

SHURE

SHURE BROTHERS, Inc.
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MICROPHONES and ACOUSTIC DEVICES

SUBJECT:

Data Sheet

MAY 1953

55s "UNIDYNE" MICROPHONE

UNIDIRECTIONAL MULTI-IMPEDANCE DYNAMIC

General: The Model 55s is a small, compact microphone in which high-fidelity response and excellent directional pattern are achieved. The "Ultra-Cardioid unidirectional characteristic" of the microphone, [obtained by the "Unidyne" principle*] provides highly satisfactory operation under adverse acoustic conditions. It permits placement of the microphone at a distance from the performer 75% greater than is possible with non-directional (omni-directional) microphones.

The new "Small Unidyne," Model 55s, employs the Shure Patented Acoustic phase shift network; the moving-coil system has been designed for high efficiency and extended, smooth frequency response. Large air-gap chambers, together with a rugged and construction, provide immunity of the moving system to adverse atmospheric conditions and severe mechanical shock.

The case is modern in design, with attractive streamlining and grille treatment. Model 55s is small in size, and is therefore ideal for installations where it is desired to keep the microphone close to a minimum and still retain maximum operating efficiency.

A new self-adjusting spring permits tilting of the head through 90° so that the microphone can be aimed at the source of sound. A built-in cable connector is provided; and a 20 foot, high-quality two-conductor shielded cable with microphone plug attached is included.

Applications: Model 55s is ideal for high-quality public address, masterclass sound systems, and recording applications. Because of its unusual responsiveness and reliability, Model 55s microphone is also recommended for fixed station use in the Police, Fire, and Transportation services. For studio broadcasting and T.V. use, and similar applications where the utmost in quality is desired, Model 55s Broadband Unidyne is recommended.

The true unidirectional characteristic of the Model 55s provides an easy solution to the feedback problem in live-performance situations. Facilitates unobstructed placement, permits best utilization of space in small broadcast studios, and provides practically complete exclusion of unwanted noise.

Installation: All microphones have the standard 5/8" 27 thread and may be mounted on any conventional desk, bracket, or floor stand. Physical dimensions are shown in Fig. C. When long lines are used, care should be taken that the cable does not parallel A.C. power lines; for long distances to avoid A.C. hum induction.

Connections: The Model 55s Microphone is of the multi-impedance type. Model 55s may be connected directly to a 10-100 ohm line, a 100-250 ohm line, or high impedance input. Selection of these impedances is accomplished by changing the position of the switch at the rear of the microphone. The switch positions are marked "L" for low impedance (10-100 ohms), "M" for medium impedance (100-250 ohms), and "H" for high impedance (10,000 ohms).

In the low and medium impedance positions, Model 55s may be connected directly to a standard low or medium impedance input amplifier (Fig. A-1), or into an amplifier with high impedance input (Fig. A-2). In the latter case, Shure Model ABB* Cable-Type Transformer is available for coupling the low impedance line to the amplifier input. The double winding primary of the Shure Model ABB* Cable type transformer permits coupling either a 10-100 ohm line or 100-250 ohm line to high impedance input.

*Patented by Shure Brothers, Inc.
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The low and medium impedance positions are recommended where long cable lengths are required or under conditions of severe hum disturbances. The permissible line length is practically unlimited, since neither response nor level is appreciably affected by reasonable lengths of line.

The high impedance position on the Model 55s Microphone may be used with any high gain microphone amplifier or other amplifier with an input impedance of 100,000 ohms or more (See Fig. A-3). For best high frequency response in high impedance the total cable length should not exceed 25 feet; longer cable lengths may be used with some loss of high frequency response. The additional loss at 5000 cycles is of the order of 2.5 db for an additional 50 ft. length of cable (50 ft. total) and 4 db for an additional 100 ft. length (100 ft. total). If the Model 55s Microphone is used in the high impedance position, single conductor shielded cable may be used to provide additional cable lengths; also, the two-conductor cable furnished with the microphone may be replaced with single conductor shielded cable, if the microphone is intended to operate directly into high impedance (grid) input only. In this instance, the number one pin and the number two pin of the cable plug must be shorted together and connected to the shield of the cable.

The shield, chassis or amplifier ground should be securely connected to a water pipe or similar ground to prevent shock hazard during operation of amplifying system.

