

Nady wireless systems are type accepted under FCC rules parts 90, 74, and 15.

This device complies with RSS-210 of Industry & Science Canada.

Operation is subject to the following two conditions: (1) this device may not cause harmful interference and (2) this device must accept any interference received, including interference that may cause undesired operation.



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NADY XR-61

VHF DigiTRU Diversity™ System



XR
XR PRO SERIES
WIRELESS MICROPHONE SYSTEM

OWNER'S MANUAL



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XR-61 RECEIVER

Reception Mode	DigiTRU Diversity™
Controls	Power ON/OFF, volume control, mute control
Connectors	Balanced XLR and unbalanced adjustable 1/4" audio out jacks, 2.1 mm barrel-type DC input jack
LED Indicators	Power ON, 5-LED RF & AF level displays, A/B
Diversity Dimensions (Max.)	1.75" x 7.5" x 16.5" (4.4 x 19 x 42 cm)
Weight	3.82 lbs (1.73 kg)
Power Requirements	12V @ 400mA, nominal, AC/DC adapter supplied
Antenna	11.2" (28.5 cm), dual telescopic
Antenna Connectors	dual SO-239 jacks

SERVICE

(U.S.) Should your Nady XR-61 Pro Series Wireless Microphone System require service, please contact the Nady Service Department via telephone at (510) 652-2411 or e-mail to service@nadywireless.com for a Return Authorization (R/A) Number and a service quote (if out of warranty). Make sure the R/A Number is clearly marked on the outside of the package and enclose a cashier's check or money order (if not prepaid with a credit card). Ship the unit prepaid to: Nady Systems, Inc., Service Department, 6701 Shellmound Street, Emeryville, CA 94608. Include a brief description of the problems you are experiencing.

The warranty card enclosed with this system contains additional valuable warranty and service information. Keep it in a safe place for future possible reference. Do not attempt to service this unit yourself as it will void the warranty.

(International) For service, please contact the Nady distributor in your country through the dealer from whom you purchased this product.

INTRODUCTION

Thank you for purchasing a Nady XR Pro Series XR-61 Diversity Wireless Microphone System and congratulations on your choice. Also available is the XR-62, which is a single rackmount unit with dual receivers for operation of 2 channels simultaneously. The XR Pro Series systems are loaded with top professional operating features and are the best performance and price values available in VHF diversity rackmount wireless systems.

USING THIS MANUAL

This booklet gives instructions for the operation of the XR-61 single channel VHF wireless, including handheld, instrument, lavalier, headmic and plug-in transmitter systems. Please read the instructions for your system completely before operating unit.

This manual will first list the features of the XR-61 Pro Series System and then will take you step by step in explaining how to operate your new system. After reading the receiver instructions, turn to the section of the booklet that covers the type of transmitter used with your new system. Each section will give you detailed operating instructions. Also included in this manual are system specifications and servicing information.

SYSTEM FEATURES

- Available on selected frequencies in the VHF high band (171-216 MHz) for interference-free, long-range performance
- Proprietary companding circuitry for an industry-best 120dB Dynamic Range, and the clearest, most natural sound available
- Operating Range: Up to 250 feet typical (depending on site conditions)-up to 500+ feet line-of-sight
- Noise-free transmitter ON-OFF operation

XR-61 RECEIVER

- Rugged single rack space metal housing
- Dual antennas and Nady's advanced DigiTRU Diversity(tm) digital processing circuitry for maximum dropout protection and operating range
- RF and AF 5-LED displays for monitoring incoming signal strength and audio level
- Convenient, front mounted recessed antenna jacks for either onboard or remote antennas
- Balanced microphone level XLR output and 1/4" adjustable line level output for maximum versatility
- Easy access volume control for adjustable audio output
- Mute (squelch) adjust control
- Externally powered by AC/DC power adaptor

