



ECM-680S

ECM-678

ECM-674

ECM-673

Shotgun Microphones

Reach out and record

Capture the sound of distant subjects effectively and beautifully with Sony shotgun microphones. Sony mics deliver superb fidelity, reliability and versatility. A choice of four models enables you to match the mic to your camcorder and your application. Whether you're shooting news, events, indie films or documentaries; whether you're in the studio or in the field; whether you're mounting the mic to a camcorder or a boom pole; Sony shotgun microphones excel.

Sony and microphones

Sony has a long and deep heritage in mics. In 1957, our classic C-37A condenser microphone took the recording industry by storm, rapidly becoming a fixture in the major studios of Los Angeles and New York. In the 1960s, our electret condenser designs became de facto standards in lavaliers and shotguns. Today Sony is a technology leader in digital wireless microphones, transmitters and receivers. Of course, Sony is also a world leader in professional camcorders, making Sony shotgun mics a perfect fit for Sony camcorders.

Advanced Electret Condenser capsules

Every microphone in the series takes advantage of Sony's latest-generation Electret Condenser capsule for excellent performance in both field and studio productions. Sensitivity is as high as -28 dB (ECM-678) while inherent noise is reduced to a minimum, as low as 16 dB SPL (ECM-678). Combined with Sony's super cardioid pickup pattern, this performance enables you to successfully capture even faint sounds at long distances with excellent quality.

Wide, flat response

Professionals trust Sony for accurate sound reproduction and these microphones deliver. Typical on-axis frequency response is a wide 40 Hz to 20 kHz with a smooth characteristic. The result is open, natural sound reproduction.

Compact design

Every microphone in the series is a slender 13/16 inches in diameter (about 20 mm). And the compact ECM-673 is just 7-7/8 inches long (200 mm).

Durable and reliable

Sony knows what happens in a typical day in production and news. We know you don't always have the opportunity to baby your equipment, to handle it carefully or fully protect it in transit. With robust mechanical engineering, Sony professional mics are built to take it.

Low cut filter

To reduce ambient noise, each Sony shotgun mic includes a two-position low-cut filter with settings for Music (M) and Voice (V).

Stereo / Monaural switchable, with high sensitivity and excellent sound quality

ECM-680S



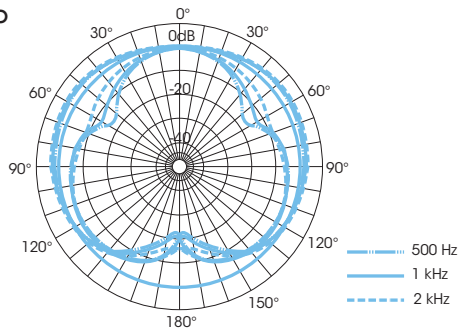
The ECM-680S attached to a Sony PDW-F800 XDCAM® HD422 camcorder.

ECM-680S Stereo Shotgun Microphone

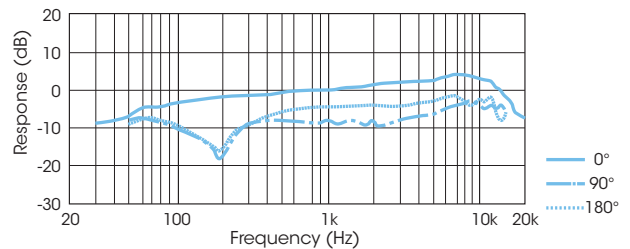
The ECM-680S incorporates two large-diaphragm bi-directional capsules, in Mid Side (MS) configuration. The two signals are matrixed to create Left and Right channels for a spacious, natural soundstage. Or switch the mic into Monaural mode, for highly directional pickup. The mic can output both channels on a single XLR-5-pin cable, convenient for either camcorder

or boom pole mounting. For visual confirmation, Stereo mode is indicated by an LED on the camera body. Stereo/Mono mode can also be selected from compatible Sony camcorders, including the HDW-F900R or 790 HDCAM® camcorders and PDW-F800, 700, F355, F350, F335 or F330 XDCAM® HD camcorders.

