

Questions about earphones:

How do I know I have the earphones in correctly?

First... are they comfortable? They should be snug, but not painful to wear. Second... do they provide the isolation you require? You should be able to listen to your mix at fairly low levels without distraction from the other sounds on the platform.

Should I use only one earphone or should I keep both in while I sing?

For optimum performance and hearing quality, you really should wear both earphones. Removing one of the earphones will take away many of the system's advantages. If you feel detached from the worship, there are ways to mix in ambient mics to eliminate this isolation.

Everything sounds 'hollow' to me but no one else is having this problem. Is it me?

It's not you, but it might be your ears. Everyone's ears are different and everyone hears sound somewhat differently.

Try different sleeves until you find the best fit. Using foam sleeves (instead of rubber ones) is usually a good way to solve this, but you might also want to look into having custom sleeves made to fit.

Companies such as Sensaphonics can provide custom sleeves and help answer any questions you may have.



**WIRELESS MICROPHONE
AND PERSONAL MONITORS:
GETTING STARTED.**

Houses of Worship Guide

Now that we have looked at wireless microphone systems and wireless personal monitoring systems separately, let's consider them as a total solution and how you might be able to bring them into your house of worship.

Start Small

Something you might realize fairly quickly is that this could get expensive.

Since you probably already have the audio systems you require for your day-to-day needs and daily services – no matter how good they might sound or look – adding new technologies will seem like a luxury, instead of a necessity.

If this is the case, you are not alone. Houses of worship have to make their limited budgets go farther than most other organizations. The good news is that the costs for these systems are coming down and the better news is that just a few systems can make a huge difference in the overall sound quality and aesthetics of your service.

You probably already have one or more people using a wireless microphone system. Consider giving one of these users a wireless personal monitor system, as well, and completely untethering him for the services.

Whether this is the praise leader, who can now wander freely around the platform, or the pastor, who can get closer to or into his congregation, you will have given them freedom and removed the cords that follow them around the platform – both of which will increase their connection to the congregation.

Take the 'Mobility Test'

You have already seen the advantages of each system and since there are no disadvantages to providing users with both systems, the question that needs to be answered is: wired or wireless? How do you decide which members of the praise team get both wireless microphone systems and wireless personal monitoring systems? Who gets only wired versions? And should any of them have a combination of the two?

The rule of thumb here is that it's either all wired or all wireless. It is rarely, if ever, a combination of the two.

As you went through the members of the worship team determining who might need a wireless microphone system and then went through the same list deciding who might need a wired or wireless personal monitor, you should have seen that the same people who needed wireless microphones also needed wireless monitors.

The reason for this is *mobility*.

Either they can benefit from mobility or they cannot. Either they will use their newfound freedom or they will not.

If you have a young, rambunctious guitar player as part of your praise band, he will probably make very good use of his ability to move around without wires or losing his mix. If the bass player is more sedate, perhaps wired systems will do just fine.

A drummer, for example, will probably have no need for a wireless microphone system or wireless monitoring since he is in a fixed location and you can easily hide the cords that connect his systems to the mixer.

Don't forget that removing the cords also cleans up the worship space, which provides a better visual experience for the congregation.

Three Applications That Can Really Benefit:

Wireless in Drama Productions

Shure offers a booklet entitled 'Audio Systems Guide for Theater Performances' which covers much of this in greater detail. You can get this guide for free by calling Shure or visiting www.shure.com/literature. Much of it applies to drama productions in houses of worship, therefore we will not go into too much depth on this subject here.

However, drama productions, skits, and other presentations are becoming more and more part of the overall worship. Wireless microphone systems and wireless personal monitoring systems can ...



- blend in with even the simplest costumes to provide clear audio with no distractions.
- allow the actors to discreetly hear the director's feed or music cues – and even dialogue prompts during the performance – without the knowledge of the congregation.
- clean up the overall sound in the house, since there is less need for monitor loudspeakers.
- let people speak more naturally, allowing the audience to hear all the subtleties of the dialogue.

Easter and Christmas pageants are often a focus of the year's worship. Wireless systems can help improve the overall experience for the people on the platform, the musicians accompanying the presentation, as well and those riveted to their seats.

Houses of Worship Guide

Portable Churches or Off-site Services

Your wireless microphone systems and personal monitoring systems can quickly turn even the sparsest room into a great worship space.