WHT-15 HANDHELD MIC TRANSMITTER

- Features the Nady DM -10D unidirectional neodymium dynamic cartridge for optimum true sound, maximum feedback rejection and minimal handling noise
- OFF/STANDBY/ON switch allows convenient audio muting with the transmitter "ON"
- Low battery LED indicator flashes once for unit "ON"; lights steady for low battery alert
- Rubber, "easy-mount" mic clip included

WGT-15 & WLT-15 BODYPACK TRANSMITTERS

- Choice of instrument (WGT-15) or headworn/lavalier microphone (WLT-15) bodypack transmitter
- OFF/STANDBY/ON switch allows convenient audio muting with the transmitter "ON"
- Low battery LED indicator flashes once for unit "ON"; lights steady for low battery alert
- Locking 3.5mm mini-jack provides secure connection for removable microphone or instrument cable
- Easily accessible input level adjust control for optimum sound

LINK 2™ PLUG-IN TRANSMITTER

- Plug-in transmitter converts your favorite XLR handheld or lavalier microphone to wireless instantly
- Rugged construction and positive locking connector for reliable performance
- Selectable phantom power and LO/HI audio input level
- Optional leatherette pouch with clip available for use as bodypack

SPECIFICATIONS

XR PRO SERIES OVERALL SYSTEM PERFORMANCE

Frequency Response	25-20,000 Hz, +/-3dB
Dynamic Range	120dB
Total Harmonic Distortion	<0.3%
RF Carrier Frequency Range	169-216 MHz
Frequency Stability	+/- 0.005%, crystal controlled
Modulation	FM (F3E), +/-20KHz max.
Operating Range	Up to 250 ft. typical (depending on site conditions); up to 500+ feet optimum line-of-sight

TRANSMITTERS

Audio Inputs

- **WHT-15**
 - **WLT-15/WGT-15**

 - **LINK 2™**
- Nady DM-10D neodymium dynamic cartridge
3.5mm mono locking jack for connecting to omni or unidirectional lavalier mic or unidirectional headworn mic, with phantom power (WLT-15); or connecting to instrument cable (WGT-15)
Locking XLR jack for connecting to microphone or cable, with selectable phantom power

Controls

- **WHT-15**
 - **WLT-15/WGT-15**
 - **LINK 2™**
- OFF/STANDBY/ON switch
OFF/STANDBY/ON switch, input level adjust
OFF/STANDBY/ON, LO/HI Level, and ON/OFF
Phantom power switch

LED Indicator

Unit "ON" (single flash), Low Battery Alert (steady)

RF Power Out

50mW (Max. allowed by FCC)

Harmonic & Spurious Emissions

>-40dB

Battery

9V Alkaline

Battery Life

Up to 15 hours

Dimensions

- **WHT-15** 9.5" X 1.4" Diam. (24.1 X 3.5 cm)
- **WLT-15/WGT-15** 4.1" X 2.4" X 0.8" (10.4 X 6.1 X 2.0 cm)
- **LINK 2™** 4.5" X 1.5" X 1.25" (11.4 X 3.8 X 3.2 cm)

Weight (w/o battery)

- **WHT-15** 6.9 oz (193 g)
- **WLT-15/WGT-15** 3.6 oz (101 g)
- **LINK 2™** 2.6 oz (71 g)

XR-61 RECEIVER

1. Rackmounting the Receiver

The XR-61 receiver is supplied with **RACK EARS (1)** which can be attached with the screws provided on the front of the side panels to enable rackmounting the receiver. *(Note: Do not mount the receiver in a rack directly above an amplifier or other source of high heat-this could degrade the performance of the XR-61/62. Always ensure adequate airflow and heat dissipation in any rack configuration.)*

