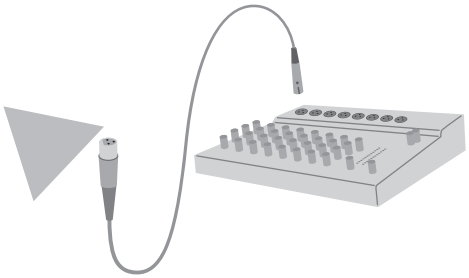
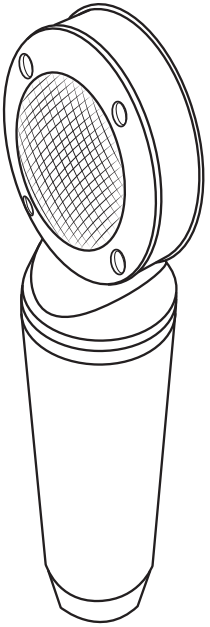
When connecting to a mixer, use only balanced, microphone-level inputs with phantom power. Most mixers have a switch for phantom power, so make sure phantom power is on for that channel.



All condenser microphones require phantom power to operate. This microphone performs best with a 48 V DC supply (IEC-61938), but it can operate with lower voltages.

Phantom power is provided by the mixer or audio interface that the microphone is connected to, and requires the use of a microphone cable: XLR-to-XLR or XLR-to-TRS. In most cases, there is a switch or button to activate the phantom power. See the user guide for the mixer or interface for additional information.

The front of the microphone is marked by several indicators: four screws around the grille, the cardioid logo, and the PGA181 model number. Position this side toward the sound source.



The following table provides a basic starting point for several instruments. Shure offers additional educational publications on microphone placement and recording techniques. Visit www.shure.com for more information.

Voice	1-3 inches (2-8 cm)	Use a pop filter (Shure PS-6) to prevent plosives.
Acoustic guitar	6-12 inches (15-30 cm)	Place near the sound hole for a full sound, or near the 12th fret for a balanced, natural sound.
Drums	3-6 feet (1-2 m)	Place in front of the drum kit to capture more of the kick drum, or as an overhead (above the kit, facing down) to capture more cymbals. Consider using additional Shure microphones placed on individual drums for more mixing flexibility and a thicker sound.
Amplifiers	1-6 inches (2-15 cm)	Aim towards the center of the speaker for a clear, aggressive sound, or towards the edge of the speaker for a mellow sound.
Strings or horns	1-6 feet (30 cm - 2 m)	For a single instrument, place the microphone close to the source. For a horn or string section, arrange players at an equal distance from the microphone.
Full band	3-10 feet (1-3 m)	Face the microphone towards the group, centered between instruments.

Close microphone placement results in a full sound due to the proximity effect. Placing the microphone farther from the source results in more room ambience.

7.6 m (25 ft.) Cable (XLR-XLR)	C25J
5/8" to 3/8" Thread Adapter	31A1856
4.6 m (15 ft.) Cable (XLR-XLR)	95D2153
Wireless Microphone Clip	WA371
Popper Stopper® Pop Filter with Metal Gooseneck and Microphone Stand Clamp	PS-6
Foam Windscreen for all larger Shure "ball-type" Microphones available in black, blue, gray, green, red and yellow	A58WS

Electret Condenser

Cardioid

50 to 20,000 Hz

120 Ω, actual

-38 dBV/Pa [1] (12.7 mV)

138 dB SPL

Positive pressure on diaphragm produces positive voltage on pin 2 with respect to pin 3

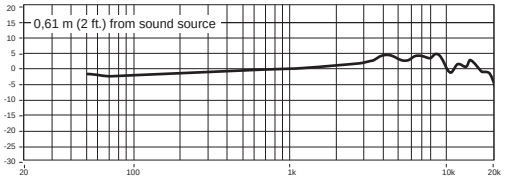
Three-pin professional audio (XLR), male

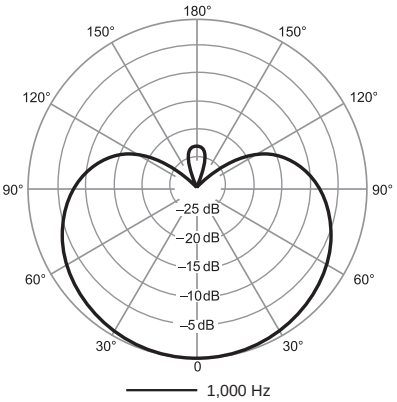
383 g (0.8 lbs)

Cast Zinc

48 V DC phantom power (4 mA)

[1] 1 Pa=94 dB SPL





This product meets the Essential Requirements of all relevant European directives and is eligible for CE marking.

The CE Declaration of Conformity can be obtained from: www.shure.com/europe/compliance

Authorized European representative:
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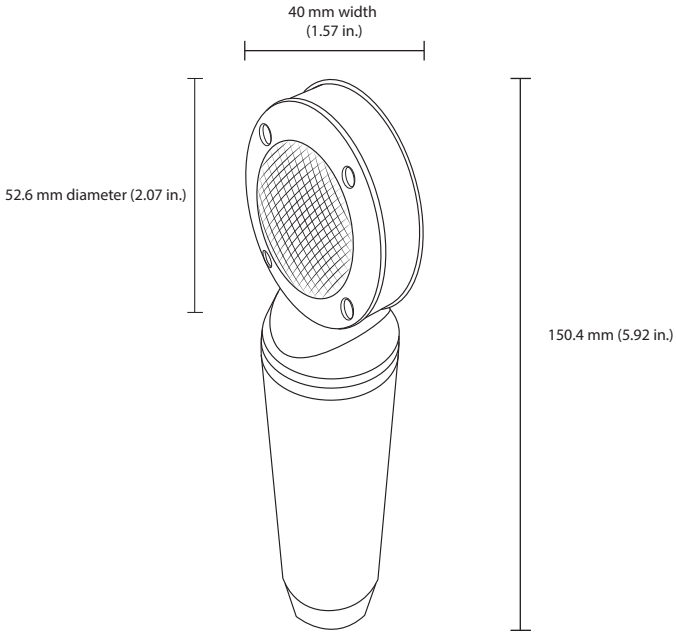
40 mm width
(1.57 in.)
52.6 mm diameter (2.07 in.)
150.4 mm (5.92 in.)

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