Since you have fewer cables to tape down, no bulky wedges to carry, and the mixes and levels can all be preset, you can be set up and start the service far faster than you might expect. You can also tear down quickly, allowing you more time on the service and less time packing up.

One praise leader for a 'portable church' describes his solution as follows:

"I have a small rack with all the systems in it preset. I have a briefcase with all of our wireless mics and monitors in it. That's all I need. And I know we'll get a consistent mix right out of the briefcase.

All the time we used to spend setting up has been eliminated and there is almost nothing to unload from the van or load back up once we are at our time limit.

When you're a portable church and you're paying for the room by the hour, every minute you save is huge to us and our worshippers."

Christian Touring Rock Bands and Traveling Praise Bands

For bands that travel, personal monitoring systems are becoming more and more common. Beyond the ability to clearly hear the desired mixes wherever you are on the stage or platform, your band will also realize the following advantages:

- far less equipment to transport
- faster set-up
- more consistent mixes
- certainty that you will always have enough monitor mixes (by use of an optional monitor mixer)
- less reliance on the skills or availability of the on-site monitor or sound engineer

Additionally, by using wireless systems throughout, you can work with nearly any space without fear of adding cables to an already crowded area or having to wait for the entire performance to end before collecting all your gear.

All in all, with the combination of wireless microphone systems and personal monitor systems, you put the control in your team's hands and leave less to chance.

Chapter VI: TAKING YOUR SOUND TO THE NEXT LEVEL

No single booklet, no matter how lengthy, can serve as a complete HOW TO guide for the diverse needs of house of worship sound or the range of people – from volunteers to experts – who are tasked with coordinating the systems that deliver this sound.

For this reason, we have tried very hard to keep our focus on wireless microphone systems and personal monitoring systems, as well as the other components and systems they directly touch. We have also tried to present this material in a way that is accessible to any reader, even those who have just recently been asked to help with the sound system.

The good news is that we, at Shure, have plenty of resources available for those who are looking to design or improve their house of worship sound:

How to learn more

For more educational booklets...

- Look at our growing list of Shure publications online at www.shure.com/literature

These guides are available free of charge either online or by mail. To request your complimentary copies, call one of the phone numbers listed on the back of this booklet.

Available publications include:

- Audio Systems Guide for Houses of Worship
- Selection and Operation of Wireless Microphone Systems
- Selection and Operation of Personal Monitor Systems
- Audio Systems Guide for Theater Performances

These publications include both more general and more technical discussions of systems, solutions, acoustics and the nature of sound itself. They also include additional lists of resources for the topics they cover.

For answers to any specific questions...

- Visit our online knowledgebase at www.shure.com/kbase.
- or
- Contact our Applications Group toll-free at 1-800-25-SHURE (in the US) or via e-mail at support@shure.com.

Our Applications Group would be happy to answer any questions you might have about your sound system.

A FEW PRODUCT CHARTS TO
SIMPLIFY THE PURCHASE PROCESS

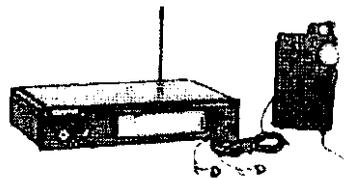
Houses of Worship Guide

Shure Wireless Microphone Systems

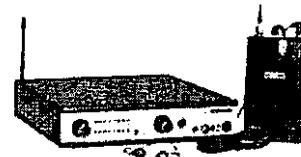
Model Number	Number Compatible Systems	Budget	Special Features
PGX	12	\$	Affordable, application-specific wireless systems, innovative automatic setup features, reliable performance, Audio Reference Companding for exceptional wireless clarity.
SLX	20	\$\$	Smart, hardworking wireless, innovative automatic setup features, Audio Reference Companding for exceptional wireless clarity.
ULX	40	\$\$\$	Sophisticated, scalable wireless. Full featured choices for houses of worship that require powerful solutions, Audio Reference Companding for exceptional wireless clarity.
UC	32	\$\$\$	Versatile and flexible wireless systems designed for challenging house of worship sound. Each UC system features more than 100 fully selectable frequencies.
UL	78	\$\$\$\$	Premium wireless technology and performance for the most demanding houses of worship, unprecedented flexibility and versatility. Multiple system operation, interchangeable components, choice of single or dual channel diversity receivers.