2. Powering the Receiver

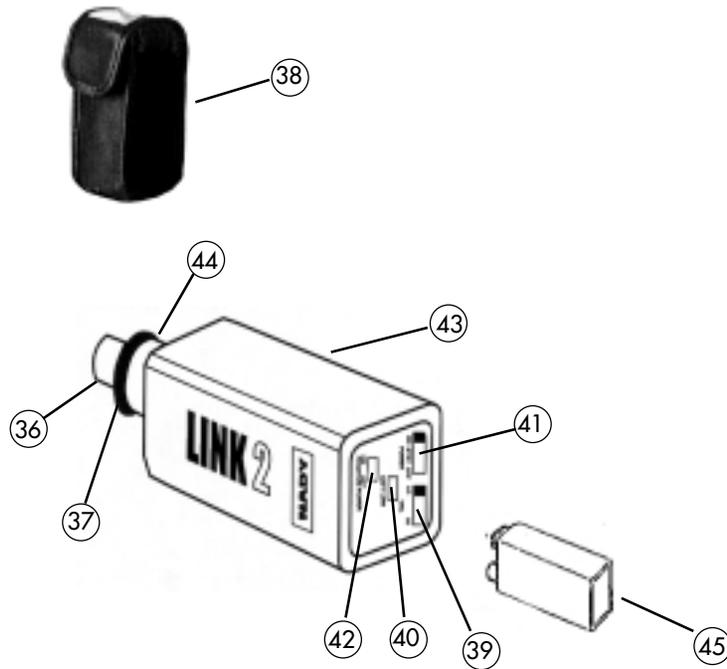
Plug the **12V AC/DC ADAPTER (2)** provided into the **DC INPUT JACK (3)** on the back of the receiver. Then plug the power supply into an AC outlet. *(Note: Any 12V DC source with 400mA capability can also be used.)* Press the **POWER SWITCH (4)** once to turn on the receiver. The **POWER ON LED (5)** integrated into the switch will now light and the receiver is operational.

3. Antennas

Connect the front panel **TELESCOPIC ANTENNAS (5)** or optional remote antennas to the **ANTENNA JACKS (6)**. Extend the antennas fully to obtain maximum range. Optimal antenna position is 45 degrees from the receiver (at 90 degrees from each other). For maximum range, it is always best to maintain a line of sight (no obstructions) between the receiver antennas and the transmitter at all times whenever possible

4. Mute (Squelch) Adjustment

In normal operation, the **MUTE CONTROL (7)** should be set fully counterclockwise to the factory preset minimum RF level. However, in areas of high RF activity, the mute (or squelch, as it is sometimes called) may need to be adjusted to compensate for the adverse conditions in a particular location. If, with the transmitter off, the receiver's **A** and/or **B DIVERSITY LED INDICATORS (8)** and/or one or more LEDs of the **5 LED RF LEVEL DISPLAY (9)** flicker or stay on, the squelch control should be turned clockwise until the LEDs extinguish. When the squelch is properly adjusted, the **A** and/or **B LEDs** or the **RF LEVEL LED** displays will only light when the system transmitter is turned on. Turning the squelch control too far clockwise will reduce the range, but yield a quieter mute (squelch) function. During operation, especially at ranges greater than 75 feet, one or the other of the **A** or **B LEDs** may extinguish briefly. This is normal-the unit's DigiTRU Diversity™ reception ensures that the received audio will not be interrupted. When both the **A/B DIVERSITY LEDs** and the **5 LED RF LEVEL** display extinguish, the transmitter is out of range for that given location, and the user should move closer to the receiver to re-establish the radio link.



- ③⑥ **XLR Connector** – Connects microphone to the transmitter module for signal input
- ③⑦ **Locking Ring** – Locks microphone to the transmitter
- ③⑧ **Optional Pouch** – For lavalier bodypack operation (with beltclip and strap ring for securing)
- ③⑨ **Gain Control Switch** – Adjusts the input sensitivity (LO or HI)
- ④① **Low Battery LED** – Single flash (power on), lit steady (low battery)
- ④② **Power Switch** - Turns the power ON/STANDBY/OFF. In standby position, the power is on and the audio is off.
- ④③ **Phantom Power ON/OFF Switch** – Turns the phantom power ON/OFF
- ④④ **Battery Compartment**
- ④⑤ **Release Button** – Press to release XLR connector
- ④⑥ **9V Alkaline Battery**

