

SHURE

PRO AUDIO BROCHURE

THEATER





THIS IS THE MOMENT.

In theater production, there are hundreds of thousands of minutes that lead to one moment. Countless hours of rehearsals and meetings. Lives have been put on hold. Sleep and rest have given way to late-night artistic brain storms and problem solving sessions. Members of the theatre community sacrifice, toil, and labor to ensure that one moment remains sacred and true. When the stage is set, the orchestra tuned, the lights dim, and the curtain rises...everything must work flawlessly.

This is the moment.

04 WIRELESS SOLUTIONS

AXIENT® DIGITAL
ULX-D®
QLX-D®
WWB/CHANNELS

20 TWINPLEX™

26 PSM®

PSM 1000
PSM 900
PSM 300

32 PIT ORCHESTRA

CUSTOMER SUCCESS STORIES

06 AXIENT DIGITAL

22 WIRELESS WORKBENCH®

18 TWINPLEX

30 PSM

AXIENT® DIGITAL



For professional productions that demand flawless execution, Axient Digital offers unprecedented signal stability and audio clarity, plus flexible hardware options, advanced connectivity, and comprehensive control. Up to 184 MHz tuning bandwidth across all receivers and transmitters. Transmitter form factors include handheld, bodypack, and micro bodypack.



WHY SHOULD I CHOOSE IT?

- Finest audio quality in wireless audio
- Widest tuning range with robust RF performance
- Micro bodypack disappears on talent and in wigs and costumes





AXIENT® DIGITAL

CUSTOMER SUCCESS STORY

FEATURING AVGOUSTOS PSILLAS

Shrek the Musical enjoyed a record-breaking UK and Ireland tour beginning November 2017, running through January 2019. Shure Axient Digital, with the ADX1M micro bodypack, and Wireless Workbench were chosen as the wireless eco-solution for the entire tour. We caught up with sound designer Avgoustos Psillas of Autograph Sound as the tour was well underway in the spring of 2018. Following are excerpts of an interview Mr. Psillas granted us regarding how Axient Digital, the ADX1M micro bodypack, and Wireless Workbench monitoring and management software was supporting the tour.



FIRST IMPRESSIONS

When this was brought up by Shure, I was very excited because I saw the product being developed, and I saw it when it wasn't even powering on, you know, and suddenly it was there and was ready to be tested. And of course, I said yes, we'll, you know, we'll give it a go if you guys feel comfortable and confident that it's ready to be thrown on a stage in front of thousands of people, then I'll believe you and we'll go for it. And we did.

My first impressions were that the product was very solid, and it was exactly what we were promised - the size, the feel, and you know, it just felt that it was - it was right for theater. It wasn't flimsy, you didn't feel like it was going to give up on the first drop. And also, things like the (Wireless Workbench) software that looked pretty good. My team seemed to feel really comfortable with it very quickly, so that was great.

I always want my team to tell me what they think, because they're the ones that, at the end of the day, have to deal with the product on a day-to-day basis. So, it's very important that they are comfortable with it as well. When they had a little play, and they very quickly came to grips with it, and they were very positive, that gave me another feeling of, okay were doing the right thing. We're going the right way.



PUTTING IT TO WORK

That was before we put in the theater. Then putting it on in the theater has the added stress of reality, right? This is the moment of truth – will it work? Will it be okay when you have all the channels together? We ran a few tests again, and it seemed to be performing really well. We did some coverage tests in the Edinburgh Playhouse, which is huge; one of the largest theaters in the UK. And even when we had the pack out on the back of the stalls, we had excellent audio quality and excellent RF, so, you know, there was no doubt that the stage would be covered well. And then of course, we heard it. We had the first tech, and we had actors on stage, and the first impressions were immediately very positive.

I had worked with digital transmitters before, so I knew that it would be very different from traditional analogue transmitter, but I didn't know quite how different it would be and in what way. My experience was that it was very clean, very transparent, and that the audio transients were very, very nicely conveyed to the system.



AXIENT® DIGITAL

CUSTOMER SUCCESS STORY

CONTINUED

REAL DIFFERENCES AND IMPROVEMENTS

The other thing that I noticed pretty quickly was that when you put the microphones up for the ensemble, and you've got 24, 30 microphones up at the same time, you usually hear a body of sound which is – it's not defined, as such. You can hear there's lots of voices singing, but through the Axient Digital system, I was hearing individuals – almost, times 30. It was almost like I could hear everyone singing together as opposed to this mesh of sound that you get from an analogue system. So yeah, it was quite new for me to just suddenly hear that, wow, I can hear 34 different voices. But, I can hear them. I can hear individuals if I want to hear individuals, I can find them in there. There is that much detail. They're great, because not only do they give you transparency for single voices, but they give you transparency for groups as well, which it's unusual. And that's good and a little bit challenging at the same time because what you end up with is swells of loudness, so the dynamic range of the system is vastly improved.