ECM-680S Stereo

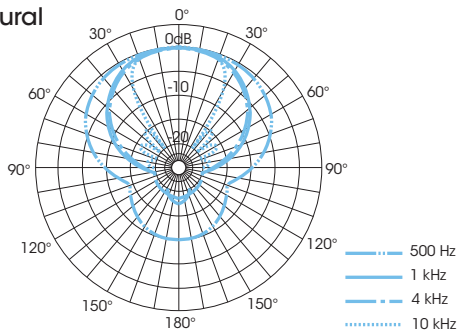


Directivity Characteristics

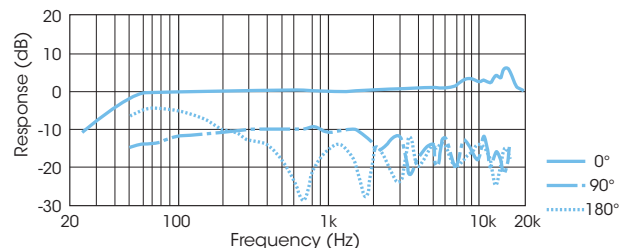


Frequency Response Characteristics

ECM-680S Monaural



Directivity Characteristics



Frequency Response Characteristics

LINEUP

Super-cardioid directional Shotgun with High Sensitivity and Low Inherent Noise

ECM-678

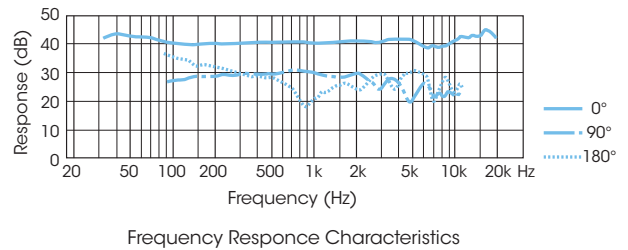
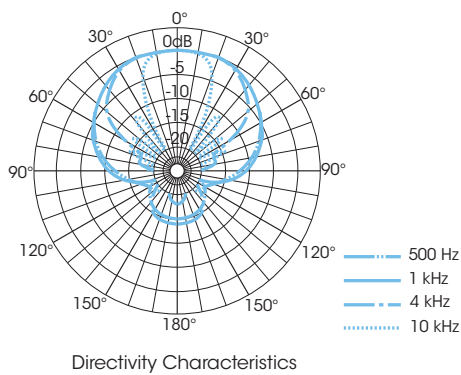


The ECM-678 attached to a Sony PDW-530 XDCAM camcorder.

ECM-678 Shotgun Microphone

The ECM-678 is superbly sensitive and quiet with broad, flat response. The mic can even handle sound pressure to nearly the threshold of pain.

ECM-678



Compact, Lightweight and Affordable, Suitable for a Compact Camcorder

ECM-674 ECM-673



The ECM-673 attached to a Sony PMW-EX3 XDCAM EX™ camcorder.



ECM-674



ECM-673

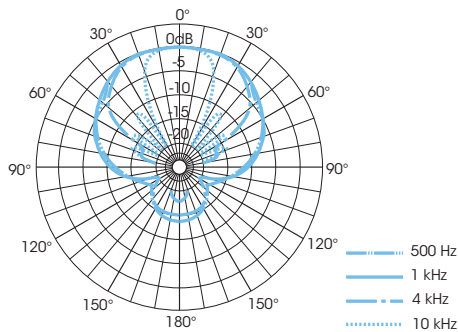
ECM-674 Dual Power Shotgun Microphone

The affordable ECM-674 extends your flexibility, accepting either phantom power over the XLR-3-pin cable or 1.5 Volt power from an internal AA battery. Because old batteries can leak and damage a mic, the ECM-674 incorporates a protection circuit that detects low battery voltage and shuts the mic down.

