing the console microphone position too close to a vision panel. Whether omnidirectional or cardioid, any conventional microphone requires a free field behind it; and will color the sound it picks up from the front, if a reflective surface is present behind it.

Large television studios often derive their acoustic characteristic more from their sets and backdrops, than from any materials purposely installed for acoustic purposes. Since any portion of a studio wall may be exposed at one time or another, it's a good idea to cover the walls with absorptive mineral batts. The batts should be protected by a wire mesh, to keep them from disintegrating when props and sets are stored up against them. The ceiling, above the lighting grid, should also be heavily absorptive, especially since large portions of the floor will remain reflective. It is important to keep the T60 of the television studio quite low to minimize the transmission of camera and crew noises, and to permit greater talent to microphone distances without an "off-mike" quality. Hard, concave, acoustically reflective sets should be avoided, since any combination of these tends to reflect unwanted sound toward the talent microphones in front of them.

The most reliable rule of thumb in acoustics is that treating low frequency problems is always more difficult and expensive than mid and high frequency work. If the budget is tight, always assign top priority to sound transmission considerations. Once the facility is built, little can be done to make up for economies made in the basic construction, while considerably more flexibility for improving interior room acoustics will remain.

TABLE 1. Reduction in the sound insulation, (*R*) of a partition due to acoustic leakage through various size openings.

Example: Partition with $R = 60$ dB

SIZE OF OPENING	RESULTANT R
0%	60 dB
0.1%	30 dB
1.0%	20 dB
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50.0%	3 dB

ESTIMATING COSTS

During the last few years cost increases have been been continuous and are unpredictable. They

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