So those were my impressions – that the system is great. It's very dynamic. It's very clean, and therefore I might have to start working in a different way. And, you know, that sometimes catches you by surprise.

SHURE LISTENED TO US

Autograph is one of the largest owners of radio mics in the world because of what we do. So, we know a lot about how these products perform in the field, and we've got people that have been working for the company a lot longer than me since the beginning that know radio mics really well. So, it's very important that companies like Shure listen to people like us because we believe we know what we're talking about, and we know the pressures that the product will be under in the real world, and also know expectations of the clients. Yeah, I think it's really important that companies like Shure speak to companies like Autograph when it comes to the development of a radio mics.



Speaking of the pack (ADX1M), the other thing that was really important was robustness. We wanted the product to be robust so that it could take someone dropping it or, you know, if someone is dancing and the pack is squeezed on the stage, or things like that. Or be resilient to moisture. Sweat, in particular, obviously, and water for outdoor performance. Also, aerial – if the aerial would get in the way and how big that would be, because as we know in the old days analogue packs had different aerial lengths for different frequency ranges etc. So that was also a concern. Battery life and battery sort... Will it be dry cell? Would it be rechargeable? If rechargeable would it be cheap enough? How long will it last? Will it last a show, Those were the main concerns. Of course, sound quality was the primary concern, but you kind of take that for granted when you speak to a company like Shure.

FINAL THOUGHTS

I think, if I was asked by a colleague, I would say that if you want to go for a digital radio system, I've used the Axient Digital and I felt that what I was hearing was great, and I was able to work with it and make a really good sounding show. I think Axient Digital will put them on ease when it comes to the important stuff: the size, the coverage on stage, the sound quality, the battery life, the fact that you can have so many spot frequencies in a range. The team agrees with that. Everyone that's heard the show so far has reported back to us saying that they were very happy with it. These are really important things, and you know, the usability, they're user friendly products. ■





+ WHY SHOULD I CHOOSE IT?

- Scalable system w/single, dual, and 4-ch receivers
- Dante-equipped for advanced network control
- High Density mode enables up to 47 channels

ULX-D[®] WIRELESS

Shure ULX-D Digital Wireless offers uncompromising 24-bit audio clarity and extremely efficient RF performance with single, dual, and quad channel receivers for any size professional theater application. Scalable, intelligent hardware delivers incredibly clear digital wireless while providing RF interference solutions, networked control via Dante™, and up to 64 MHz tuning range.



QLX-D[®] WIRELESS

Mid-size venues demand more wireless capability. QLX-D Digital Wireless is more than ready for the challenge. The robust RF performance lets you step up to an all-around higher class of audio, while protecting the signal at every level. It's an affordable upgrade and a smart investment in your theater sound.



WHY SHOULD I CHOOSE IT?

- Affordable digital wireless upgrade for smaller and mid-sized theaters
- Intelligent spectrum management for easy setup
- WWB compatible for advanced remote control





WIRELESS COMPARISON CHARTS

Shure offers numerous wireless audio solutions for theater performance. Axient® Digital, ULX-D®, and QLX-D® represent advanced, innovative, industry-leading solutions for professional theaters of all sizes.

	QLX-D®	ULX-D®	AXIENT® DIGITAL (AD)	AXIENT® DIGITAL (ADX)
Analog or Digital	Digital	Digital	Digital	Digital
Transmitter Output Power*	1 mW or 10 mW	1, 10, and 20 mW (selectable)	2, 10, 35 mW (selectable)	2, 10, 40, 50 mW (selectable)
Bodypack	●	●	●	●
Connector Types	TA4M	TA4M	LEMO, TA4	LEMO, TA4
Micro Bodypack				●
Connector Types				LEMO
Alkaline Batteries	●	●	●	
Rechargeable Batteries	Optional	Optional	Optional	●
1-ch Receiver	●	●		
2-ch Receiver		●	●	●
4-ch Receiver		●	●	●
Analog Outputs	●	●	●	●
Digital Outputs		●	●	●
Dante		●	●	●
Compatible with WWB	●	●	●	●
Number of Channels	Up to 17 in 6MHz or 21 channels in 8MHz DTV range	Up to 47 in 6MHz or 63 channels in 8MHz DTV range	Up to 47 in 6MHz or 63 channels in 8MHz DTV range	Up to 47 in 6MHz or 63 channels in 8MHz DTV range
Tuning Bandwidth	Up to 72 MHz	Up to 64 MHz	Up to 184 MHz	Up to 184 MHz
High Density Mode		●	Advanced	Advanced
Quadversity**			●	●
Automatic Interference Avoidance				●
ShowLink				●

* Region dependent ** Quad receiver only

THE LINGO

Dante: Digital audio network system for easy patching and routing.

High Density Mode: Efficient use of spectrum that allows more channels per band.

Quadversity: Provides extended coverage and the option for separate zones, plus added resistance against multipath interference and RF noise.