Shure Personal Monitoring Systems

Model Number	Number Compatible Systems	Budget	Special Features
PSM1000	4	\$	Affordable, full-featured entry to personal monitoring, practical alternative to floor wedges, versatile components that grow with changing praise and worship band needs.
PSM400	8	\$\$	Clear, consistent monitor mixes. Versatile and professional quality monitoring, priced to be accessible to worship musicians.
PSM500	10	\$\$\$	Wired and wireless personal monitoring options, rugged and reliable, superb sound.
PSM700	20	\$\$\$\$	Wireless monitoring solutions for professional use, advanced controls and features for large, demanding house of worship needs.



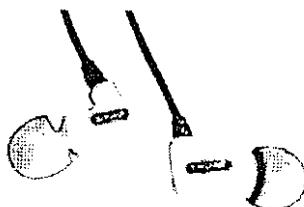
PSM400



PSM700

Shure Earphones

Model Number	Budget	Special Features
E2	\$	Dynamic driver earphones, single high energy drivers deliver full range sound and isolation from outside noise.
E3	\$\$	Single driver earphones, single low mass/high energy drivers for high fidelity full-range sound and isolation from outside noise.
E4	\$\$\$	Dual driver earphones, dual low mass/high energy drivers with an inline crossover for incredibly accurate, full-range sound and great isolation from outside noise.



E3



E2

About the Authors

Houses of Worship Guide

Doug Gould is a U.S. Market Development Manager for Shure, Inc. He also serves as the worship leader in his newly-planted local church, Heritage Christian Center in East Windsor New Jersey. Doug has over 20 years' experience in the pro-audio industry; has presented workshops all over North America and other parts of the world. He has served as a faculty member, presenter and sponsor for Worship Together's NationWide Conferences; LaMar Boschman's International Worship Institute Dallas TX; Arlen Salte's Break Forth Edmonton Alberta, Spin 360 Conference and others.

Crispin Tapia is an Applications Specialist at Shure Incorporated. He has been active in the Chicago music scene for many years as a performer, and has experience in live sound and studio recording. He has earned both a B.A. in Psychology from the University of Illinois at Chicago, and a B.A. in Audio Engineering from Columbia College Chicago. His responsibilities at Shure Incorporated include conducting product training seminars to Shure dealers, Shure staff, and end users across the country.

Additional Shure Publications Available:

Printed and electronic versions of the following guides are available free of charge. To obtain your complimentary copies, call one of the phone numbers listed below or visit www.shure.com/literature.

- Selection and Operation of Wireless Microphone Systems
- Selection and Operation of Personal Monitor Systems
- Audio Systems Guide For Houses of Worship
- Audio Systems Guide For Theater Performances

Our Dedication to Quality Products

Shure offers a complete line of microphones and wireless microphone systems for everyone from first-time users to professionals in the music industry—for nearly every possible application.

For over eight decades, the Shure name has been synonymous with quality audio. All Shure products are designed to provide consistent, high-quality performance under the most extreme real-life operating conditions.

SHURE[®]
It's Your Sound[™]

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Exhibit B
(Electro-Voice REV UHF Wireless System)



REV UHF Wireless

for the House of Worship market ([show all products](#))

[REV Link PC
Software
Download](#)

EV's engineers worked with several of today's top FOH engineers—as well as customers from all walks of professional audio—and emerged with an improvement to the RE-1. The result? The REV, the best sounding and most roadworthy professional wireless created in the industry to date.

REV's optimized analog audio path was developed to provide the truest representation of a wired microphone sound possible in a wireless system. REV offers two handheld options: a stylish metal compact handle for Concert and Broadcast, and the user friendly Presentation Handheld for rental house and other applications. In addition, REV-Link™ PC software enables remote monitoring, control and programming over a CAN bus connection through an EV UCC-1 converter.

Want full control? You've got it. [Click here for more info.](#)

Downloads

[REV Users Manual](#)
[UCC1 User Manual](#)

REV UHF Wireless

REV-BP

>> [Read More](#)

The REV-BP is a durable yet very light weight cast magnesium bodypack transmitter for the REV UHF wireless system. A unique cell phone style beltclip and a flat spring-steel beltclip ship with the product for two wearing options. The REV-BP also features a detachable antenna, TA4 microphone connector, adjustable RF transmitting power, a gain adjustment and a one of a kind guitar operation mode.