When used with amplifiers using the grid leak type of bias on the input tube, it may be desirable to use a .01 mfd. condenser between the microphone and the input grid circuit.

Operation: The microphone should be placed in its operating position before turning on the volume controls of the amplifier. Leaving an excessive amount of the instrument should be avoided while the system is in operation.

No special precautions beyond ordinary care are necessary in the operation of the Model 55s Dynamic microphone. It will operate efficiently and dependably under all ordinary conditions in hot and cold climates. To retain the full strength of the highly efficient permanent magnet and to maintain alignment of the structure, dropping or other severe mechanical shocks should be avoided.

Shure 55s Mic Owners Guide

RJ Shavelson



Shure 55s Mic Owners Guide:

Handbook for Sound Engineers Glen Ballou, 2015-03-05 *Handbook for Sound Engineers* is the most comprehensive reference available for audio engineers and is a must read for all who work in audio. With contributions from many of the top professionals in the field including Glen Ballou on interpretation systems, intercoms, assistive listening and fundamentals and units of measurement, David Miles Huber on MIDI, Bill Whitlock on audio transformers and preamplifiers, Steve Dove on consoles, DAWs and computers, Pat Brown on fundamentals, gain structures and test and measurement, Ray Rayburn on virtual systems, digital interfacing and preamplifiers, Ken Pohlmann on compact discs and Dr. Wolfgang Ahnert on computer aided sound system design and room acoustical fundamentals for auditoriums and concert halls, the *Handbook for Sound Engineers* is a must for serious audio and acoustic engineers. The fifth edition has been updated to reflect changes in the industry including added emphasis on increasingly prevalent technologies such as software based recording systems, digital recording using MP3, WAV files and mobile devices. New chapters such as Ken Pohlmann's *Subjective Methods for Evaluating Sound Quality*, S. Benjamin Kanter's *Hearing Physiology Disorders*, Conservation, Steve Barbar's *Surround Sound for Cinema*, Doug Jones's *Worship Styles in the Christian Church* sit aside completely revamped staples like Ron Baker and Jack Wrightson's *Stadiums and Outdoor Venues*, Pat Brown's *Sound System Design*, Bob Cordell's *Amplifier Design*, Hardy Martin's *Voice Evacuation Mass Notification Systems* and Tom Danley and Doug Jones's *Loudspeakers*. This edition has been honed to bring you the most up to date information in the many aspects of audio engineering.

The Microphone Book John Eargle, 2012-10-02 *The Microphone Book* is the only guide you will ever need to the latest in microphone technology, application and technique. This new edition features more on microphone arrays and wireless microphones, a new chapter on classic old models, the latest developments in surround, expanded advice on studio set up, recording and mic selection, improved layout for ease of reference, even more illustrations. John Eargle provides detailed analysis of the different types of microphones available. He then addresses their application through practical examples of actual recording sessions and studio operations. Surround sound is covered from both a creative and a technical viewpoint. This classic reference takes the reader into the studio or concert hall to see how performers are positioned and how the best microphone array is determined. Problem areas such as reflections, studio leakage and isolation are analyzed from practical viewpoints. Creative solutions to such matters as stereo sound, staging, perspective and balance are also covered in detail. Recording and sound reinforcement engineers at all levels of expertise will find *The Microphone Book* an invaluable resource for learning the why as well as the how of choosing a microphone for any situation.

Eargle's The Microphone Book Ray Rayburn, 2012-11-12 *Eargle's Microphone Book* is the only guide you will ever need for the latest in microphone technology, application and technique. This new edition features more on microphone arrays and wireless microphones, new material on digital models, the latest developments in surround, expanded advice on studio set up, recording and mic selection. Ray A. Rayburn provides detailed