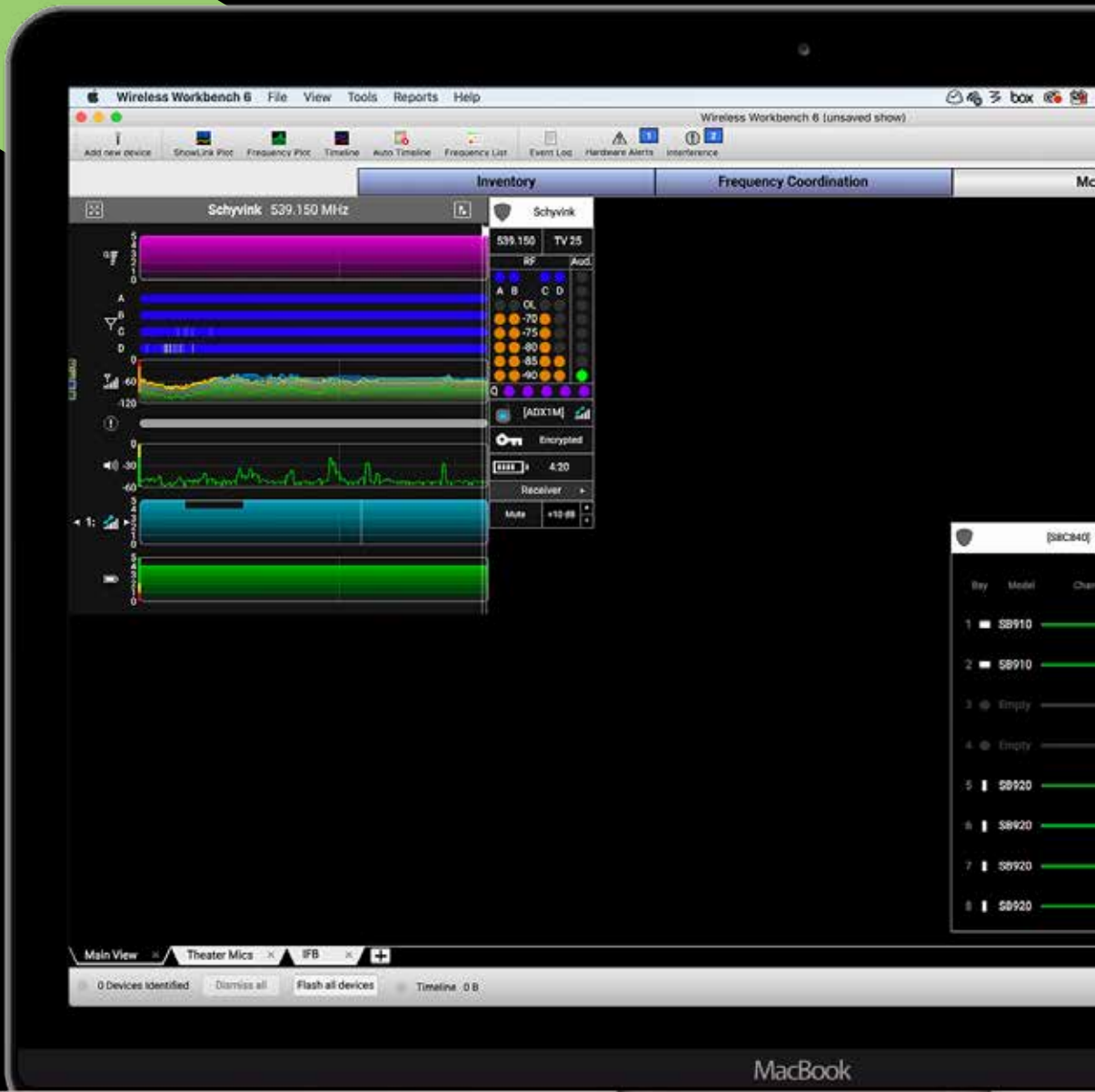
ShowLink: Real-time remote control of all transmitter parameters - gain, frequencies, mute signals, and more

**AXIENT®
DIGITAL
(ADX)**

				AXIENT® DIGITAL (AD)		47 per 6 MHz Ch.	
		ULX-D®		47 per 6 MHz Ch.		63 per 8 MHz Ch.	
QLX-D®		47 per 6 MHz Ch.		63 per 8 MHz Ch.		UHF	
17 per 6 MHz Ch.		63 per 8 MHz Ch.		UHF		Micro Bodypack Transmitter	
22 per 8 MHz Ch.		UHF, VHF, 1.X GHz, ISM (900 MHz)		Quadversity		Showlink	
UHF, VHF, 1.X GHz, ISM (900 MHz)		High Density Mode		Advanced High Density Mode		Automatic Interference Avoidance	
Intelligent Spectrum Management		Dante		Dante		Quadversity	
AMX/Crestron		Dual & Quad Receivers		Dual & Quad Receivers		Advanced High Density Mode	
Encryption		Intelligent Spectrum Management		Intelligent Spectrum Management		Dante	
Multi-System Management: WWB		AMX/Crestron		AMX/Crestron		Dual & Quad Receivers	
Key Accessories		Encryption		Encryption		Intelligent Spectrum Management	
Rechargeability		Multi-System Management: WWB		Multi-System Management: WWB		AMX/Crestron	
Ease of Setup		Key Accessories		Key Accessories		Encryption	
		Rechargeability		Rechargeability		Multi-System Management: WWB	
		Ease of Setup		Ease of Setup		Key Accessories	
						Rechargeability	
						Ease of Setup	



