



PROFESSIONAL ENTERTAINER MICROPHONES



**MODEL PE548V
UNIDYNE IV**

Your selection of a Shure Unidyne Microphone will contribute significantly to the professional quality of your performance. This rugged unidirectional microphone effectively controls feedback (that very annoying loudspeaker "squeal") because it picks up sound only from the front of the microphone. Unwanted audience noise or other noises occurring at the rear of the microphone are eliminated or suppressed. This allows you to work at significantly greater distances from your microphone than with non-directional (omnidirectional) microphones, without picking up objectionable background sound or feedback. The built-in volume control on the microphone permits the user to change the loudness of the P.A. system at the microphone location. With the control on the microphone partially turned down (turn knob counterclockwise so that dot on knob is at 9 o'clock position), the basic overall loudness of the P.A. system can be adjusted by the main volume control at the amplifier location—then the user can adjust the volume up or down at the microphone position. Maximum volume occurs when the dot on the knob is adjacent to the dot on the microphone (12 o'clock position). In many instances, minimum setting of the volume control will reduce volume sufficiently so that the volume control can be used as an On-Off switch.

HOW TO CONTROL FEEDBACK

A performer's number one enemy in using a microphone is "feedback." This is a harsh hum, howl or squeal which occurs when the microphone picks up sound from the loudspeakers, re-amplifies and rebroadcasts it over and over again.

The key factor in the prevention of feedback is the position of the loudspeakers in relation to the microphone. Feedback occurs if the microphone picks up sound coming from the loudspeakers. Keep the loudspeakers as far to the sides as possible—so they do not point toward the microphone. Always keep the microphone pointed toward the performer and away from the loudspeakers. When stage monitor loudspeakers are used, make sure they are positioned in front of the performers and face the rear of the microphone.

If you are in a room with hard walls, floor, and ceiling, the sound from the loudspeakers may bounce back into the microphone and create feedback. Solve this problem by turning down the amplifier volume control and working closer to the microphone.

(Important Note: If you cannot solve the feedback problem with your Unidyne IV microphone, a Shure PE610 Feedback Controller is suggested.)

BASIC POINTS FOR PROFESSIONAL MICROPHONE TECHNIQUE

Proper microphone technique will add to the overall effectiveness with which you project yourself to your audience. Keep the following points in mind when using the microphone:

1. Maintain the proper distance from the microphone. When you wish to achieve an intimate tonal quality, get closer to the microphone and lower your voice. For wide-open "driving" effects, raise your voice and back away from the microphone so that you do not overdrive your amplifier to distortion.
2. Don't change your distance from the microphone needlessly, as this will affect the level of sound coming from the loudspeakers.
3. Consider the microphone as an instrument and practice your technique to enhance your performance.

YOUR SHURE MICROPHONE IS BUILT TO LAST!

Your Shure Microphone is ruggedly built and should give you years of uninterrupted service; however, remember that it is a sensitive instrument. Avoid dropping the microphone, or subjecting it to unnecessarily rough treatment. Normal usage, of course, will not impair performance of the unit. Use the protective carrying case to prevent damage not only when traveling, but also when storing the microphone.

MICROPHONE CHECK-LIST

1. Check microphone impedance—is it correct for the amplifier input being used?
2. Check microphone cable connectors to microphone, mixer and amplifier—are they tightly plugged in?
3. Check microphone, amplifier and/or mixer.
 - a. Are they turned on?
 - b. Are volume controls turned up?

IF THE MICROPHONE DOES NOT WORK

Check the above list. If the microphone then does not appear to be operating, check it on a spare cable. If the microphone still does not appear to be operating, have the microphone and cable checked by your Shure Professional Entertainer Products Dealer, or write Service Department, Shure Brothers Inc.

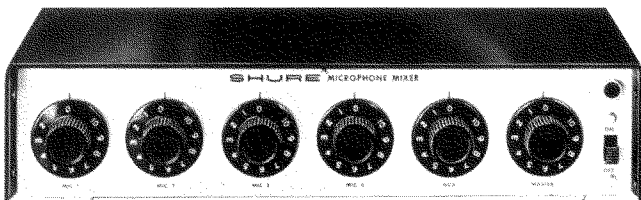
PHASING

To test two microphones and/or their cables for proper phasing, connect them to an amplifier and talk or sing into them while holding them three or four inches apart. The sound from the speakers should be the same when talking into either microphone or directly between them if they are in phase with each other. If the sound drops drastically, or if a dead spot is found when talking between the two microphones, they are out of phase. All cables and microphones should be tested in this manner to insure that they are in phase with each other.

To change the phase of a microphone, the microphone cartridge leads must be interchanged (see Figure B). This should be performed by your dealer, the Shure Factory Service Department, or other qualified service personnel.