5. Connecting the Audio Output

The XR-61 receiver provides both a fixed mic level **BALANCED AUDIO OUTPUT XLR (10)** and an adjustable line level **UNBALANCED AUDIO OUTPUT 1/4" JACK (11)**. The level from the **UNBALANCED OUTPUT** is controlled by the rear panel **VOLUME CONTROL (12)**. *(Note: As when making any connection, make sure the amplifier or mixing board volume is at the minimum level before plugging in the receiver to avoid possible sound system damage. Also make sure that the phantom power on the input of the mixer is turned OFF before making connection to the receiver.)*

a. Instrument Connection (using the WGT-15 instrument transmitter)

Insert an audio cord with a 1/4" mono phone plug in the **UNBALANCED OUTPUT JACK (11)** on the rear panel of the receiver. Plug the other end of the cord into an amplifier, effects, or mixing board. Adjust the **VOLUME CONTROL (12)** on the XR-61 receiver clockwise to about 3/4 rotation, until the volume level is comfortable for your application. This setting is roughly equivalent to a direct instrument cord connection. Turning the volume up to maximum will provide 4dB gain over a cord.

b. Microphone Connection (using the WLT-15 transmitter with either a headset or lavalier microphone or the WHT-15 handheld microphone transmitter)

For microphone use, either the **BALANCED MIC AUDIO OUTPUT XLR (10)** or the 1/4" line level **UNBALANCED OUTPUT (11)** can be used. The XLR output is set at a non-adjustable microphone level, similar to hardwired mic levels. Plug an XLR connector into the XLR output jack on the rear of the unit and plug the other end into your amplifier or mixing board. *(Note: Make sure the phantom power on your mixing board is turned off and the volume is turned down when making connections.)* For your convenience, the XLR output level is preset at the factory and is not adjustable with the receiver volume control. To use the 1/4" **UNBALANCED OUTPUT JACK (11)**, follow the instructions for the **Instrument Connection** (above), except start with the receiver volume at 1/2 MAX and adjust the volume control until the volume level is optimal. If the volume control is set too high, you may overload your mixer or amp.

4. Microphone Operation

a. Turn on The Link 2 by sliding the **ON/STANDBY/OFF SWITCH (41)** to the **STANDBY** position (transmitter on, audio muted) or the **ON** position (transmitter and audio both on). The **LOW BATTERY INDICATOR LED (40)** will give a single quick flash, indicating usable battery strength. In case of dead or low battery, the indicator will either not go on at all or stay on continuously, indicating a battery voltage below 7V. If this occurs, replace with fresh 9V battery. Remember to turn the transmitter off when not in use.

b. The Link 2 is now ready to use. The **A** and/or **B DIVERSITY LED INDICATORS (8)** and most or all of the **RF DISPLAY LEDs (9)** on the XR-61 receiver should now be lit, indicating a received signal from the transmitter. When ready to speak, slide the transmitter switch to the **ON** position and adjust the volume of the receiver as per the **Audio Output Microphone Connection** section of the above XR-61 receiver instructions. The **AF LEVEL LED DISPLAY (13)** on the XR-61 receiver will light up to 5 LEDs (4 green and 1 red) for all input signals. Occasional flickering on and off during use of the top red LED indicator in this display is normal, however if the red LED stays on continuously, it means the signal is too loud and there is the possibility of overload distortion. Re-position the microphone farther from the source or adjust the Link 2 transmitter gain with the **VOLUME LO/HI GAIN SWITCH (39)**. Set for the maximum possible level without noticeable distortion on the high level peaks. Set the **GAIN SWITCH** to **LO** to decrease the audio level, and set the **GAIN SWITCH** to **HI** to increase the audio level. The red LED indicator should flicker only on the loudest inputs.