[REV Users Manual](#)
[REV Wireless EDS](#)

REV-H

>> [Read More](#)

The REV-H is an aluminum handheld transmitter with interchangeable microphone heads and a back lit LCD display. All controls are inside the battery compartment, out of harms way. Matched with the EV 767a, 967, RE410, or RE510, the REV-H is a world class wireless vocal microphone.



[REV Users Manual](#)
[REV Wireless EDS](#)

REV-PH>> [Read More](#)

The REV-PH presentation handheld combines the new compact RC2 interchangeable microphone elements and a rugged ABS resin handle with a user accessible on/off/mute switch. For those applications that call for the features and performance of the REV system but also need to allow the user to turn the microphone on and off or momentarily mute.



[REV Users Manual](#)
[REV Wireless EDS](#)

REV-Receiver-Dual>> [Read More](#)

REV-Dual Two channel REV wireless receiver



[REV Users Manual](#)
[REV Wireless EDS](#)

REV-Receiver-Single>> [Read More](#)

[REV Link PC Software Download](#)(registration required) The REV-Single is a full rack width chassis with a universal power supply, headphone monitoring, CAN Bus connections, and full front panel controls. For those applications where just one channel is required or larger installations that call for an odd number of receivers.



[REV Users Manual](#)
[REV Wireless EDS](#)

UCCI

>> [Read More](#)
USB-CAN bus interface.



[UCC1 User Manual](#)

[Bosch Communications Systems](#)

Exhibit C

(Excerpt from Electro-Voice Brochure for
RE2 UHF Wireless Microphone System)



Clean channel. Clear sound. Clever wireless.™

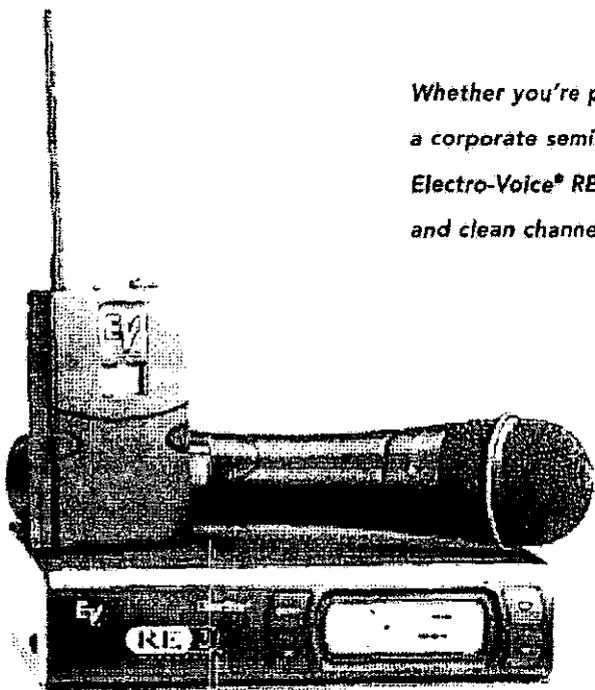


RE-2
WIRELESS

UHF Wireless Microphone System

Clear channels. Clear sound. Clear wireless.

Whether you're performing at the local rock club, lecturing at a corporate seminar, or speaking in a house of worship, the Electro-Voice® RE-2™ brings ease of use, clear sound, and clean channels to wireless.



Electro-Voice invented the scanning wireless with the EV® NRU, and reinvented wireless with the professional touring RE-1™ wireless microphone system, which is currently on tour with Static-X, Fishbone, and Simple Minds, to name a few. It's been applauded by numerous bands, performers, and sound engineers as a complete wireless solution — combining outstanding sound, simple set-up, and roadworthy construction. Now Electro-Voice has risen to the next level with the RE-2. A third-generation wireless system, it's affordable, professional, and designed for those who are serious about their sound.

Where does the performing musician, corporate speaker, or religious leader go for professional sound? To Electro-Voice, a company that has over 25 years of experience in wireless innovations. The RE-2 wireless system takes frequency agility to a whole new level... professional RE-1 grade power with previously unmatched simplicity. You can also be assured that there will be no interference, drop-outs, or compromised audio quality. Simply press the one touch Auto-ClearScan™ button and the receiver finds the clearest channel in seconds. That's it. You do your job as a professional performer, without the hassle and headache associated with many other wireless systems.