analysis of the different types of microphones available and addresses their application through practical examples of actual recording sessions and studio operations The book takes you into the studio or concert hall to see how performers are positioned and how the best microphone array is determined Problem areas such as reflections studio leakage and isolation are analyzed from practical viewpoints Creative solutions to stereo sound staging perspective and balance are covered in detail Eargle's Microphone Book is an invaluable resource for learning the why as well as the how of choosing and placing a microphone for any situation *The Recording, Mixing, and Mastering Reference Handbook* Karl Pedersen, Mark Grimshaw, 2019 The Recording Mixing and Mastering Reference Handbook provides an easy to read guide for music making in the studio setting from equipment fundamentals to recording and mixing almost any instrument In six sections lessons give a comprehensive introduction to microphone settings and techniques audio processing and effects controlling acoustics and history lessons on songs recorded with a given technique The second half of the handbook delves into background theory on microphones EQ filters compressors and acoustics to give the reader a general understanding of practical recording techniques before acquiring deeper comprehension of the tools and the recording processes Throughout the chapters lessons on recording methods gradually build complexity and detail to keep readers engaged and challenged Whether a university student in an audio recording course a novice audio engineer who needs to build technique or a busy professional who requires a quick refresh on specific techniques any reader will find an essential resource in The Recording Mixing and Mastering Reference Handbook *The Recording Engineer's Handbook* Bobby Owsinski, 2005 Working as a recording engineer presents challenges from every direction of your project From using microphones to deciding on EQ settings choosing outboard gear to understanding how when and why to process your signal the seemingly never ending choices can be very confusing Professional Audio's bestselling author Bobby Owsinski The Mixing Engineer's Handbook The Mastering Engineer's Handbook takes you into the tracking process for all manner of instruments and vocals providing you with the knowledge and skill to make sense of the many choices you have in any given project From acoustic to electronic instruments mic placement to EQ settings everything you need to know to capture professionally recorded audio tracks is in this guide

Acoustic Guitar Owner's Manual String Letter Publishing, Hal Leonard Publishing Corporation, 2000 String Letter Publishing Acoustic guitarists can now better understand their instruments preserve and protect their value and get the sounds they really want thanks to this new book from the experts at Acoustic Guitar magazine This indispensable guide begins by acquainting players with their instruments and laying to rest some pervasive guitar myths then proceeds through various aspects of basic care setup common repairs and pickup installation Whether it's cleaning and polishing a beloved guitar protecting it from theft or changes in humidity selecting a case or performing diagnostics readers will become more savvy acoustic guitar owners and repair shop customers and can forego dubious advice from well meaning friends and anonymous experts on the Web Includes a primer and glossary of terms **Audio Control Handbook** Robert S.

Oringel,2023-12-22 Audio Control Handbook 1989 employs a step by step approach to prepare students for audio work in the broadcast industry covering real life principles tools and procedures It uses clear nontechnical language to look at the effective use of standard audio equipment from basic microphones and control boards to digital signal processors and tape recorders

SOUTHERN LIVING Best Drives & Dives The Editors of Southern Living,2017-04-28 Some of the South s serendipitous charms lie around the bend of a less traveled road an oyster shack a hillside lit up by wildflowers a Delta juke joint Follow our advice in Southern Living Best Drives Dives to chart an iconic path across the South and create a memorable drive of your own

The Drumset Owner's Manual Ronald Vaughan,1993 A basic resource for drummers Subjects covered include maintenance and selection drumheads tuning and muffling drumsticks brushes mallets and beaters cymbals drumset hardware and cases

Jim Reeves Larry Jordan,2011 A 672 page award winning biography of country music singer Jim Reeves based on hundreds of interviews and Jim s private diaries Virtually a day by day account of the life of this internationally renowned star

The Broadcasting and Television Year Book ,1962

Sessions with Sinatra Charles L. Granata,2003-10-01 Featuring 100 photographs of Frank Sinatra working with orchestras and arrangers listening to playbacks and of course singing this book tells the whole story of how he created the Sinatra sound and translated the most intense personal emotions into richly worked out songs of unrivalled expressiveness One of the thrills of listening to Sinatra is wondering how he did it and this book explains it all bringing the dedicated fan and the casual music lover alike into the recording studio to witness the fascinating working methods he introduced and mastered in his quest for recorded perfection Revealed is how in addition to introducing and perfecting a unique vocal style Sinatra was also his own in studio producer personally supervising every aspect of his recordings from choosing the songs and arrangers to making minute adjustments in microphone placement