[Note: Observe care in selecting P.A. volume, transmitter location and speaker placement so that acoustic feedback (howling and screeching) will be avoided. Please also observe the pickup patterns of the microphone selected: omnidirectional mics pick up sound equally from all directions and are prone to feedback if not used carefully. Unidirectional mics are more resistant to feedback, but pick up sound sources best that are directly in front of the mic. Also, mics that are farther from the sound source, such as lavaliers, require more acoustic gain and thus are also more prone to feedback than close-source mics such as handheld or headworn mics that are used close to the mouth.]

(Note: Microphone elements can easily be destroyed by the buildup of salts and minerals from perspiration and saliva. It is good practice to put a windscreen on the mic element at all times to protect it.)

THE LINK 2™ PLUG-IN TRANSMITTER

1. Transmitter Set-Up

First, slide open the **BATTERY COMPARTMENT DOOR (43)** to expose compartment. Insert a fresh **9V ALKALINE BATTERY (45)**, observing polarity. Close the battery compartment door.

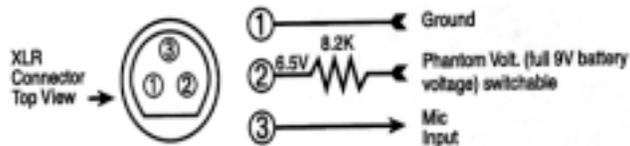
2. Handheld Microphone Installation

- Step 1 - Rotate the transmitter's threaded **LOCKING RING (37)** clockwise toward the **XLR CONNECTOR (36)** until it stops.
- Step 2 - Hold your mic in one hand and The Link 2 in the other.
- Step 3 - Plug your mic into the **XLR CONNECTOR**.
- Step 4 - Lock the mic into place with the adjustable threaded **LOCKING RING** by rotating the ring, counterclockwise, to the top of the transmitter.
- Step 5 - To release the **XLR CONNECTOR**, turn the threaded **LOCKING RING** clockwise and press the **RELEASE BUTTON (44)**.