The RE-2 brings clean channels, clear sound, and clever wireless to your performance. Looking for a system that can accommodate electric guitar or bass? Simply switch the unit to the unique "guitar" setting to turn the receiver/transmitter into an optimized guitar wireless system. The RE-2 is also available with three different microphone elements to fit the vocalist's individual style and application — from the popular N/DYM 267a dynamic and RE 410 condenser heads to the flagship Electro-Voice™ 767a dynamic head, there is a sound to suit any need.

BOTTOM LINE: When only the very best in wireless technologies will do, step up to the Electro-Voice RE-2 Wireless...

You perform like a pro — now sound like a pro.™

Exhibit D
(Shure PG288/PG58
Dual Vocal Wireless System)



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Pro Audio Home > Products > Wireless Systems > **PG288/PG58 Dual Vocal Wireless System**



PG288/PG58 Dual Vocal Wireless System

Includes PG88 Dual Diversity Receiver and two (2) PG2/PG58 Handheld Microphone Transmitters. Ideal for lead and backing vocals in live performance or karaoke.

[view larger](#)

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Components

[User Guides](#)

PG88 Dual Channel Diversity Receiver



Performance Gear Wireless dual channel receiver.



PG2 Handheld Transmitter

Performance Gear Wireless handheld transmitter.

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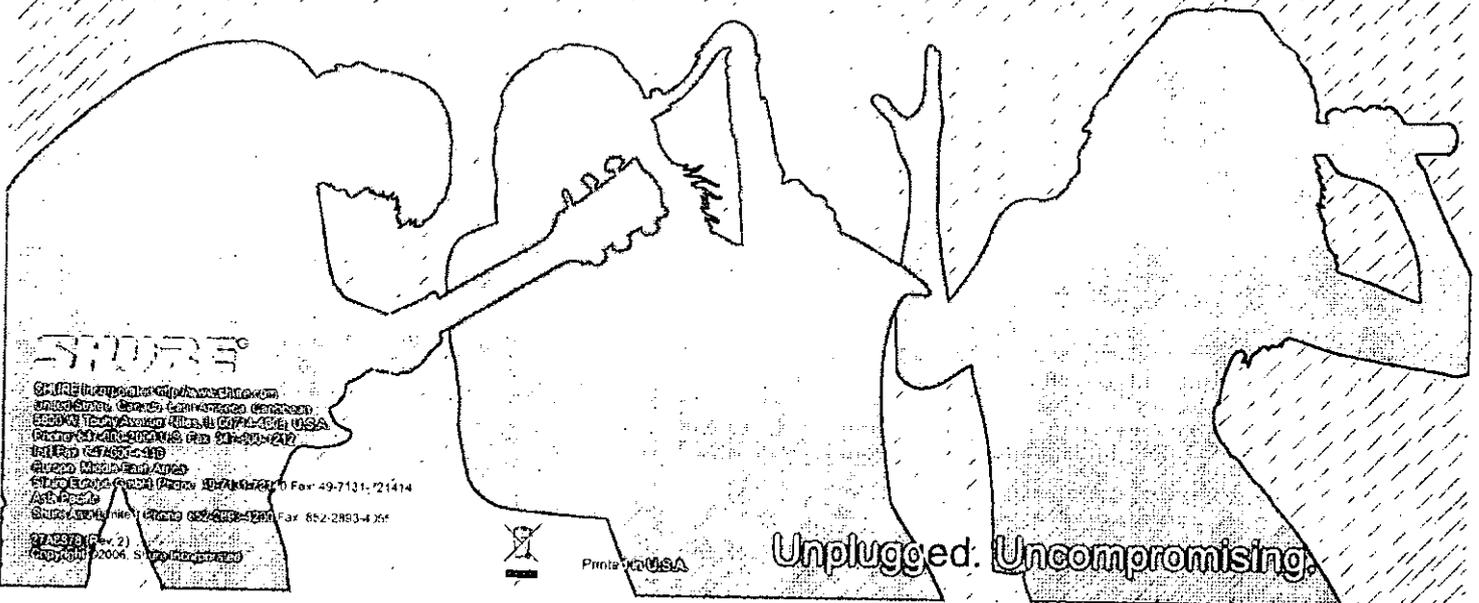
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Audio Reference Companding

SHURE® PGX Wireless User Guide

Shure PGX Wireless User Guide



SHURE®

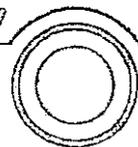
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Unplugged. Uncompromising.