Trees Are Not Radishes Michael Urich,2023-09-06 The novel is set in the early 1970s in the fictional town of Rooster Arizona The narrator is Kipp a college dropout from Ohio who travels to Rooster to live with his Uncle Balbinus a navy veteran of the second world war and later a photographer of nuclear bomb tests Carving out a life in Rooster as a young photographer and taxicab driver for the Hopeless Cab Company Kipp deals with the madness of Lenni the Chicken his uncle s fierce obsession over the massive devastation that mankind can unleash and the challenges of living in a tough isolated town that defines ammunition and firearms as currency While Kipp attends a funeral at Sailor Mountain he becomes enamored with Lovely Sailor The antagonist of the story is the power hungry Orli Ordzhowikidzepyatakov and his callous partners who forever lay siege to the inhabitants of Rooster Perhaps the safest thing we can say is that Rooster is in the desert and the desert is an ominous place for the guileless and the unprepared

The Sound Production Handbook Don Atkinson,2013-10-23 The Sound Protection Handbook is designed to be a useful guide to current operational sound practices within the broadcast industry Multi skilling within the industry has meant that the role of the sound engineer is now much wider with operators no longer specialising in any area but expected to possess a broad range of skills Basic sound

theory is covered and presented in such a way as to provide enough theoretical information for the professional or student to enable them to perform the many sound roles required whether on location or in the studio. However, the emphasis of the book is an operational one covering all aspects of sound operations within television broadcasting. The book follows a framework similar to that of NVQs and can be used as a practical source of information for those aspiring to those qualifications. The Sound Production Handbook is a useful source of guidance and reference for any operators who are changing roles and broadening their experience within the industry and provides an insight to current requirements not only from a technical point of view but also from a practical perspective. **FCC Record** United States. Federal Communications

Commission, 2015 *Consuming Dance* Colleen T. Dunagan, 2018 Dance in TV advertisements has long been familiar to Americans as a silhouette dancing against a colored screen exhibiting moves from air guitar to breakdance tricks all in service of selling the latest Apple product. But as author Colleen T. Dunagan shows in *Consuming Dance*, the advertising industry used dance to market items long before iPods. In this book, Dunagan lays out a comprehensive history and analysis of dance commercials to demonstrate the ways in which the form articulates with, informs, and reflects U.S. culture. In doing so, she examines dance commercials as cultural products, looking at the ways in which dance engages with television, film, and advertising in the production of cultural meaning. Throughout the book, Dunagan interweaves semiotics, choreographic analysis, cultural studies, and critical theory in an examination of contemporary dance commercials while placing the analysis within a historical context. She draws upon connections between individual dance commercials and the discursive and production histories to provide a thorough look into brand identity and advertising's role in constructing social identities.

A Deeper South Pete Candler, 2024-05-21 The author's road trips through the American South lead to a personal confrontation with history. In *A Deeper South: The Beauty, Mystery, and Sorrow of the Southern Road*, Pete Candler offers a travel narrative drawn from twenty-five years of road tripping through the backroads of the American South. Featuring Candler's own photography, the book taps into the public imagination and the process of both remembering and forgetting that define our collective memory of place. Candler, who belongs to one of Georgia's most recognizable families, confronts the uncomfortable truths of his own ancestors' roles in the South's legacy of white supremacy with a masterful mix of authority and a humbling sense that his own journey of unforgetting and recovering has only just begun. **Bury My Body Down By**

the Highway Side Ray Stoeser, Josh Cuffe, 2014-07-31 In the summer of 2009, two friends embarked on a road trip through a narrative history of American music. They visited cities of the dead, sold their souls at the Crossroads, dipped their feet in the Mississippi, and made memories with preachers, police, and teachers. Musicians, hippies, and gatekeepers. And when the dust settled, they discovered more than just music. They found the Blues. Popular Photography, 1991-01 **Handbook of**

Recording Engineering John M. Eargle, 2012-12-06 John Eargle's 4th edition of *The Handbook of Recording Engineering* is the latest version of his long-time classic hands-on book for aspiring recording engineers. It follows the broad outline of its

predecessors but has been completely recast for the benefit of today's training in recording and its allied arts and sciences. Digital recording and signal processing are covered in detail as are actual studio miking and production techniques including the developing field of surround sound. As always the traditional topics of basic stereo studio acoustics, analog tape recording and the stereo LP are covered in greater detail than you are likely to find anywhere except in archival references. This book has been completely updated with numerous new topics added and outdated material removed. Many technical descriptions are now presented in Sidebars leaving the primary text for more general descriptions. Handbook of Recording Engineering Fourth Edition is for students preparing for careers in audio recording, broadcast and motion picture sound work. It will also be useful as a handbook for professionals already in the audio workplace.

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