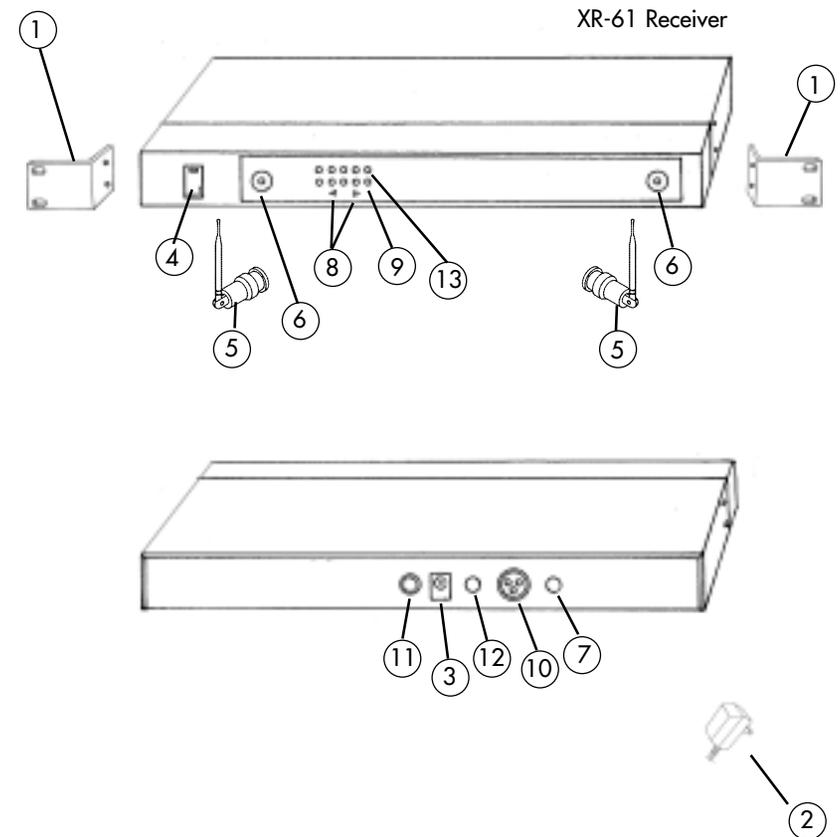
3. Lavalier Microphone Installation

The lavalier microphone you are using must terminate with an XLR connector and conform to the pin assignments shown below. If they do not conform, you must use an appropriate adapter or the lav mic may not work with the Link 2. If you have any questions, please contact your Nady dealer or Nady Systems' Customer Service Department.

Note: the pin assignments on The Link 2's XLR connector are as shown:



Note: Select phantom power, as needed, with the **PHANTOM POWER ON/OFF SWITCH (42)**



WHT-15 HANDHELD MICROPHONE TRANSMITTER

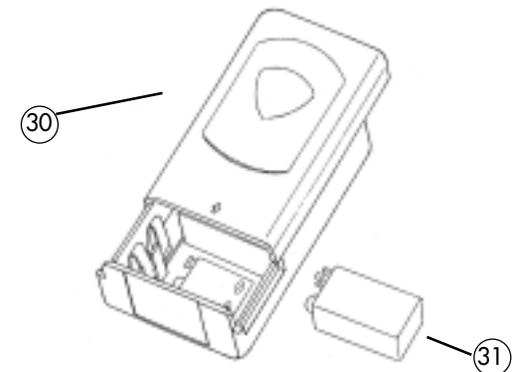
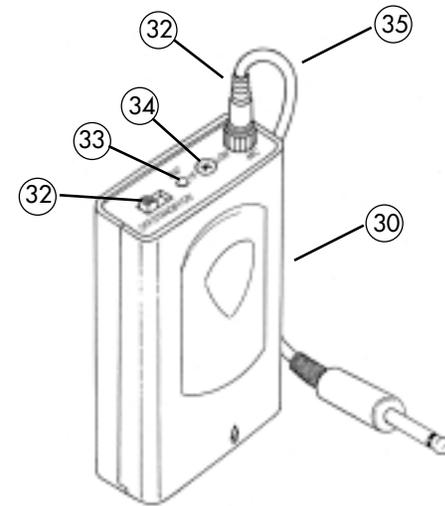
1. Unscrew the **BATTERY COMPARTMENT COVER (17)** and remove, exposing the **BATTERY HOLDER (18)**. Insert a fresh **9V ALKALINE BATTERY (19)**, observing the correct polarity as marked, and screw the cover back on to the microphone. Make sure the cover is screwed on completely. A fresh alkaline battery can last up to 16 hours in use, but in order to ensure optimum performance, it is recommended that you replace the battery after every 10 hours of use.

2. Turn on the WHT-15 by sliding the **OFF/STANDBY/ON SWITCH (20)** to the STANDBY position (transmitter on, audio muted) or the ON position (transmitter and audio both on). The **BATTERY INDICATOR LED (21)** will give a single quick flash, indicating usable battery strength. In the case of a dead or low battery, the LED will either not go on at all or will stay on continuously, indicating that the battery should be replaced with a fresh one. To preserve battery life, turn the transmitter off when not in use.

3. The microphone is now ready to use. The **A** and/or **B DIVERSITY LED INDICATORS (8)** and most or all of the **RF LEVEL DISPLAY LEDs (9)** on the XR-61 receiver should now be lit, indicating a received signal from the transmitter. When ready to speak, slide the transmitter switch to the ON position. Adjust the volume of the receiver as per the **Audio Output Microphone Connection** section of the above XR-61 receiver instructions. The **AF LEVEL LED DISPLAY (13)** on the XR-61 receiver will light up to 5 LEDs (4 green and 1 red) for all input signals. Occasional flickering on and off during use of the top red LED indicator in this display is normal, however if the red LED stays on continuously, it means the signal is too loud and there is the possibility of overload distortion. Back off from the microphone until the red LED indicator only flickers on peaks.

