

SHURE®

LEGENDARY
PERFORMANCE™

Wired Microphones

SM57

SM57

UNIDIRECTIONAL DYNAMIC MICROPHONE

指向性动圈话筒



SM57

The Shure SM57 unidirectional dynamic microphone is exceptional for musical instrument pickup or for vocals. With its bright, clean sound and carefully contoured presence rise, the SM57 is ideal for live sound reinforcement and recording. It has an extremely effective cardioid pickup pattern which isolates the main sound source while minimizing background noise. In the studio, it is excellent for recording drums, guitar, and woodwinds. For musical instruments or vocals, the SM57 is a consistent choice of professional performers.

FEATURES

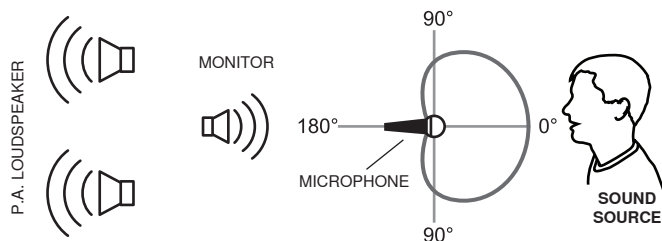
- Performance tested, industry standard
- Uniform cardioid pick-up pattern for maximum gain before feedback and excellent rejection of off axis sound
- Tailored frequency response specifically shaped for guitars, drums and vocals
- Advanced pneumatic shock mount system that minimizes transmission of mechanical noise and vibration
- Enamel coated metal construction, polycarbonate grille with stainless steel screen resist wear and abuse
- Furnished with zippered storage bag and break resistant stand adapter
- Extremely durable under the heaviest use
- Shure quality, ruggedness and reliability

APPLICATIONS AND PLACEMENT

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.

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.

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.

APPLICATION	SUGGESTED MICROPHONE PLACEMENT	TONE QUALITY
Tom-Toms	One mic on each tom, or between each pair of toms, 2.5 to 7.5 cm (1 to 3 in.) above drum heads. Aim each microphone at top drum heads. On double head toms, you can also remove bottom head and place a mic inside pointing up toward top drum head.	Medium attack; full, balanced sound.
Snare Drum	2.5 to 7.5 cm (1 to 3 in.) above rim of top head of drum. Aim mic at drum head. If desired, place a second mic just below rim of bottom head.	Most "snap" from drumstick. More "snare" sound
Guitar & Bass Amplifiers	2.5 cm (1 in.) from speaker, on-axis with center of speaker cone.	Sharp attack; emphasized bass.
	2.5 cm (1 in.) from speaker, at edge of speaker cone.	Sharp attack; higher frequency sound.
	15 to 30 cm (6 to 12 in.) away from speaker and on-axis with speaker cone.	Medium attack; full, balanced sound.
	60 to 90 cm (2 to 3 ft.) back from speaker, on-axis with speaker cone.	Softer attack; reduced bass.
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.

Proximity Effect

Unidirectional microphones such as the SM57 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 SM57 bass response gradually rolls off. This provides greater control and helps the user take advantage of proximity effect.

SPECIFICATIONS

Type	Dynamic (moving coil)
Frequency Response	40 to 15,000 Hz
Polar Pattern	Cardioid
Sensitivity (at 1 kHz, open circuit voltage)	-56.0 dBV/Pa (1.6 mV) 1 Pascal=94 dB SPL
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 with respect to pin 3
Weight	Net: 0.284 kg (0.625 lbs)
Connector	Three-pin professional audio (XLR), male
Case	Dark gray, enamel-painted, die-cast steel with a polycarbonate grille and a stainless steel screen.

CERTIFICATION

Eligible to bear CE Marking. Conforms to European EMC Directive 89/336/EEC. Meets applicable tests and performance criteria in European Standard EN55103 (1996) parts 1 and 2, for residential (E1) and light industrial (E2) environments.