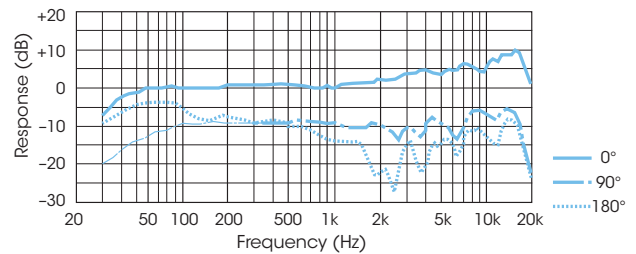
ECM-673 Compact Shotgun Microphone

The affordable ECM-673 is just 7-7/8 inches long (200 mm). So it's perfect for mounting on Sony HDV™ and XDCAM EX™ camcorders, where it maintains proper balance.

ECM-674

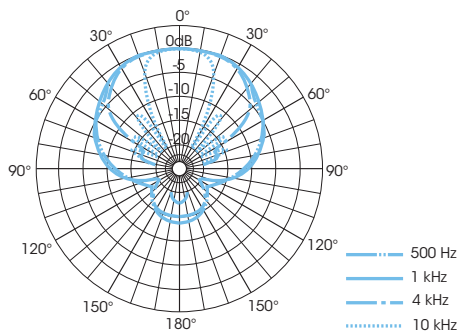


Directivity Characteristics

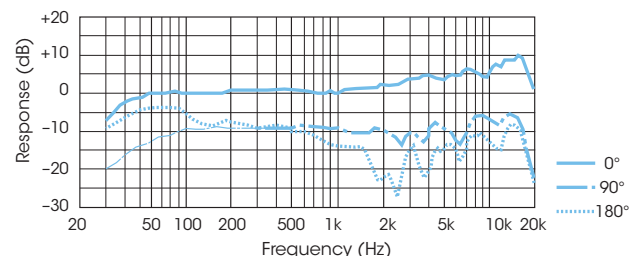


Frequency Response Characteristics

ECM-673



Directivity Characteristics



Frequency Response Characteristics

SPECIFICATIONS

	ECM-680S	ECM-678	ECM-674	ECM-673
Capsule type	Electret condenser	Electret condenser	Electret condenser	Electret condenser
Stereo type	MS (Mid-Side)	–	–	–
Directivity	Stereo: Uni-directional Monaural: Super-cardioid	Super-cardioid	Super-cardioid	Super-cardioid
Frequency response	Stereo: 50 Hz to 20 kHz Monaural: 40 Hz to 20 kHz	40 Hz to 20 kHz	40 Hz to 20 kHz	40 Hz to 20 kHz
Sensitivity (at 1 kHz) ¹	Stereo: -28 dB ±3 dB Monaural: -32 dB ±3 dB	-28 dB ±3 dB	-36 dB ±3 dB	-36 dB ±3 dB
Output impedance (at 1 kHz)	100 Ω ±20%	200 Ω ±20%	220 Ω ±20%	220 Ω ±20%
Dynamic range	Stereo: 103 dB or more Monaural: 104 dB or more	111 dB or more	Phantom: 107 dB or more, Battery: 98 dB or more	107 dB or more
Signal-to-noise ratio (IEC179 A-weighted, 1 kHz, 1Pa)	Stereo: 73 dB or more Monaural: 74 dB or more	78 dB or more	77 dB or more	77 dB or more
Inherent noise ²	Stereo: 21 dB SPL or less Monaural: 20 dB SPL or less	16 dB SPL or less	17 dB SPL or less	17 dB SPL or less
Wind noise ²	55 dB SPL or less (with windscreen) 60 dB SPL or less (without windscreen)	60 dB SPL or less (without windscreen)	45 dB SPL or less (with windscreen) 50 dB SPL (without windscreen)	45 dB SPL or less (with windscreen) 50 dB SPL (without windscreen)
Induction noise from external magnetic field ²	0 dB SPL or less	0 dB SPL or less	0 dB SPL or less	0 dB SPL or less
Maximum input sound pressure level ²	124 dB SPL	127 dB SPL	Phantom: 124 dB SPL or less Battery: 115 dB SPL	124 dB SPL