[Note: Observe care in selecting P.A. volume, transmitter location and speaker placement so that acoustic feedback (howling or screeching) will be avoided.]

[Note: Microphone elements can easily be destroyed by the buildup of salts and minerals from perspiration and saliva. It is good practice to put a windscreen on the mic element at all times to protect it.]



WGT-15 INSTRUMENT BODYPACK TRANSMITTER

1. Snap open the **BATTERY COMPARTMENT (30)** and insert a fresh **9V BATTERY (31)**, observing the correct polarity. Close the compartment. The WGT-15 is provided with a **3.5 mm LOCKING JACK (32)** for connecting the **INSTRUMENT CABLE (35)**. To secure the connection, turn the metal slip ring on the plug clockwise to thread it on to the jack. To unplug, reverse the process. Slip the transmitter into a pocket or clip on to your clothes or instrument strap. (Note: As the cord to the instrument also serves as the antenna, be sure to extend it fully for maximum range. Rolling up or shortening the cord may reduce the effective operating range.)

2. Turn on the WGT-15 by sliding the **OFF/STANDBY/ON SWITCH (32)** to the STANDBY position (transmitter on, audio muted) or the ON position (transmitter and audio both on). The **BATTERY INDICATOR LED (33)** will give a single quick flash, indicating usable battery strength. In the case of a dead or low battery, the LED either will not go on at all or will stay on continuously, indicating that the battery should be replaced with a fresh one.

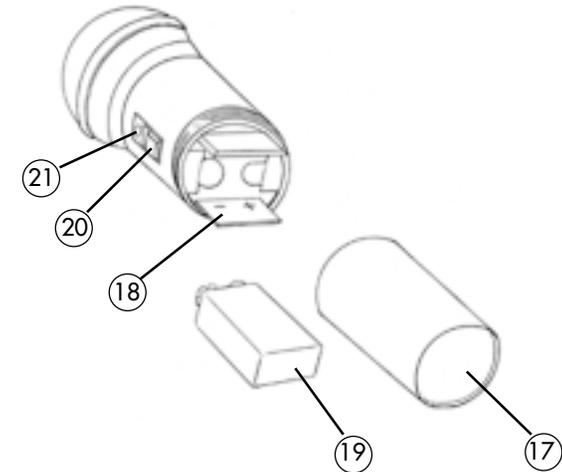
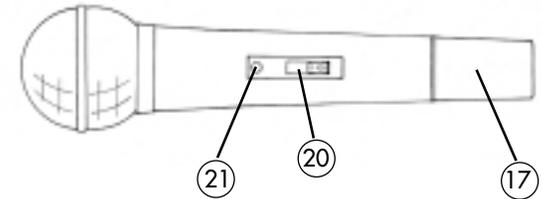
3. The WGT-15 transmitter is now ready to use. The **A** and/or **B DIVERSITY LED INDICATORS (8)** and most or all of the **RF DISPLAY LEDs (9)** on the XR-61 receiver should now be lit, indicating a received signal from the transmitter. Adjust the volume of the receiver as per the **Audio Output Instrument Connections** section of the above XR-61 receiver instructions. For optimum performance, an **INPUT LEVEL CONTROL (34)** is provided on the top panel of the WGT-15. Adjust the gain by turning the control with a small slot head screwdriver. It is recommended that this control be turned to maximum gain. However, for ultra high-gain instrument sources such as active bass pickups or even extra hot guitar pickups, turning the level down slightly will create a cleaner sound.

(Note: Turning down the input gain too much can compromise the signal-to-noise ratio and is not recommended. Set for the maximum possible gain and headroom without noticeable distortion on the high level peaks).

The **AF LEVEL LED DISPLAY (13)** on the XR-61 receiver will light up to 5 LEDs (4 green and 1 red) for all input signals. Occasional flickering on and off during use of the top red LED indicator in this display is normal, however if the red LED stays on continuously, turn down the instrument volume or adjust the **INPUT LEVEL CONTROL (34)** on the WGT-15 transmitter, or noticeable distortion may result.