ACCESSORIES AND PARTS

Furnished Accessories

Swivel Stand Adapter	A25D
Storage Bag	95C2313

Optional Accessories

Locking Windscreen - Gray	A2WS-GRA
Desk Stand	S37A
Shock Stopper™ Isolation Mount	A55M
Dual Mount	A26M
7.6 m (25 ft.) Cable	C25E
TRIPLE-FLEX™ Cable and Plug 7.6 m (25 ft.)	C25F

Replacement Parts

Cartridge	R57
Screen and Grille Assembly	RK244G

SM57

舒尔SM57®指向性动圈话筒在乐器拾音和人声拾音方面表现卓越。其明亮、清晰的音质以及精心调试的修正频响曲线，使得SM57在现场扩声和录音场合都有理想表现。话筒具有心形指向性，非常有效地降低了环境声对于拾取声源的影响。在录音棚里，SM57对于鼓、吉他以及管乐器的录音同样出色。无论是乐器，还是人声，SM57都是专业人士始终如一的选择。

特性

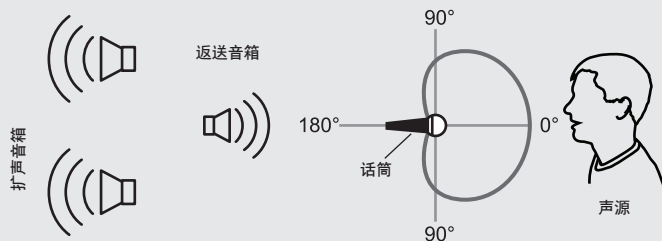
- 历经无数演出考验，当之无愧的行业标准
- 心形指向性，提供最大的反馈前增益和优秀的离轴噪声抑制
- 修正的频率响应特别适合吉他、鼓和人声
- 内置高级充气减震系统，降低手持噪声和震动
- 涂有瓷漆的金属结构，不锈钢网罩，坚固耐用
- 配有拉链储存袋和防摔话筒夹
- 即使在过度使用的情况下仍然非常耐用
- 舒尔品质，坚固可靠

应用和摆位

一般使用规则

- 将话筒对准所录制的声源（例如谈话者、唱歌者或乐器），远离其他声源。
- 尽可能靠近所录制声源摆放。
- 如果想获得更多的低频响应，可将话筒进一步靠近音源。
- 只使用一个话筒来拾取单个声源。
- 尽可能减少使用话筒的数量。
- 保持话筒之间的距离，使其至少三倍于每个话筒与其声源之间的距离。
- 将话筒放置在尽可能远离反射表面的地方。
- 在户外使用话筒时，加一个防风罩。
- 避免过多触摸，以便将机械噪声的拾取和震动降低到最低水平。
- 切勿用手遮盖住话筒滤网的任何部位，因为这会影响话筒的性能。

推荐的音箱位置



避免拾取干扰声源

正确放置话筒，使类似返听音箱和扩声音箱等干扰声源位于话筒拾音方向的反方向。要减少反馈并确保干扰声源的最佳隔离，务必在演出前测试话筒摆位。

下表列出了一些常见的应用场合及摆位技巧。请注意，话筒的放置方式在很大程度上取决于个人喜好——“正确的”话筒拾音位置绝不止一个。

应用	建议话筒放置的位置	音色
通鼓	每个通鼓一支话筒，或两个通鼓之间放置一支。话筒置于鼓皮上方25毫米至75毫米，方向对着上鼓皮。用于双面通鼓时，拆下底部鼓皮，将话筒放入鼓腔，方向对着鼓皮。	冲击力适中，音色平衡
军鼓	话筒置于上鼓皮鼓边上方25毫米至75毫米处，对着鼓皮。如果需要，可在下鼓皮鼓边下方再放一个话筒。	强调鼓槌的快速敲击效果。更多的响弦音。
电吉他/电贝司音箱	与扬声器的距离为2.5厘米（1英寸），在话筒轴线上扬声器锥盆范围内。	音头锐利；低频突出。
	与扬声器的距离为2.5厘米（1英寸），在扬声器锥盆边缘。	音头锐利；中高频突出。
	离扬声器15至30厘米（6至12英寸），在话筒轴线上扬声器锥盆范围内。	音头平和；完整的平衡声。
	与扬声器的距离为60至90厘米（2至3英尺），在话筒轴线上扬声器锥盆范围内。	音头柔软；低频减弱。
人声	嘴与防风罩的距离少于15厘米（6英寸），或轻触防尘罩，在话筒轴线上。	饱满、加重低音、最大程度隔离其它声源。