Power requirements	External DC 40 to 52 V	External DC 40 to 52 V	External: DC 40 to 52 V, Battery: 1.5 V	External DC 40 to 52 V
Dimensions (diameter x length)	1 ³ / ₁₆ x 9 ⁷ / ₈ inches (20 x 250 mm)	1 ³ / ₁₆ x 9 ⁷ / ₈ inches (20 x 250 mm)	1 ³ / ₁₆ x 10 ⁵ / ₈ inches (20 x 268 mm)	1 ³ / ₁₆ x 7 ⁷ / ₈ inches (20 x 200 mm)
Weight	Approx. 3.7 oz (105 g)	7 oz (200 g)	Approx. 6.5 oz (185 g) without battery Approx. 7.3 oz (208 g) with battery	Approx. 4.8 oz (135 g)
Supplied Accessories				
Windscreen	Yes	Yes	Yes	Yes
Mic holder	Yes	Yes	Yes	Yes
Mic spacer	x2	x2	x2	x2
Mic cable	Yes (XLR-5-pin to XLR-5-pin)	Yes (XLR-3-pin to XLR-3-pin)	Yes (XLR-3-pin to XLR-3-pin)	Yes (XLR-3-pin to XLR-3-pin)
Stand adaptor	x2	x2	x2	x2
Carrying case	Yes	Yes	–	–
Operating instructions	Yes	Yes	Yes	Yes

¹ 0 dB=1 V/Pa., at 1 kHz ² 0 dB=20μ Pa.



RECOMMENDED SHOTGUN MICROPHONE FOR CAMCORDERS

- Highly recommended
- Recommended
- Not recommended

		ECM-680S	ECM-678	ECM-674	ECM-673	
		Stereo/Mono	Mono	Mono	Mono	
HD	HDCAM					
	HDW-F900R HDW-750/750P		●	○*2	○	○
	HDW-730S		○*1*3	●	○	○
	HDW-650/650F/650P		●	○*2	○	○
	XDCAM HD422					
	PDW-700/F800		●	○*2	○*2	○*2
	XDCAM HD					
	PDW-F355/F335		●	○*2	○*2	○*2
	XDCAM EX					
	PMW-350/320		●	○*2	○*2	○*2
	PMW-EX3/EX1R		○*1	○	○	●
	NXCAM™					
	HXR-NX5U		○*1	●	○	○
	HDV					
	HVR-S270U		○*1	●	○	○
	HVR-Z7U		○*1	●	○	○
	HVR-Z5U		○*1	●	○	○
	HVR-V1U		○*1	○	–*4	●
HVR-A1U		○*1	○	–*4	●	
SD	Digital Betacam™					
	DVW-970/970P		○*1*3	●	○	○
	XDCAM SD					
	PDW-530/530P PDW-510/510P		○*1*3	●	○	○
	MPEG IMX™					
	MSW-970/970P		○*1*3	●	○	○
DVCAM						
DSR-400/400P DSR-450WS/450WSP		–*5	–*5	○	●	

*1 with K-1504, XLR-5P - XLR-3P (2) cable

*2 with K-1502, XLR-3P - XLR-5P cable

*3 Connect to rear panel

*4 Since the ECM-674 is relatively long compared to compact camcorders such as the HVR-A1 or the HVR-V1, the microphone might encroach on the camera's field of view.

*5 Due to the high sensitivity of the microphone and headroom of the recorder, sound recordings may become distorted when excessive audio is input.



