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SHURE
Model SM57 User Guide

APPLICATION AND PLACEMENT
Some of the most common applications and placement techniques for the SM57 are listed in the following table. Remember that microphone placement is largely a matter of personal preference. There is no single "correct" microphone position.

DESCRIPTION	PROPOSED PLACEMENT	REMARKS
Drum Snare	Position the microphone 4 to 6 inches (10 to 15 cm) above the snare head, 1 to 2 inches (2.5 to 5 cm) to the side. Aim the microphone at the snare head.	Use a pop filter. Use a shock mount. Use a windscreen.
Drum Kick	Position the microphone 4 to 6 inches (10 to 15 cm) above the kick drum head, 1 to 2 inches (2.5 to 5 cm) to the side. Aim the microphone at the kick drum head.	Use a pop filter. Use a shock mount. Use a windscreen.
Drum Tom	Position the microphone 4 to 6 inches (10 to 15 cm) above the tom head, 1 to 2 inches (2.5 to 5 cm) to the side. Aim the microphone at the tom head.	Use a pop filter. Use a shock mount. Use a windscreen.
Drum Cymbal	Position the microphone 4 to 6 inches (10 to 15 cm) above the cymbal, 1 to 2 inches (2.5 to 5 cm) to the side. Aim the microphone at the cymbal.	Use a pop filter. Use a shock mount. Use a windscreen.
Drum Bass Drum	Position the microphone 4 to 6 inches (10 to 15 cm) above the bass drum head, 1 to 2 inches (2.5 to 5 cm) to the side. Aim the microphone at the bass drum head.	Use a pop filter. Use a shock mount. Use a windscreen.
Drum Floor Tom	Position the microphone 4 to 6 inches (10 to 15 cm) above the floor tom head, 1 to 2 inches (2.5 to 5 cm) to the side. Aim the microphone at the floor tom head.	Use a pop filter. Use a shock mount. Use a windscreen.
Drum Snare Drum	Position the microphone 4 to 6 inches (10 to 15 cm) above the snare drum head, 1 to 2 inches (2.5 to 5 cm) to the side. Aim the microphone at the snare drum head.	Use a pop filter. Use a shock mount. Use a windscreen.
Drum Snare Drum	Position the microphone 4 to 6 inches (10 to 15 cm) above the snare drum head, 1 to 2 inches (2.5 to 5 cm) to the side. Aim the microphone at the snare drum head.	Use a pop filter. Use a shock mount. Use a windscreen.
Drum Snare Drum	Position the microphone 4 to 6 inches (10 to 15 cm) above the snare drum head, 1 to 2 inches (2.5 to 5 cm) to the side. Aim the microphone at the snare drum head.	Use a pop filter. Use a shock mount. Use a windscreen.
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MODEL SM57
UNIDIRECTIONAL DYNAMIC MICROPHONE
The Shure SM57 is a unidirectional dynamic microphone designed for high-fidelity reproduction of sound. It is designed for use in a variety of applications, including live performance, broadcast, and recording. The SM57 is known for its rugged construction and its ability to handle high sound pressure levels (SPL) without distortion. It is also known for its clear, natural sound and its ability to reproduce a wide range of frequencies. The SM57 is a versatile microphone that is suitable for a wide range of applications. It is a popular choice for live performance, broadcast, and recording. The SM57 is a unidirectional dynamic microphone that is designed for high-fidelity reproduction of sound. It is designed for use in a variety of applications, including live performance, broadcast, and recording. The SM57 is known for its rugged construction and its ability to handle high sound pressure levels (SPL) without distortion. It is also known for its clear, natural sound and its ability to reproduce a wide range of frequencies. The SM57 is a versatile microphone that is suitable for a wide range of applications. It is a popular choice for live performance, broadcast, and recording.

FEATURES

- Frequency response tailored for drums, guitars, and vocals
- Action: Unidirectional dynamic microphone
- Frequency response: 50 Hz to 15 kHz
- Sensitivity: -54 dBV/Pa
- Impedance: 300 ohms
- Maximum SPL: 150 dB
- Operating temperature: -20°C to 50°C
- Operating humidity: 10% to 90% RH
- Operating pressure: 1000 hPa
- Operating altitude: 0 to 10,000 ft
- Operating shock: 10 g
- Operating vibration: 10 g
- Operating storage: -20°C to 50°C
- Operating storage humidity: 10% to 90% RH
- Operating storage pressure: 1000 hPa
- Operating storage altitude: 0 to 10,000 ft
- Operating storage shock: 10 g
- Operating storage vibration: 10 g

STATIC PROTECTION & P.A. CONNECTION PLACEMENT
Place the stage monitor directly behind the microphone (see Figure 1). Connect the P.A. Main Return so that they point away from the rear of the microphone. With the speaker pointed in these positions, the proximity of feedback is greatly reduced. Always check the stage setup before a performance to ensure optimal placement.

RECOMMENDED LOUDESTAGE PLACEMENT
FIGURE 1

PROXIMITY EFFECT
When the sound source is less than 10 cm (4 in.) from the microphone, the microphone boosts bass frequencies (to 10 dB at 100 Hz), creating a warmer and richer tone (also known as the proximity effect). The effect increases as the distance between the sound source and the microphone decreases. The SM57 has a frequency roll-off greater than most other microphones, allowing the user to take full advantage of proximity effect.

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