SHURE®

LEGENDARY PERFORMANCE™

Wired Microphones

SM58 | SM58S (With On/Off Switch)

SM58®

UNIDIRECTIONAL DYNAMIC MICROPHONE

MICROPHONE ÉLECTRODYNAMIQUE UNIDIRECTIONNEL

MICROFONO DINAMICO UNIDIREZIONALE

GERICHTETES DYNAMISCHES MIKROFON

MICROFONO DINAMICO UNIDIRECCIONAL

ダイナミック型マイクロホン/単一指向性

27C2902 (Rev. 2)

APPLICATIONS AND PLACEMENT
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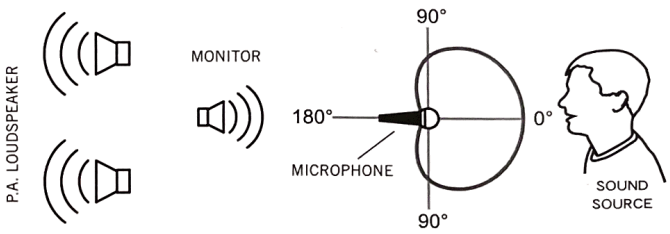
APPLICAZIONI E COLLOCAZIONE
ANWENDUNG UND PLATZIERUNG
USOS Y COLOCACION
用途と配置

General Rules for Use

- Aim the microphone toward the desired sound source (such as the talker, singer, or instrument) and away from unwanted sources.
- Place the microphone as close as practical to the desired sound source.
- Work close to the microphone for extra bass response.
- Use only one microphone to pick up a single sound source.
- Use the fewest number of microphones as practical.
- Keep the distance between microphones at least three times the distance from each microphone to its source.
- Place microphones as far as possible from reflective surfaces.
- Add a windscreen when using the microphone outdoors.
- Avoid excessive handling to minimize pickup of mechanical noise and vibration.
- Do not cover any part of the microphone grille with your hand, as this will adversely affect microphone performance.

The following table lists the most common applications and placement techniques. Keep in mind that microphone technique is largely a matter of personal taste; there is no one "correct" microphone position.

RECOMMENDED LOUDSPEAKER LOCATIONS FOR CARDIOID MICROPHONES



Avoiding Pickup of Unwanted Sound Sources

Place the microphone so that unwanted sound sources, such as monitors and loudspeakers, are directly behind it. To minimize feedback and ensure optimum rejection of unwanted sound, always test microphone placement before a performance.

APPLICATION	SUGGESTED MICROPHONE PLACEMENT	TONE QUALITY
Vocals	Lips less than 15 cm (6 in.) away or touching the windscreen, on axis to microphone.	Robust sound, emphasized bass, maximum isolation from other sources.
	15 to 60 cm (6 in. to 2 ft.) away from mouth, just above nose height.	Natural sound, reduced bass.
	20 to 60 cm (8 in. to 2 ft.) away from mouth, slightly off to one side.	Natural sound, reduced bass and minimal "s" sounds.
	90 cm to 1.8 m (3 to 6 ft.) away.	Thinner, distant sound; noticeable levels of ambient noise.

Proximity Effect

Unidirectional microphones such as the SM58 progressively boost bass frequencies by 6 to 10 dB below 100 Hz when the microphone is at a distance of about 6 mm (1/4 in.) from the sound source. This phenomenon, known as proximity effect, can be used to create a warmer, more powerful sound. To prevent explosive low frequency sound during close-up use, the SM58 bass response gradually rolls off. This provides greater control and helps the user take advantage of proximity effect.