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Go Mic Portable USB Microphone

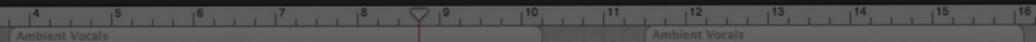**Owner's Manual**

Samson Go Mic

Congratulations on your purchase of the Samson Go Mic portable USB Condenser Microphone. The Go Mic is a dual-pattern studio microphone featuring high quality onboard digital converters and USB interface fit into an extremely portable, fold-up design making it ideal for professional digital recordings anywhere you are.

The integrated clip design allows you to mount the microphone directly onto your laptop or it can be used as a desk stand. You can even mount the Go Mic on a standard microphone stand with a 3/8"-19 mic stand adapter.

The Go Mic's built-in audio interface features a robust headphone output allowing for zero latency monitoring during your sessions. The Go Mic is perfect for recording any audio application, from podcasting, streaming, gaming, video chatting and music recording. Just plug in the USB cable, launch your software and start creating.

If you have any questions or comments regarding your Go Mic or any other products from Samson, do no hesitate to contact us at **support@samsontech.com**.

With proper care and maintenance, your Go Mic will operate trouble-free for many years. Should your Go Mic ever require servicing, a Return Authorization (RA) number must be obtained before shipping your unit to Samson. Without this number, the unit will not be accepted. Please visit **www.samsontech.com/ra** for an RA number prior to shipping your unit. Please retain the original packing materials and, if possible, return the unit in its original carton. If your Go Mic was purchased outside of the United States, contact your local distributor for warranty details and service information.

Features

- Compact, dual pattern USB studio condenser microphone.

- The perfect portable microphone for recording on the go or from your desk.

- Excellent choice for recording voice, conferences, acoustic instruments, video chatting and for just about any other sound source.

- Three-position polar pattern and pad switch with Cardioid and Omnidirectional pick-up microphone patterns.

- Unique, fold up design with integral clip makes the microphone extremely portable and ideal for most recording solutions, especially for mobile laptop recording.

- Onboard headphone output for zero-latency monitoring.

- Computer controlled analog Input Gain with Peak indicator.

- On-board, high quality A/D converters with 16-bit, 44.1/48kHz sampling rate provide better than CD quality recording.

- USB cable and zipper carry case included.

- Compatible with most Mac and Windows based audio software.

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Go Mic Layout

1. **Windscreen** – Dual stage grill protects the capsules and helps reduce wind noise and p-popping.

2. **Mic Capsules** – Two, internally shock isolated 10mm capsules provide both Cardioid and Omni polar patterns.

3. **LED** – Dual color Power/Clip LED lights green to indicate power, and flashes red when the input signal is clipping.

4. **Mic Base and Clip** – The molded zinc base is weighted and shock isolated to provide a sturdy solution for desktop applications. The integral mounting clip allows the microphone to mount on to a laptop monitor.

5. **Mic Stand Mount** – A standard 3/8"-19 Euro mount mic stand mounting threading.

6. **Headphone Input** – 3.5mm (1/8") stereo jack for connecting headphones.

7. **USB** – Mini-B size USB connector for interfacing with your PC or Mac.

8. **Pattern switch** – Selector switch used to set the microphone for Cardioid, Cardioid with a 10 dB Pad, or Omni pick-up pattern.
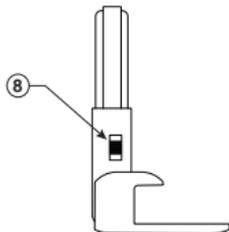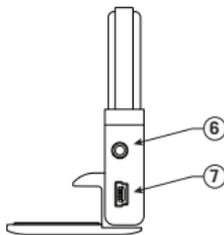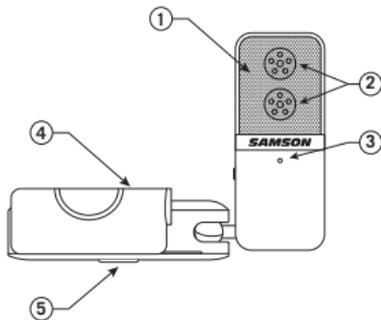
Go Mic Portable USB Microphone

Connecting to a Computer

Using the Go Mic with Windows Computers

1.	From the Start Menu, open the Control Panel and select *Sound*. Under the *Playback* and *Recording* tabs, select the Samson Go Mic as the audio device.

2.	To adjust the gain of the microphone, click the *Properties* button, and then select the *Levels* tab. You can view the volume level as either a percentage or in dB, by right clicking on the number box.