IMPEDANCE

Your Model PE548V is a high-impedance microphone. If cable lengths over 7.6 meters (25 feet) are required, or if the microphone is to be connected to a low-impedance input, it will be necessary to transform the microphone line to low impedance. Shure Model A95 Series Line Matching Transformers are available for use in those cases. These transformers provide a proper impedance match between a high-impedance microphone line and a low-impedance input and are supplied with various input and output connectors.



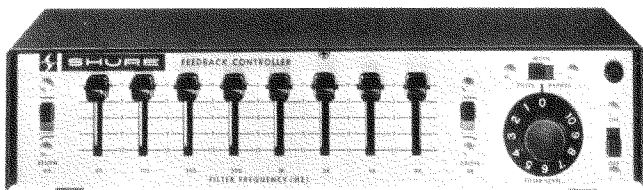
USING MORE THAN ONE MICROPHONE

It is often desirable for a group to use a separate microphone for each individual performer. In this case, the following points should be remembered:

1. It is best if the microphones are individually controlled for volume through a separate microphone mixer such as the Shure PE68M Mixer or PE70RM Reverb/Mixer. *If this is not possible, it is desirable that each performer use the same type and model of microphone so that the group as a whole will be "balanced."*
2. Check the placement of the microphones with relation to loudspeakers (as previously mentioned) so that feedback is minimized.
3. As additional microphones are added the possibility of feedback increases. Turn off, or down, unused microphones to help solve this problem.

MODEL PE610 FEEDBACK CONTROLLER

Lets you "tune" your sound system to the acoustics of the room. The result is more overall sound power *without* feedback. Eight linear-motion filter controls are infinitely variable from 0 to 12 dB cut. Below 63 Hz and Above 8 kHz roll-off switches attenuate low and high frequencies. Can be installed between mixer or console and amplifier for total system control, or following each microphone as a single-channel preamplifier with feedback control.





**THE VITAL LINK
BETWEEN YOU AND
THE AUDIENCE**

SHURE PROFESSIONAL ENTERTAINER
MICROPHONES

MODEL 548V SPECIFICATIONS

Type: Dynamic, Cardioid (Unidirectional)

Frequency Response: 40 to 15,000 Hz (see Figure A)

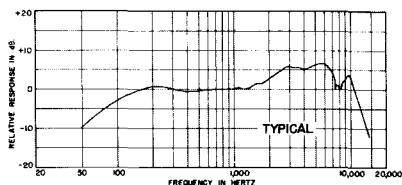


FIGURE A

Impedance: Microphone impedance is "High" for connection to high-impedance microphone inputs.

Output Level
(at 1,000 Hz): Open Circuit Voltage-58 dB (1.25 mV)
(0 dB = 1 volt per microbar)

Phasing: Positive pressure on diaphragm produces positive voltage on Pin 1 (see Figure B and Page 4)

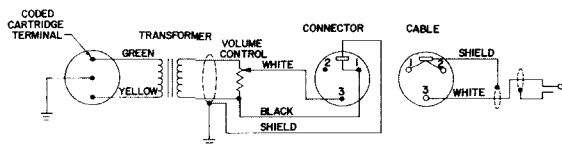


FIGURE B

Volume Control: Built-in volume control to control amplifier output at microphone position

Connector: Equipped with professional three-pin audio connector (male) designed to mate with furnished cable or Cannon XL series, Switchcraft A3 (Q.G.) series or equivalent connector

GUARANTEE

This Shure product is guaranteed in normal use to be free from electrical and mechanical defects for a period of one year from the date of purchase. Please retain proof of purchase date. This guarantee includes all parts and labor.

SHIPPING INSTRUCTIONS

Carefully repack the unit and return it prepaid to the factory. If outside the United States, return the unit to your dealer or Authorized Shure Service Center for repair. The unit will be returned to you prepaid.

MODEL 548V SPECIFICATIONS (Continued)

- Shock Mount:** Internal rubber vibration-isolator
- Case:** Black and chrome satin finished metal and plastic case with stainless steel grille
- Swivel Assembly:** Suitable for mounting on a stand with 5/8"-27 thread
- Cable:** 6.1m (20 ft) single-conductor shielded cable, equipped with professional three-pin audio connector (female) on microphone end and 1/4 in. phone plug designed to mate with high-impedance amplifier inputs
- Net Weight:** 460 grams (16 oz) less cable

FURNISHED ACCESSORY

- Carrying Case:** 90C1413

OPTIONAL ACCESSORIES

- Desk Stand:** Models S33B, S37A, S39A
- Disconnect Adapter:** Model A47
- Line Transformer:** Model A95 Series
- Windscreen:** Model A61WS

REPLACEMENT PARTS

- Cartridge:** R48
- Cable:** C5-X
- Screen and Grille Assembly:** RK38G
- Cable Connector:** RK120P
- Plug Element:** RK40P

AREA CODE 312/328-9000

CABLE SHUREMICRO



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