WIRELESS WORKBENCH®

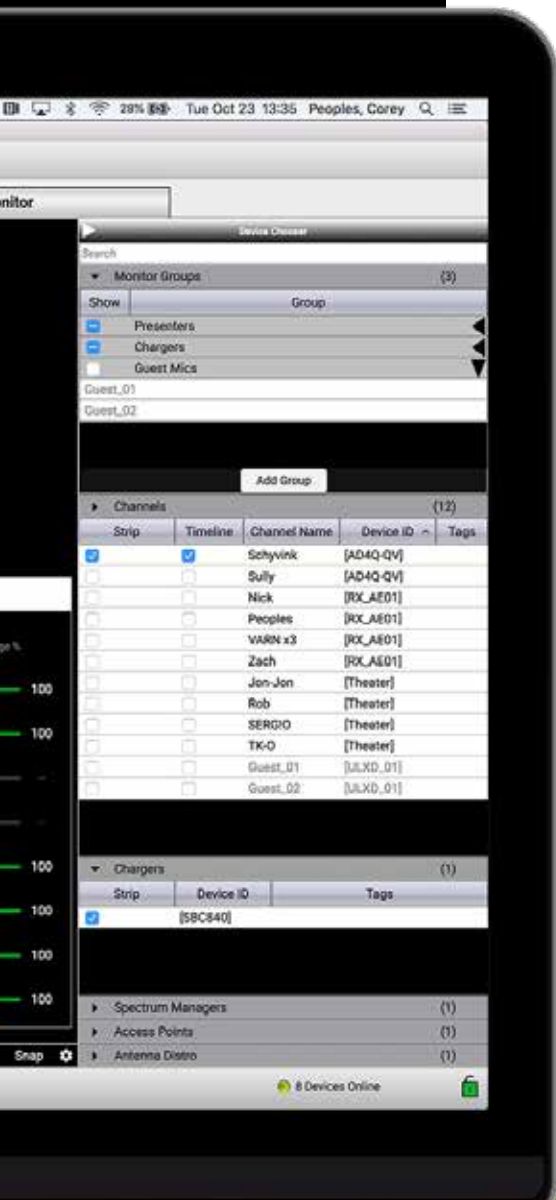




Wireless Workbench allows you to quickly manage and coordinate your wireless equipment so you can focus on mixing, rather than RF coordination.



The Wireless Workbench Timeline feature provides you with insightful information for nearly any issues that might have taken place during a show.



Wireless Workbench 6 lets you remotely monitor and manage your system without interrupting the production. Frequency calculation and analysis for supported devices allows you to coordinate the entire show from one application. With this much control in your grasp, wireless freedom moves the performance forward.

WIRELESS WORKBENCH®

CUSTOMER SUCCESS STORY

Following are three Wireless Workbench Customer Success Stories from real-world examples in professional theater situations. An important component of the Shure wireless eco-system, WWB provides advanced remote monitor and management.

**FEATURING VICKY HILL,
ALLISON SCHAEFER,
& STEPHANIE FARINA**



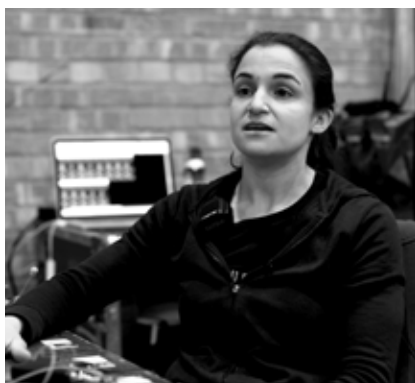
VICKY HILL

*A2, Autograph
Shrek, the Musical*

We need to know about problems in as much time as possible to give us as much time to fix them as possible. So it's not about me chasing people around the stage. It's actually about me standing in a really controlled way in my monitoring position and being able to have a lot of control and visibility of what's actually going on. It's really, all the data that comes to me is really helpful because it means I can diagnose problems much faster. I can see, not only sort of RF sort of strength, but also the quality of the audio.