Shure PGX Wireless

The New Breed of Shure Wireless Systems

Created for active musicians and presenters who also manage their own sound, Shure PGX Wireless improves your performance and simplifies your setup.

Innovations such as automatic frequency selection and automatic transmitter setup make wireless quicker and completely worry free. PGX systems now feature Shure's patented Audio Reference Companding, delivering the crystal clear sound quality that pro audio engineers trust.

PGX gives you 9 systems to choose from and tour-tested wireless for guitars, instruments, and vocal mics — including the legendary SM58[®] vocal microphones. It's the best-sounding, simplest choice in wireless, from the leader in live performance sound.

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Patent numbers 6,597,301, 5,794,125, and 5,692,057.

Exhibit E
(Shure Introduction to Wireless Systems)

Introduction to Wireless Systems

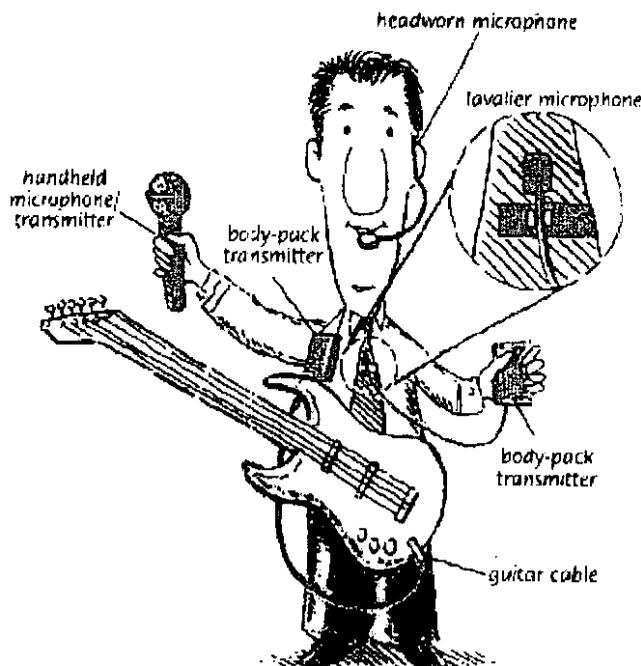
Wireless microphones have become increasingly popular as their sound quality, reliability, and cost have improved. This booklet is intended for people who are using a wireless microphone for the first time, or who are trying to decide which model to purchase to suit their particular needs. It provides a basic understanding of how wireless microphone systems work and what level of performance can reasonably be expected from them.

Why Use A Wireless Microphone System?

Wireless microphone systems serve one important purpose: to eliminate the cable which connects the microphone (or musical instrument) to the sound system. This gives the user greater freedom to move around, without being restrained by a cable. In general, one wireless system replaces one standard wired microphone in a typical sound system. For example, a wireless system specifically designed for use with electric guitar (or bass) replaces the cable that links the instrument to its amplifier.

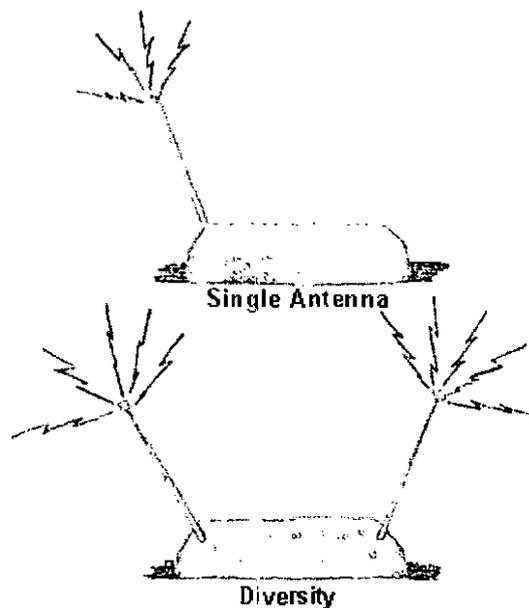
System Components and What They Do

A wireless system consists of three main components: an input device, a transmitter, and a receiver. The input device provides the audio signal that will be sent out by the transmitter. It may be a microphone, such as a handheld vocalist's model, or a lavalier "tie-clip" type. With wireless systems designed for use with electric guitars, the guitar itself is the input device.