近讲效应

当话筒与声源之间的距离在6毫米（1/4英寸）左右时，像SM57这样的指向性的话筒会将100Hz以下的低频提升6-10dB，这个现象被称之为“近讲效应”，在录音时，常会被用来创造一种更加温暖，更加厚重的音色效果。用户可以通过SM57的低频滚降特性来最大限度的控制、利用近讲效应。

规格

类型	动圈
频率响应	40 至 15,000 Hz
指向性图样	心形
灵敏度 (1 kHz 时, 开路电压)	-56.0 dBV/Pa (1.6 mV) 1 Pa=94 dB SPL
极性	作用在话筒振膜上的正压, 在输出接口的针脚2上产生相对于针脚3的正电压
重量	净重: 0.284 公斤 (0.625 磅)
接头	三针卡侬公头 (XLR)
外壳	压铸钢材质, 涂深灰瓷漆, 带聚碳酸酯网栅和不锈钢网

认证

可标注CE标志。符合欧洲EMC指令89/336/EEC。符合欧洲标准EN55103 (1996) 第1部分和第2部分当中的应用测试和性能标准。用于住宅环境 (E1) 和轻工业环境 (E2)。

附件和替换备件

提供的附件

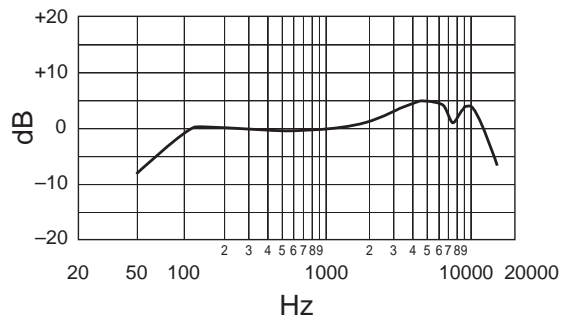
话筒支架转接器	A25D
储存袋	95C2313

可选配附件

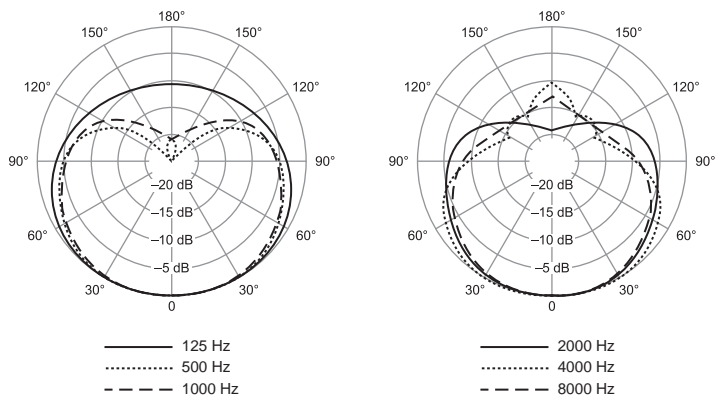
防风罩	A2WS-GRA
桌面话筒架	S37A
Shock Stopper™ 减震架	A55M
双话筒架	A26M
话筒线, 7.6米 (25英尺)	C25E
TRIPLE-FLEX™ 话筒线, 7.6米 (25英尺)	C25F