I can see and change things like gain and set sort of settings on the packs, which normally would involve me running around looking for actors, who were having wigs put on and all this sort of stuff. So it means that my work flow is much more, much calmer and much more productive, and it's a really good tool for us as a team, because it means that I can sit here, this is much more about mission control, and I can sit here, and I can then either make changes or issue very clear instructions because the information has been given to me. It's much clearer and much faster. ■





ALLISON SCHAEFER

*A2, American Repertory Theater
Jagged Little Pill*

Well this is definitely a really fast-paced show, so there's kind of you end up ping-pong-ing back and forth between responsibilities a lot of the time. So when I am monitoring things on the computer using Workbench, it is nice to be able to see everything all at once and see signals, see battery life, all in a quick glance, and then run away back to the quick change booth for the seven other quick changes that happen in the next 30 seconds.

I love using Wireless Workbench. I like how it makes it easy to reorganize and have multiple separate tabs for all the different RF units that you are monitoring.

Like we have one for the entire cast, which we could have split up into the principals and ensemble if we wanted to. But luckily, there's not too many people, so we fit them all on one. And we have a separate tab for the band that includes their RF and their IEMs.

And I like being able to just click and drag and easily reorganize stuff, which has been really useful for like quick glances. I know what the priority channels are and where specifically they're located on the computer. So if I am just running over really quickly because I'm worried about something I can pull that one up at a glance.

Honestly, just not having to dig around in people's pants, because we're worried that their batteries died anymore is great. And I love having the chargers networked, because it really does remove so much guesswork; and it makes all of that so much easier to monitor and manage. ■

STEPHANIE FARINA

*A2, Lyric Opera
Jesus Christ Superstar*

I'm a big fan of Shure. It's kind of a staple for us, from when I started. Wireless Workbench has been great. Knock on wood, we haven't had any kind of any kind of RF issues. But the fact that I can do all of the stuff through Wireless Workbench, and the fact that I can monitor and change things on the fly has been great.

I love when I get these actors, I want them to not be able to manipulate anything. So, I want if they turn it off, it stays off. If they turn it on, they can't, because something will happen. Recently, I forgot to power lock a few of them just in the chaos, and I was able to, when they were on the actors, just "boop" and able the power lock them remotely, for instance.

The reliability of Shure products have been there which is something that I need as an A2. I need stuff to work. ■

TWIN:PLEX™

TwinPlex stands up to the toughest conditions to make every word a clear statement of quality. Natural audio at high or low frequency, the innovative dual-diaphragm captures the complete weight of your voice.



TH53

Comfortable, lightweight, and fully adjustable headset with TL47 TwinPlex microphone

Ideal for use in theater settings with a 1.1 mm cable and LEMO connector only

TL45



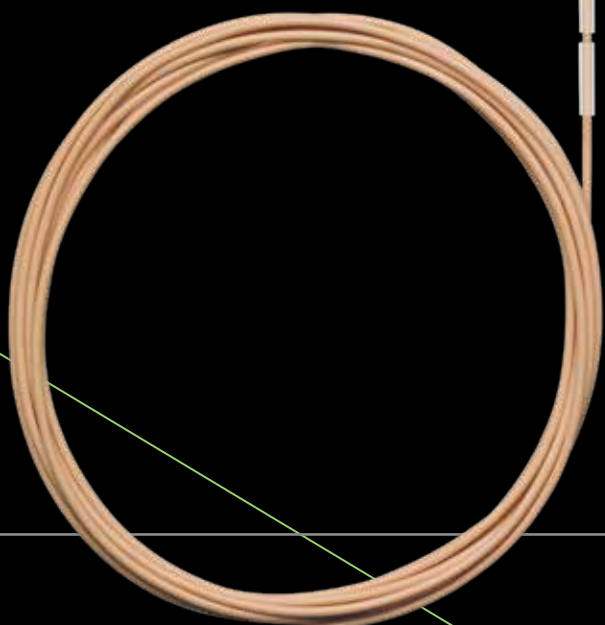
TL46

Ideal for when additional output is required



TL47

Ideal for nearly any application, with a variety of colors and connectors



LAVALIERS

HEADSETS

TL45

TL46

TL47

TH53

POLAR PATTERN			Omnidirectional	
CABLE DIAMETER	1.1 mm	1.6 mm	1.6 mm	1.6 mm
LEMO	●	●	●	●
MTQG / TA4F		●	●	●
MICRODOT			●	●
XLR			●	
NO CONNECTOR			●	●
COLOR OPTIONS				
LOW SENSITIVITY	●		●	●
HIGH SENSITIVITY		●		
SOUND SIGNATURE	Natural	Natural	Natural	Natural
ACCESSORIES (-A)			●	



TWINPLEX™

CUSTOMER SUCCESS STORY

"This Ain't No Disco" is a new rock opera musical from the creator of Hedwig and the Angry Inch, Stephen Trask and Peter Yanowitz (The Wallflowers, Morningwood) with sound design by Grammy Award winner Emily Lazar. We caught up with Emily, Stephen, and Peter in the summer of 2018 while in production at the Linda Gross Theater in New York City. Following is what they had to say about their experience using TwinPlex microphones on their production.