The transmitter handles the conversion of the audio signal into a radio signal and broadcasts it through an antenna. The antenna may stick out from the bottom of the transmitter or it may be concealed inside. The strength of the radio signal is limited by government regulations. The distance that the signal can effectively travel ranges from 100 feet to over 1,000 feet, depending on conditions.

Transmitters are available in two basic types. One type, called a "body-pack" or "belt-pack" transmitter, is a small box about the same size as a packet of cigarettes. The transmitter clips to the user's belt or may be worn on the body. For instrument applications, a body-pack transmitter is often clipped to a guitar strap or attached directly to an instrument such as a trumpet or saxophone. In the case of a handheld wireless microphone, the transmitter is built into the handle of the microphone, resulting in a wireless mic that is only slightly larger than a standard wired microphone. Usually, a variety of microphone elements or "heads" are available for handheld wireless microphones. All wireless transmitters require a battery (usually a 9-volt alkaline type) to operate.



The job of the receiver is to pick up the radio signal broadcast by the transmitter and change it back into an audio signal. The output of the receiver is electrically identical to a standard microphone signal, and can be connected to a typical microphone input in a sound system. Wireless receivers are available in two different configurations. Single antenna receivers utilize one receiving antenna and one tuner, similar to an FM radio. Single antenna receivers work well in many applications, but are sometimes subject to momentary interruptions or "dropouts" in the signal as the person holding or wearing the transmitter moves around the room.

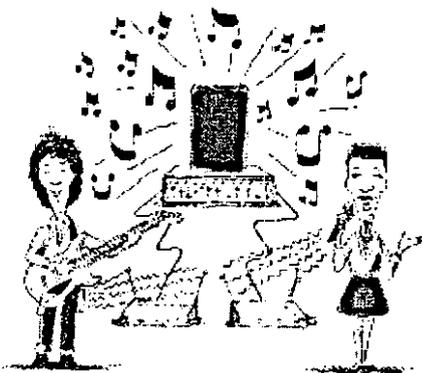
Diversity receivers often provide better wireless microphone performance. A diversity receiver utilizes two separate antennas spaced a short distance apart and (usually) two separate tuners. An "intelligent" circuit in the receiver automatically selects the better of the two signals, or in some cases a blend of both. Since one of the antennas will almost certainly be receiving a clean signal at any given moment, the chances of a dropout occurring are reduced.

Most wireless receivers operate on AC power, although small battery-powered models (similar in size to a body-pack transmitter) are available for portable use such as mounting to a video camcorder.

How a Wireless System Works

A conventional wired microphone converts sound waves into an electrical audio signal that travels to the sound system through a cable. A wireless microphone system goes one step further, and converts the audio signal created by the microphone to a radio signal which is sent to the sound system through the air by a transmitter. The radio signal is similar to those used by television and FM radio stations. The receiver tuned to the same frequency as the transmitter picks up the radio signal, converts it back into an audio signal, and feeds it to the sound system through a short cable. The receiver is usually located near the rest of the sound system.

Each performer or presenter using wireless at a particular location (a theater, church, or school, for example) must use a system operating on a different frequency. Wireless systems at one location cannot "share" frequencies because they would interfere with each other, just as if two television stations in the same city tried to broadcast on the same channel. If two performers at one location try to use the same frequency at the same time, neither one will be picked up clearly. This potential for interference limits the number of wireless systems that can be used simultaneously at one venue. Reputable manufacturers and dealers of wireless systems can assist with selecting the appropriate frequencies for your needs.