3.	If the microphone LED is lighting red, turn this control down until the LED no longer flashes red.

4.	In the *Playback* tab, select the *Level* tab and set the computer's Master Volume to 100%. Use the Go Mic's Output Level buttons to control the overall output from the headphones or speaker.

5.	To adjust the direct monitoring level in the *Playback* tab by moving the fader labeled Microphone.

Using the Go Mic with Apple OSX

1.	Open *System Preferences* from the dock or the main Apple Menu.

2.	Select the *Sound* preference icon, choose the *Input* tab and select Go Mic.

3.	Set the gain of the Go Mic by adjusting the *Input* volume slider at the bottom of the *Sound* dialog box.

4.	Set the Go Mic as playback volume by clicking the *Output* tab and select Go Mic, adjust the Output volume slider at the bottom of the Sound dialog box to the maximum setting and use the Go Mic's front panel Volume knob to control the overall output from the headphones or speakers.

5.	To turn direct monitoring on or off, open the Audio/MIDI Setup utility located in the Utility folder inside the Applications folder. Then click the check-box in the *Thru* column in Audio/MIDI Setup.

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Quick Start

Follow this simple quick start for a typical set-up to start recording.

Using the Go Mic with a computer

1. Unfold the Go Mic, press the clip in and set the microphone on the top of your laptop screen. If you prefer, you can position the Go Mic on your desktop by using back of the clip as a desk stand.

2. Set the Go Mic's pattern switch. If you are recording a single person, set the switch to the Cardioid position and be sure to face the front side, with the Samson logo. If recording multiple subjects, set the switch to the Omni position.

3. Connect headphones to the Headphone output located on the side of the microphone.

4. Plug the mini-B (small) end of the USB cable to the Go Mic and plug the other end of the cable into an available USB port on your computer.

5. Launch your recording software, turn down the main output level and select the Go Mic for the input and outputs.

6. Set up a mono record track in your software.

7. Set the level of the microphone following the instructions in "Connecting to a Computer" .

8. Set the level of your headphones to a comfortable listening level by following the steps in the section "Connecting to a Computer".

9. Press the record button and start creating.

Proximity Effect

Cardioid (unidirectional) microphones, exhibit a phenomenon known as proximity effect. Proximity effect is a resulting change in the frequency response of a microphone based on the position of the mic capsule relative to the sound source. In general, as the microphone moves closer to the sound source, the bass response increases.

You can also make subtle changes to the frequency response by making minor adjustment to the position. Specifically, when you point a cardioid mic directly at the sound source (on axis) you will get the best frequency response, however when you start pointing the microphone slightly away (off axis) you will notice the high frequency response dropping off and the microphone will start to sound like it has more bass and less highs.

For most vocal applications you'll want to position the microphone directly in front of the artist about 4 to 18 inches. This will pickup the voice while minimizing unwanted background or ambient noise. If you are close miking vocals, and notice plosive sounds, like p-pops, caused by plosive consonants set the microphone to a slight angle to reduce p-popping. Slight changes to the angle of the microphone in reference to the sound source can make some pretty amazing equalization adjustments. This can be a very useful technique in capturing the optimum sound of drum set, acoustic guitar, piano or other instruments in a live room or sound stage. Experimentation and experience are the best teachers in getting good sounds, so plug in and start creating!

Applications

The Go Mic is a great microphone choice for many spoken word or instrument miking situations. Below is a brief guide on using the Go Mic in some typical applications:

Voice
Position the microphone directly in front of the artist so that the microphone grill is approximately 4 to 18 inches away. You can use the Cardioid pattern to record a group of vocalists by positioning them around the front of the microphone. Just remember that the extreme sides of the microphone pick up less with less high frequency response, so have them stand together tight, and/or move the microphone from one to two feet away from the group to pick up more room sound. You can also set the pattern to Omni mode and have a group of vocalist in a circle around the microphone.

Acoustic Guitar
The microphone placement will depend on the type of instrument and what kind of sound you're looking to capture. When miking a standard steel string acoustic, a good place to start is with the microphone positioned and pointing towards the end of the fingerboard at a distance of about 6" to 24" away from the instrument. You can experiment by moving the microphone slightly in the direction of the sound hole, which will produce more low frequencies, or move it in the direction of the fingerboard to capture more high-end or to remove any unwanted boominess. For nylon string acoustic, start by positioning the microphone above the bridge to emphasize more of the attack from the sound of the finger picking, or for less, move the mic closer to the sound hole.

Applications cont'd

Piano

Several placement approaches can be used depending on the size of the piano, and the type of sound you are looking to record. When miking a Grand Piano, (for an ambient sound like that used in a classical recital), with the piano lid open, position the Go Mic directly in front of the instrument at a distance five to twenty feet in front of the instrument. For a more contemporary ensemble sound, place the Go Mic as close to or inside the piano.