EMILY LAZAR

Sound Designer



I am most well known for being a mastering engineer. But the real impetus for my involvement with this show, and being the sound designer, was that the two writers, Peter Yanowitz and Stephen Trask, asked me to come and be involved in this show. They wanted me to address their concerns of the sonic integrity of the time period that the show circulates in, which is 1979, and addressed the sonic argument between punk and disco, sonically speaking, in the room. I worked with them before on the making of the original cast album of the Off-Broadway Hedwig album, which was really an awesome experience.

One of the places characters in the show visit is Studio 54 and another place is the Mudd Club. These are real places that really did exist and really did have certain genres of music coming out of them, and it was really important to Stephen and Peter to try to respectfully create those environments and let the actors really embody the roles of the people that they're playing through the music. This musical is mostly musical and very little spoken word.

**FEATURING EMILY LAZAR,
STEPHEN TRASK &
PETER YANOWITZ**



So, the music itself really tells the story, and it's really important that the actors have the ability to translate how they feel and what they're trying to say through those songs.

Using the TwinPlex microphones has been a huge boon for us because the original microphones that we were using were fine. But these mics... as soon as we put them on actors in the room, first of all there was very little need for EQ'ing, which is a very rare occurrence, and even very little need for compression, interestingly enough. The natural qualities of the artists' voices was really stunning.

I was very, very impressed with all of the usually-imperceptible detail in live shows that we were getting. In recorded music it's a little bit different. In recorded music, you're able to tune in to very specific things but in live music you don't spend as much of your energy focusing on that because it goes by very quickly, and you're not really able to control it as well. And these

mics were, the second they went on, I mean, they were stunning. They were a huge difference. More of a difference than I've ever actually experienced with any gear. Truthfully. The first thing that happened was I said to pop out every EQ, take out every compressor, take out every effect that we have running on these channels, and let's just tear them dry. And I would say that a majority of them stayed really close to what they were replicating in the house. So that to me is huge.

The thing that's most outstanding to me about these microphones actually goes far beyond that big difference that happened in the room between the other microphones we were using and these. The clarity is amazing, the diction's amazing, the tone is amazing. It's very natural sounding. But what's really cool about these mics is that they're bringing out the best in the singers. There are some incredible singers in this show. Like, really crafted singers that have incredible technique, and they're different.

TWINPLEX™

CUSTOMER SUCCESS STORY

CONTINUED

Their voices live in different ranges. I haven't heard one area, sonically speaking, that it wasn't addressed in a positive way. Every single person who's put one on no matter what range they're singing in or what their technique is has been affected in a positive way. And that to me is a huge boon as far as a piece of equipment.

You know a lot of times, I'm in the business of being a person that advertises that it's not the equipment, it's the person turning the knobs. And this is a very, very rare occasion where I can go on record and say this equipment is pretty darn good, and you might not have to turn so many knobs. ■

STEPHEN TRASK

Co-Author

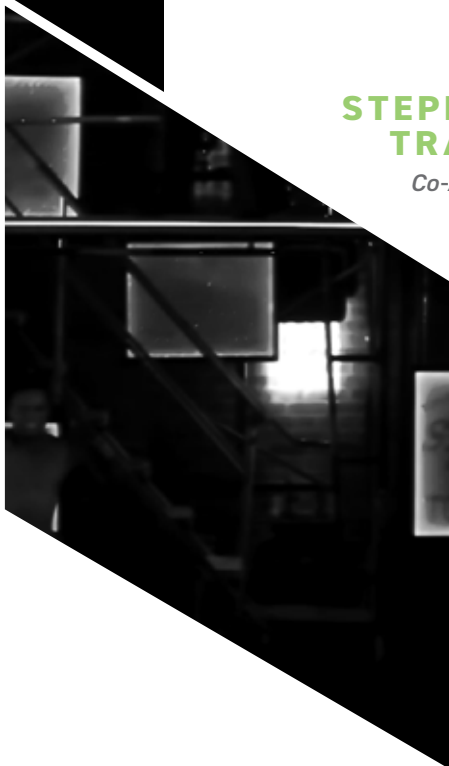


Everybody is special on that stage, and it's really important to us that all the personalities come out. Finding the clarity in the voices, finding the personalities in the voices; we did not cast people because they sounded like Broadway. We cast people because they had personality to their voices.

And when we started the show, and that was after a long search of trying to find the right microphones, we were using what are considered the industry standard. And I heard them, and you know, they just didn't sound like the people that I knew in the room. They just didn't sound right to me.

And, and then when Paul and Emily brought in these new microphones, instantly it was like all the sudden everything was, was clear. And I thought, "Oh, I recognize that voice. That's the voice that I heard in the room and now I'm hearing it again." And it was instant. The microphones brought out

THIS AIN'T NO DISCO





the qualities of the individual voices. It made it so we can understand diction better, but also just the personalities of each of these people suddenly came out. And we have a lot of choral moments, and the choral moments blended more, and all we wanted to do is get more of these microphones.

