PROFESSIONAL ENTERTAINER
MODEL PE5 UNIDIRECTIONAL
DYNAMIC MICROPHONES

PE5H-C: High impedance, nondetachable 1-conductor
shielded cable and ¼" phone plug
PE5L-CN: Low impedance, nondetachable 1-conductor
shielded cable and 3-pin professional connector

The PE5 Series offers features demanded by the professional
entertainer
- Unidirectional (cardioid) pickup pattern minimizes feedback in live performance
- Smooth frequency response provides clean and natural reproduction of voice and instruments
- Shock-mounted cartridge reduces handling noise
- On-Off switch
- Nonreflective black finish for professional appearance onstage
- Rugged, reliable, and backed by the Shure guarantee

SPECIFICATIONS
Type
Dynamic

Frequency Response
80 to 13,000 Hz (see Figure 1)

Phasing
PE5H-C: Positive pressure on diaphragm produces positive
voltage on sleeve of phone plug
PE5L-CN: Positive pressure on diaphragm produces positive voltage on pin 2 of connector

Cable
PE5H-C: 6.1m (20 ft) attached, 1-conductor shielded, with
¼-inch phone plug
PE5L-CN: 6.1m (20 ft) attached, 1-conductor shielded, with
3-pin professional audio connector

Case
Black ARMO-DUR® with black steel mesh grille

Cartridge Shock Mount
Internal rubber vibration isolator

Net Weight
284 grams (10 oz)

Swivel Adapter
Positive action, adjustable from vertical to horizontal, for
mounting on ¼"-27 thread

FURNISHED ACCESSORIES
Swivel Adapter .................................................. A24A
Padded Gig Bag .................................................. 26A07

OPTIONAL ACCESSORIES
Line Matching Transformers .................................. A95 Series
Desk Stand ......................................................... S37A
Vibration Isolation Stand ..................................... S39A
Floor Stand ........................................................... MS-10C
Baby Boom .......................................................... BB-44

REPLACEMENT PARTS

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OPEN CIRCUIT VOLTAGE* PE5H-C PE5L-CN
- 60.5 dB - 82.0 dB
*0 dB = 1Vpbar (.94mV)

POWER LEVEL** PE5H-C PE5L-CN
- 62.5 dB
**0 dB = 1 mW/10 μbar
SHURE – QUALITY IS OUR FIRST CONSIDERATION

Congratulations on the purchase of your new Shure microphone. It will serve you faithfully even in the most difficult circumstances. Because more than 50 years of experience with microphones has taught us one thing: they are not always used under ideal conditions. Far from it! So Shure develops, designs, builds, and tests them for the worst conditions you can imagine.

We know they'll be flung into equipment boxes after performances. We know they'll be called upon to function at humidity levels near 100%. We know they'll be left in the direct rays of the midday sun for hours, waiting for outdoor concerts to begin. Professional vocalists depend upon their microphones just as much as musicians depend upon their instruments, but many don't hesitate to throw their Shure microphones across the stage and down on the floor — violently — as part of their performance. They never give it a second thought. They know that Shure microphones shrug off abuse that would make others fail.

Shure reliability begins during the design stage. Shure has a staff of specialists whose sole function is to uncover any weaknesses before Shure microphones are put into quantity production. During the testing process, microphones are:

Heated at temperatures up to 85°C (185°F) for up to 100 hours
Frozen down to -46°C (-50°F) for half-hour periods during the heat test
Shaken from side to side, back and forth, and up and down, simultaneously and violently
Subjected to steamy humidities — up to 100% at room temperature and 93% at 30°C (100°F)
Subjected to ultraviolet rays, salt sprays, alcohol, sand, and water
And for good measure, dropped repeatedly 2 meters (6 ft) onto hardwood floors.

That is our standard test procedure. All during production, units chosen at random are put through these same tests. Failure of any one microphone brings production to a halt until the original design requirements are again met.

That’s why at Shure we say, quality is our first consideration. The purchasers of the millions of microphones bearing the name Shure during past years, and those now buying their first Shure microphone can rely on us to continue to follow the philosophy and policies that keep Shure microphones working dependably — year after year after year.

BASIC MICROPHONE TECHNIQUE

Good microphone technique will add to your effectiveness as a performer. Keep the following points in mind when using your Shure Professional Entertainer Microphone.

1. Maintain the proper distance from the microphone. When you want a warm, full sound, get close to the microphone and lower your voice. For a wide open, driving sound, raise your voice and back away from the microphone to avoid overdriving the amplifier into distortion.
2. Don’t change your distance from the microphone needlessly as this will affect the level of sound coming from the loudspeakers.
3. Your Shure PE Microphone is your link to the audience. Consider the microphone an instrument and develop your technique through practice.