Full Band

Because of its wide frequency response and fast transient response, the Go Mic performs outstandingly when used to capture a band's live performance. You can position the Go Mic on a mic stand facing the enseumble at a distance of six to twelve feet. You can experiment with the exact placement depending on the size of the room and whether you're looking for an ambient or close-miked sound.

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Specifications

Element type	2 x Electret condenser (10mm)
Polar pattern	Cardioid and Omni (selectable)
Frequency Response	
Cardioid	80Hz - 18kHZ
Omni	20Hz - 20kHZ
Bit Depth	16-bit
Sampling Rate	44.1kHz / 48kHz
Sensitivity	-47 +/- 2dB/Pa
Maximum SPL	121 db
Headphone Output	3.5mm
Stand Adapter	3/8"-19 thread mount
Weight	0.23lb
	105g
Dimensions	2.8" x 1.7" x 0.9"
	70.5 mm x 43.5mm x 23mm
Included	1m USB cable, zipper pouch

At Samson, we are continually improving our products, therefore specifications and images are subject to change without notice.
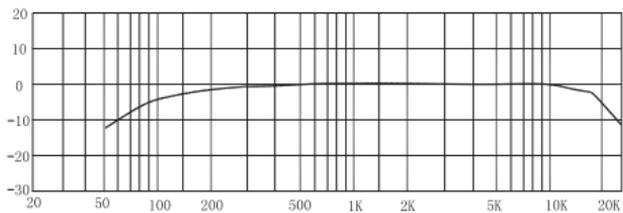
Polar Pattern & Frequency Response

Two important characteristics of a microphone are its polar pattern and frequency response. The polar pattern describes the directionality of the microphone and the frequency response is a graphical representation to how the microphone reacts to different frequencies.

The Go Mic features two microphone pickup patterns, cardioid (unidirectional) and omnidirectional. When set to the cardioid setting, the microphone captures sound in front of the microphone and rejects sound from the sides and back. This allows for better separation of performers or instruments in the studio, and picks up more of the performer sound in relation to the sound of the room. When the Go Mic is set to Omni pattern it will pick up sound in a 360-degree pattern. This can also be used to pick up the ambient room sound for natural reverb, or to pick up a group of people around a table for a multi-subject interview.

Polar Pattern & Frequency Response

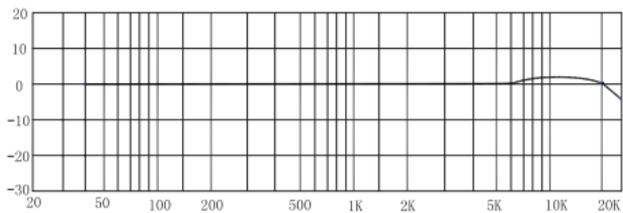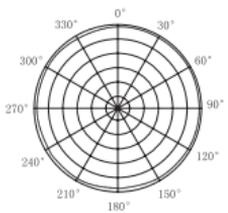## Cardioid (unidirectional)

Frequency Response
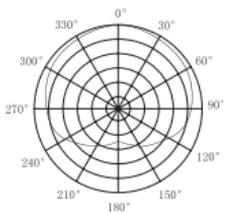
Polar Pattern

Omnidirectional

Frequency Response

Polar Pattern

Important Safety Information

Note: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that of the receiver.
- Consult the dealer or an experienced radio/TV technician for help

If you want to dispose this product, do not mix it with general household waste. There is a separate collection system for used electronic products in accordance with legislation that requires proper treatment, recovery and recycling.

Private household in the 28 member states of the EU, in Switzerland and Norway may return their used electronic products free of charge to designated collection facilities or to a retailer (if you purchase a similar new one).

For Countries not mentioned above, please contact your local authorities for a correct method of disposal.

By doing so you will ensure that your disposed product undergoes the necessary treatment, recovery and recycling and thus prevent potential negative effects on the environment and human health.

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Important Safety Information

WARNING: Listening to music at high volume levels and for extended durations can damage one's hearing. In order to reduce the risk of damage to hearing, one should lower the volume to a safe, comfortable level, and reduce the amount of time listening at high levels.

Please use the following guidelines established by the Occupational Safety Health Administration (OSHA) on maximum time exposure to sound pressure levels before hearing damage occurs.

- 90 dB SPL at 8 hours
- 95 dB SPL at 4 hours 100 dB SPL at 2 hours
- 105 dB SPL at 1 hour 110 dB SPL at 1/2 hour
- 115 dB SPL at 15 minutes
- *120 dB SPL - avoid or damage may occur*