And this was just instant. There was no doubt, and everyone just wanted them. We wanted them for as many people as possible. ■



PETER YANOWITZ

Co-Author

My impressions of TwinPlex is that the difference was stark. I could just tell right away, when we switched, it was just...

it was night and day. I literally could hear them 100 times better, and the clarity, the diction came out, you know. Being a writer on the show, the language was so important to my co-author Stephen Trask and I to just be able to hear the words. And all of a sudden I could hear the words, and I could hear the syllables, and I could really hear it, you know.

Like I said, the clarity of the words was most important to us and getting the right balance between the cast of 17 people singing is really tricky. And then all of a sudden the blends just started to happen, you know.

I've sat in the audience as well and heard the difference. It's crazy. We feel like this show is part of a new generation of shows that are requiring sort of different materials and products that can help us tell these stories better and TwinPlex for sure just came in and changed the game for us.

Yeah, I mean we're developing the show, which is different than reviving a show that already existed. We're, actually creating a new thing and TwinPlex is definitely gone a long way to helping us realize our work. ■



PERSONAL MONITOR SYSTEMS



- +** WHY SHOULD I CHOOSE IT?
- Up to 39 channels
 - Dual-channel transmitter
 - WWB compatible for advanced remote control

Dual-channel, networkable.
Up to 49 compatible
frequencies per band.

PSM® 1000





PSM[®]900

Up to 20 compatible frequencies per band with tunable frequency selection.



WHY SHOULD I CHOOSE IT?

- Up to 20 channels
- CueMode-enabled, allowing monitoring of different stage mixes





PSM[®] 300

Easy to set up and operate, Shure PSM 300 Stereo Personal Monitor System is the affordable solution that offers customizable two-channel mix and volume control and 24-bit digital audio from anywhere on the stage.



WHY SHOULD I CHOOSE IT?

- Up to 15 channels
- Affordable entry into professional in-ear stage monitoring for pit and performers

PSM

Shure PSM Personal Stereo Monitor Systems are used world-wide in pit orchestras/bands, as well as on the stage by performers and actors. When wedges and stage monitors simply won't do, turn to these professional in-ear solutions.

COMPARISON CHART

	PSM® 300	PSM® 900	PSM® 1000
Tuning bandwidth*	24 MHz	36 MHz-40 MHz	72 MHz-80 MHz
Compatible freq per band*	15	20	39
Transmitter RF Output Power*	30 mW	Selectable 10, 50, 100 mW	Selectable 10, 50, 100 mW
MixMode®	●	●	●
Compatible with SB900	●**	●	●
Audio Input Connectors	1/4" only	XLR / 1/4" Combo Jack	XLR / 1/4" Combo Jack
CueMode		●	●
Front Panel RF mute switch		●	●
Tunable Frequency Selection	Pre-programmed Group and Channels	●	●
Headphone Monitoring		●	●
Twin-antenna Diversity Receiver			●
Full Bandwidth Scan & Spectrum Display			●
Networkability			●
1-ch Receiver	●	●	
2-ch Receiver			●
Transmitter Power Input	External Power Adapter	External Power Adapter	Internal Power Supply

* Region dependent ** P3RA only

THE LINGO

CueMode: Use one bodypack to audition up to 20 mixes at the touch of a button

MixMode: Balance L/R output levels independently to create a personal mix for each bodypack.



JAGGED

LITTLE PILL

PSM CUSTOMER SUCCESS STORY

Q & A FEATURING
SAM LERNER

In the summer of 2018, "Jagged Little Pill" made its World Premiere with an unprecedented sold-out, record-breaking run at the American Repertory Theater, located on Harvard University's campus in Cambridge, MA. Renown sound designer, Jonathan Deans chose Shure Axient® Digital for wireless along with PSM® 1000 systems for in-ear personal monitoring. Following is excerpts from an interview with Sam Lerner, Sound Manager for the American Repertory Theater.

Q: I UNDERSTAND THAT YOU USED PSM 1000 IN-EAR MONITORS FOR THE BAND, IS THAT CORRECT?

The musicians for "Jagged Little Pill" were all in PSM 1000 IEMs. Diane Paulus is a director who likes to break convention, so the thought of keeping the band in one place for the entire show was not one that jived with her aesthetic. Ultimately the musicians ended up having home positions on two large wagons that tracked on and off stage, but several of them also got off the platforms to play on stage during moments. As a result, a number of instruments had to be wireless in addition to the musicians needing a wireless monitoring system.

The band used Shure SE535 ear buds. Having earphones that would be low profile, but also capable of delivering high quality sound across the frequency range was very important to us. Our band tech also had an IEM and pair of the SE535s so that he could monitor the band and ensure everything was working properly.





"Setup and calibration is a breeze."

Q: WHAT WAS THE BIGGEST CHALLENGE RELATED TO BAND MONITORS?