*(Note: Scratchy noises can sometimes occur when some electric guitars/basses with dirty pots or connections are used with any wireless system. For this reason, the supplied **INSTRUMENT CORD (35)** has a factory installed capacitor inside the 1/4" plug. This capacitor provides first order filtering of the RF signal from the cord into the guitar and eliminates virtually all scratchy noises. Should your equipment still give you scratchy noises, we suggest these steps to eliminate them:*

- 1) Make sure all guitar volume and tone pots are clean and all contacts are solid-this is very important.
- 2) Provide extra filtering with a 220 pF capacitor soldered across the hot to ground terminals of the guitar's volume and tone pots.)



WLT-15 LAVALIER/LAPEL OR HEADWORN MICROPHONE BODYPACK TRANSMITTER

1. Snap open the **BATTERY COMPARTMENT (22)** and insert a fresh **9V BATTERY (23)**, observing the correct polarity. Close the compartment.
2. The WLT-15 is provided with a **3.5 mm LOCKING JACK (24)** for connecting the microphone. Plug in either the **LAVALIER/LAPEL (25)** or the **HEADWORN MICROPHONE (26)**, as supplied. To secure the connection, turn the metal slip ring on the plug clockwise to thread it on to the jack. To unplug, reverse the process. Slip the transmitter into a pocket or clip on to your clothes. To use the lavalier mic, attach it at chest level. Do not place too close to the mouth—a distance of about six inches usually works best. To use the headworn mic, place it on the head and adjust the mic boom so that the mic is about one inch to the side of the front of the mouth. *(Note: The lavalier or headworn mic wire is also the transmit antenna, and rolling up or shortening the wire may reduce the effective operating range. Extend the wire fully during use, and keep it as straight as possible.)*
3. Turn on the WLT-15 by sliding the **OFF/STANDBY/ON SWITCH (27)** to the **STANDBY** position (transmitter on, audio muted) or the **ON** position (transmitter and audio both on). The **BATTERY INDICATOR LED (28)** will give a single quick flash, indicating usable battery strength. In the case of a dead or low battery, the LED either will not go on at all or will stay on continuously, indicating that the battery should be replaced with a fresh one.
4. The microphone is now ready to use. The **A** and/or **B DIVERSITY LED INDICATORS (8)** and most or all of the **RF DISPLAY LEDs (9)** on the XR-61 receiver should now be lit, indicating a received signal from the transmitter. When ready to speak, slide the transmitter switch to the **ON** position and adjust the volume of the receiver as per the **Audio Output Microphone Connection** section of the above XR-61 receiver instructions. The **AF LEVEL LED DISPLAY (13)** on the XR-61 receiver will light up to 5 LEDs (4 green and 1 red) for all input signals. Occasional flickering on and off during use of the top red LED indicator in this display is normal, however if the red LED stays on continuously, it means the signal is too loud and there is the possibility of overload distortion. Re-position the microphone farther from the source or adjust the **AUDIO INPUT LEVEL CONTROL (29)** until the red LED indicator flickers only on the loudest inputs.

[Note: Observe care in selecting P.A. volume, transmitter location and speaker placement so that acoustic feedback (howling and screeching) will be avoided. Please also observe the pickup patterns of the microphone selected: omnidirectional mics pick up sound equally from all directions and are prone to feedback if not used carefully. Unidirectional mics are more resistant to feedback, but pick up sound sources best that are directly in front of the mic. Also, mics that are farther from the sound source, such as lavaliers, require more acoustic gain and thus are also more prone to feedback than close-source mics such as handheld or headworn mics that are used close to the mouth.]

(Note: Microphone elements can easily be destroyed by the buildup of salts and minerals from perspiration and saliva. It is good practice to put a windscreen on the mic element at all times to protect it.)

