

SCOTT MYERS

SE Electronics new H1 Hand-held Condenser Microphone is a winner. According to the manufacturer, it is based on the sE2a capsule. The sE2a capsule has been imported in its entirety with its aluminium protective shield and this is surrounded by silver wire-mesh shield, affording double the protection this assembly is then threaded onto a sexy silver-grey composite material casing containing an internal shock-mount. This is a great tool and would slot nicely into anyone's mic arsenal. Good looks, great response and a fairly robust build quality are points in favour of the H1. I could find little to complain about with this mic and, as this is a condenser mic, I was expecting the handling noise to be annoying at best and prohibit its use at worst. What a pleasant surprise when I cranked up this puppy and found the handling noise to be quite acceptable, no more really than a SM58s. Listening to this mic in headphones on monitors and through the sound system, I was well pleased with its

knowing it was on loan, were less than authentic in their handling of the belt-packs. I asked them to really give them the once over. They continued to play the demure young lady. So, I devised the 'Drop-Kick Test'. I am sure I am not the first, nor is this original stuff, crash tests have been around for ages. Back to the belt-packs, I took them out of their neat little flight-case slots one-by-one and dropped them to the boards and kicked them to the other side of the stage. They survived. So, with this lovely new H1 in hand I performed the drop-kick. It survived, undamaged. I tried the Roger Daltry microphone destruction test; the H1 survived (sorry to sE, but in course of fair reviewing the annularity of your mic has been somewhat distorted). For an additional test, I put the mic on a show featuring a new band called The Swings, the H1 sounded great, was easy in the monitors and survived the ravages of their manic lead singer Simon. The engineer was pleased, the performers happy, as far as their CH₃CH₂OH addled brains can remember and the audience were, as usual, non the wiser. During one of Simon's more energetic

SE ELECTRONICS H1

HAND-HELD CONDENSER MIC

tonal quality. This mic reproduces faithfully and with little colouration. With care it is easy to work with in the stage monitors. Any vocal mic being considered for live stage use must be compared to the old standard 'SM 58'. If a Shure SM 58 gets 8 out of 10, a Beta 58 getting 8 out of 10, then the H1 should get at least 8 maybe 8.5. The only problem with this mic is to be found with small stage use, where feedback from too close a proximity to speakers can cause problems. The stage here at the Junction isn't massive, but it is big enough to allow me to use this microphone and use it I did.

Tech Stuff

The frequency response of the H1 coming in at 20-20k is, well, about as good as it gets for a live vocal mic and considerably better than most mics in common use out there. With a maximum SPL handling of 145dB is good enough for all stage environments, except maybe 'Live from Beirut'. The manufacturers specs are as follows: Frequency Response: 20Hz-20kHz; Sensitivity: 2mV/Pa at 1Hz into 1kΩ; Polar Pattern: Cardioid; Impedance: ≤200Ω; Equivalent Noise Level: 18dB (A weighted); Max SPL for 0.5% THD@100Hz: 145dB; Power Requirement: Phantom power 48V±4V; Amplifier Dynamic Range: 127dB; Maximum Output Voltage: 1.4V; Connector: 3-pin.

The Drop-Kick Test

Back in the 1970s when RTS came out with a new two-channel comms belt pack, I asked for a demo system to assess whether this three-wire two-channel system worked well and was tough enough to take the abuse of stage use. I put the system into immediate service and it performed well. The only problem was that the crew,

moments he managed to pour nearly an entire pint of beer on the H1, miraculously it survived. A two thumbs up situation for this microphone.

Recording

While on holiday in the south of France, I used the H1 to record some Catalan folk musicians. With the H1 being used for vocals on these DAT recordings I found that clarity and realism were maintained with excellent off-axis rejection. The tractor in the adjacent field can hardly be heard, but the vocalists breathing nicely captured. I even recorded the crowd and atmosphere at the Feria in Millas, Roussillon in combination with another microphone and achieved a degree of success.

Conclusion

All in all I have to say this is a good mic and I would be willing to use it on most gigs. With a RRP of £149, I would still have to go with an old standard at half the price. If the Chinese can lower the price it would easily compete quite successfully with its main rival. **AM**

INFORMATION

- 📞 SE Electronics H1 £.
- 🌐 SE Electronics (USA).
- ☎ +1 617 623 5581 .
- 🌐 www.seelectronics.com

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THE REVIEWER

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