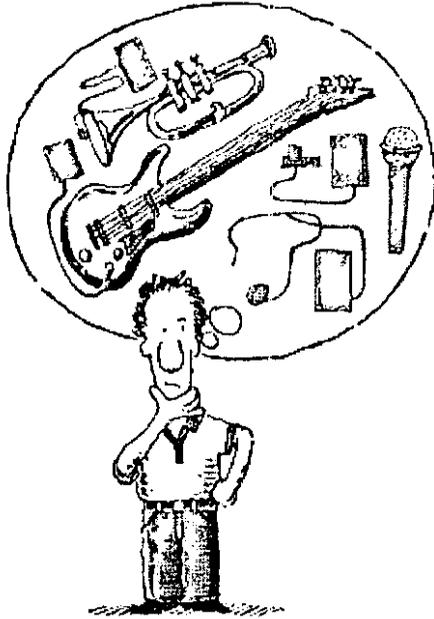


Choosing a Wireless System

Choosing a wireless system is really a series of choices relating to the individual components (input device, transmitter, and receiver) that make up the system, and their suitability for your specific application.

The input device and transmitter are chosen based on the source to be miked. For example, some typical input device/transmitter combinations and their applications are:

- a handheld microphone with built-in transmitter (for vocalists)
- a lavalier or "tie-clip" microphone and body-pack transmitter (for lecturers or stage actors)
- a headworn microphone and body-pack transmitter (for singer/dancers, aerobics instructors, etc.)
- an instrument microphone and body-pack transmitter (for horn or woodwind players)
- a short cable and body-pack transmitter (for connection to an electric guitar, bass, or keyboard)

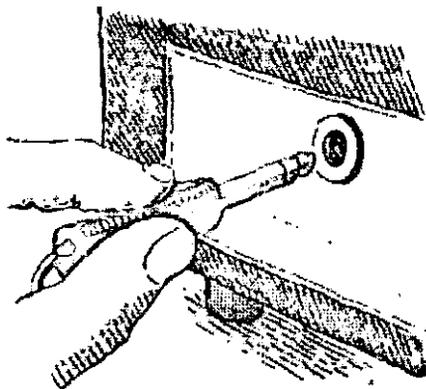


The process of selecting the microphone component of your wireless system (in terms of pickup pattern, frequency response, etc.) is the same as for selecting a wired microphone to be used in the same application. The fact that a microphone is wireless does not eliminate the need to consider acoustic issues such as proper microphone and loudspeaker placement to minimize feedback, for instance.

Choosing the type of receiver - single antenna vs. diversity - is more a function of where the wireless system will be used, rather than what it will be used for. Single antenna receivers perform well when operating distances from transmitter to receiver are short, or in environments where the likelihood of signal dropouts is low. Diversity receivers should be chosen whenever operating distances may be longer, when the transmitter user may walk behind walls or through doorways, or in environments where the potential for dropouts is greater due to the presence of metal structure or external sources of radio frequency interference.

How a Wireless System Connects to your Sound System

A wireless system connects to the rest of your sound system in the same way that a standard wired microphone connects. Almost all wireless receivers put out a signal that is electrically identical to that of a wired microphone, so the output jack of the receiver simply connects to the same input on the audio mixing console (or mixer/amplifier) where - the microphone had been connected. A wireless system designed for electric guitar replaces the cable from the guitar to the amplifier. A short cable connects the guitar to the transmitter, and another short cable connects the receiver's output jack to the input jack on the guitar amplifier.



Because each user may be talking, singing, or playing at a different volume, each wireless system must be connected to a separate input on the sound system so that the level of each wireless microphone can be adjusted individually. Depending on the type of input connections that your sound system has, you may need an adapter cable to properly interface the output of the wireless receiver to the input of the sound system. Your local wireless system dealer can usually provide the proper adapter if necessary.

For Those who would like to learn more about wireless ...

A more comprehensive discussion of the technical aspects of wireless system selection and operation is beyond the scope of this booklet. Another Shure document, the Selection and Operation of Wireless Microphone Systems, discusses the setup, operation, and troubleshooting of wireless systems in greater depth.

... or Microphone Techniques in General

For more information about choosing and positioning microphones for various musical instruments, consult Shure's Microphone Techniques for Music -- Studio Recording (Adobe Acrobat, 677KB). The basics of microphone and mixer selection for video recording applications are covered in the Shure Guide to Audio Systems for Video Production (Adobe Acrobat 816KB). The same topics as they relate to house of worship sound reinforcement are covered in Shure's Guide to Audio Systems for Houses of Worship (Adobe Acrobat 1,456KB). You may order the paper copy of these booklets as well as brochures on all Shure wireless systems, microphones and other Shure sound reinforcement products through our on-line Literature shopping cart.

Revision: 2/5/2007

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