替换备件

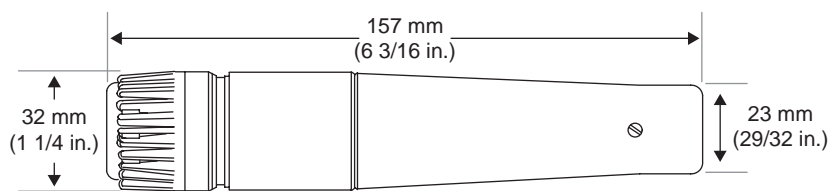
话筒头	R57
话筒头罩	RK244G



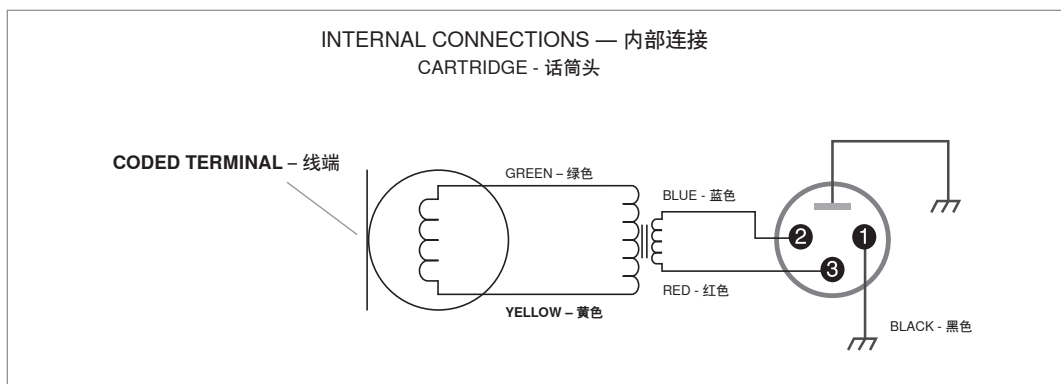
TYPICAL FREQUENCY RESPONSE
典型频率响应



TYPICAL POLAR PATTERNS
典型极性图样



OVERALL DIMENSIONS - 尺寸



SHURE®

SHURE Incorporated <http://www.shure.com>
United States, Canada, Latin America, Caribbean:
5800 W. Touhy Avenue, Niles, IL 60714-4608, U.S.A.
Phone: 847-600-2000
U.S. Fax: 847-600-1212
Intl Fax: 847-600-6446
Europe, Middle East, Africa:
Shure Europe GmbH, Phone: 49-7131-72140
Fax: 49-7131-721414
Asia, Pacific:
Shure Asia Limited, Phone: 852-2893-4290
Fax: 852-2893-4055

SHURE Incorporated <http://www.shure.com>
États-Unis, Canada, Amérique latine, Caraïbes:
5800 W. Touhy Avenue, Niles, IL 60714-4608, U.S.A.
Téléphone : 847-600-2000
Télécopie aux États-Unis : 847-600-1212
Télécopie internationale : 847-600-6446
Europe, Moyen-Orient, Afrique:
Shure Europe GmbH, Téléphone : 49-7131-72140
Télécopie : 49-7131-721414
Asie, Pacifique:
Shure Asia Limited, Téléphone : 852-2893-4290
Télécopie : 852-2893-4055

SHURE Incorporated <http://www.shure.com>
Estados Unidos, Canadá, Latinoamérica, Caribe:
5800 W. Touhy Avenue, Niles, IL 60714-4608, EE.UU.
Teléfono: 847-600-2000 (dentro de los EE.UU.)
Fax: 847-600-1212
Fax internacional: 847-600-6446
Europa, Medio Oriente, Africa:
Shure Europe GmbH, teléfono: 49-7131-72140
Fax: 49-7131-721414
Asia, Pacífico:
Shure Asia Limited, teléfono: 852-2893-4290
Fax: 852-2893-4055

SHURE Incorporated <http://www.shure.com>
Stati Uniti, Canada, America latina, Caraibi:
5800 W. Touhy Avenue, Niles, IL 60714-4608, U.S.A.
Numero telefonico: 847-600-2000
Fax U.S.A.: 847-600-1212
Fax internazionale: 847-600-6446
Europa, Medio Oriente, Africa:
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Fax: 49-7131-721414
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Shure Asia Limited, numero telefonico: 852-2893-4290
Fax: 852-2893-4055