FEEDBACK AND UNIDIRECTIONAL MICROPHONES

A performer’s worst enemy in using a microphone is “feedback”. This is a harsh hum, howl, or squeal that occurs when the microphone picks up sound from the loudspeakers, reamplifies and rebroadcasts it over and over again. This vicious circle results in feedback.

A unidirectional microphone aids in preventing feedback because it rejects sounds that originate from the side and rear. Sound pickup from the sides is reduced by about one half, and pickup from the rear is reduced by about nine tenths. You can demonstrate this reduction in pickup by repeating “Test one, two” or some other convenient phrase as you rotate the microphone from front to back.

Using unidirectional microphones close to the performer or instrument ends that the direct sound will be much louder than the feedback-producing amplified sound. Because the amplifier gain can be turned up less to achieve the desired overall loudness, the amplified sound will likely remain below the volume that triggers feedback.

Other helps in preventing feedback are: keep the loudspeaker as far as the sides as possible; be sure that the microphones point toward the performers and away from the loudspeakers; and make certain that any stage monitor speakers are positioned in front of the performers and face the insensitive rear of the microphone.

UNIDIRECTIONAL MICROPHONES, OMNIDIRECTIONAL MICROPHONES, AND PROXIMITY EFFECT

Because of microphones in reducing the likelihood of feedback, unidirectional microphones are best in sound reinforcement and public address; while omnidirectional microphones are best in recording where feedback problems do not arise, or for close miking instruments and amplifiers.

When unidirectional microphones are used close to a vocalist or musical instrument, there is an increase in bass (low-frequency) output called proximity effect. At a distance of about 6 mm (¼ in.) a typical increase is shown on the curve below.

Proximity effect can be used to improve your sound.
1. With vocalists, it increases warmth, giving a fuller quality to the voice.
2. With instruments, it provides a flat or boosted bass output without tone controls, simply by changing the distance between source and microphone; and close miking provides natural isolation by minimizing bass pickup of other instruments.

Most Shure unidirectional microphones are designed with a bass rolloff to remove high-frequency feedback-producing amplified sound. Because the amplifier gain can be turned up less to achieve the desired overall loudness, the amplified sound will remain below the volume that triggers feedback.

Most Shure omnidirectional microphones are designed for close miking where feedback problems do not arise, or for close miking instruments and amplifiers.

Because of their usefulness in reducing the likelihood of feedback, omnidirectional microphones are best in sound reinforcement and public address; while unidirectional microphones are best in recording where feedback problems do not arise, or for close miking instruments and amplifiers.

When unidirectional microphones are used close to a vocalist or musical instrument, there is an increase in bass (low-frequency) output called proximity effect. At a distance of about 6 mm (¼ in.) a typical increase is shown on the curve below.

CHOOSING A MICROPHONE EXTENSION CABLE

Low-impedance microphones can be used with practically unlimited lengths of cable with added losses at high-frequency loss. Any Shure 2-conductor balanced cables (e.g., C25B, C25E, C25F, C50F, C100F, or C20H) can be used as extension cables for Shure low-impedance microphones. These cables can also be used in any required lengths or combinations between a low-impedance microphone and the C25G Low- to High-impedance Cable Transformer or between the microphone and an A95UF Matching Transformer.

High-impedance microphone cables are usually limited to 6.1 m (20 ft) to avoid high-frequency loss or possible noise pickup. Longer cables are needed with high-impedance microphones, use such Shure cables as the C25B, C25E, C25F or C20H to reach the required distance. Then add the C20A matching transformer to plug into the equipment. Adjust the treble control on the equipment to compensate for the high-frequency rolloff caused by the extra length of cable.

Look for the Shure Audio Connection™ quality microphone cables.

GUARANTEE

This Shure product is guaranteed in normal use to be free from electrical and mechanical defects for a period of one year from date of purchase. Please retain proof of purchase date. This guarantee includes all parts and labor. This guarantee is in lieu of any and all other guarantees or warranties, expressed or implied, and there shall be no recovery for any consequential or incidental damages.

SHIPPING INSTRUCTIONS

Carefully repack the unit, have it insured, and return it prepaid to:
Shure Brothers Incorporated
Attention: Service Department
222 Hartrey Avenue
Evanston, Illinois 60204
If outside the United States, return it to your dealer or Authorized Shure Service Center for repair. The unit will be returned to you prepaid.