The biggest challenge for monitors on this production was ensuring the mix was right for all of the musicians. The equipment itself was never a concern for us, as it was gear we knew and trusted to do its job. Having a system that allowed our band tech to listen in on different musicians' mixes ensured that he could ensure that they were getting what they needed without issues.

CueMode is a PSM feature that we regularly relied on to ensure we understood what the band was hearing. The fact that our entire wireless system was Shure made frequency coordination and monitoring a breeze. Shure's Wireless Workbench has a lot of great features and served as a great visualizer of what was happening in the room and onstage.

Q: WHAT ADDITIONAL MONITORING CHALLENGES WERE YOU FACED WITH?

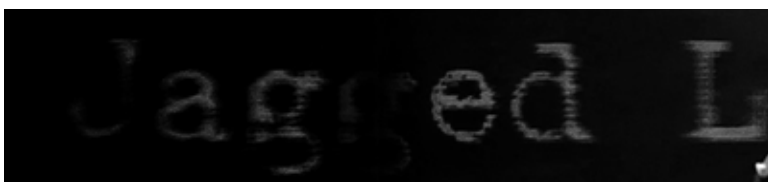
Having the musicians on two separate moving platforms was a huge challenge. Once they were onstage, there was little we could do to reach them without making a cameo in the show, so having gear

that we trusted was critical. The room itself was also pretty hostile, with a lot of the staging being made out of box steel. Most scenic elements were also automated, so RF would dip at times based on band platform position as well as the position of the scenery.

Being able to use Wireless Workbench to monitor the gear was important for confidence. Having a single screen that could display signal (RF and audio) and battery strength of both our wireless microphones and our IEMs was helpful for workflow.

Q: WOULD YOU RECOMMEND PSM TO OTHER THEATER AUDIO PROFESSIONALS?

I would gladly recommend the PSM series to other professionals. There is a lot of good thought put into these units, so they are both easy to use and sound great. Everyone who had a role in their use was very satisfied in the product, from musician to A2 to designer. Especially when deploying it alongside Shure's fantastic Axient Digital system; setup and calibration is a breeze. I was very pleased with the actual audio quality. The transmitters themselves sound great and are easy to use. ■





ACOUSTIC PIANO

Capture the beauty of hammers hitting strings while not losing a single note.



HARP

Project the best sound from each and every high and low plucked or sustained string with confidence.



BETA 181

Compact side-address condenser for superior audio.



SM27

Accurate, large diaphragm condenser that handles high SPLs.



KSM137

Consistent small-diaphragm condenser w/switchable pad.



TL47

Warm, accurate omnidirectional subminiature microphone.

PIT ORCHESTRA

Following are a few recommendations for the most common instruments found in pit orchestras and bands. If you need sound reinforcement, Shure has a microphone that was designed for your specific situation.



DRUMS

Mics for drum kits have to be able to take on high SPLs and still respond to both high and low frequencies.

DMK57-52 + SM81 (x2)



The industry standard solution for overheads, toms, kick, and snare.

PGADRUMKIT7



Affordable, beloved solution in one package. Case & cables included.



PERCUSSION

Hand or mallet performance combined with varying SPLs and frequencies make sound reinforcement for percussion a challenge.

BETA 181

Compact side-address condenser for superior audio.



BETA 56

Tuned for toms and hand percussion instruments.





VIOLIN/VIOLA/ CELLO

The soul of any pit orchestra. Capturing strings demands accuracy and discrete placement.



STRING BASS

Directing these semi-quiet, but important, low frequencies out to the audience requires careful placement of a versatile microphone.



TL47

Warm, accurate omnidirectional subminiature microphone.



KSM137

Consistent small-diaphragm condenser w/ switchable pad.



BETA 27

Accurate, large diaphragm condenser that handles high SPLs.



TL47

Warm, accurate omnidirectional subminiature microphone.



CLARINET/OBOE

With a wide dynamic range, sound from these woody instruments come from both the bell and unstopped finger holes; overcome with balanced distance, direction, and a great mic.



SAXOPHONE

The power of brass combined with a much wider sound pattern. Common capture practices are bell-clamped or stand-mounted options.



SM27

Accurate, large diaphragm condenser for live sound.



KSM137

Consistent small-diaphragm condenser w/ switchable pad.

BETA 98H/C

Dynamic microphone that clamps directly onto the bell of the instrument.



SM57

The legend. Dynamic instrument mic handles extreme SPLs.



BRASS

Close-mic placement with microphones that can take high SPLs are called for with low and high brass.



FLUTE

Capture all of details – the dark and bright tones, both – with accurate, consistent microphones.

BETA 98H/C



Dynamic microphone that clamps directly onto the bell of the instrument.



SM57

The legend. Dynamic instrument mic handles extreme SPLs.



KSM137

Consistent small-diaphragm condenser w/ switchable pad.



TL47

Warm, accurate omnidirectional subminiature microphone.



ACOUSTIC GUITAR

Capture the tone of this detailed instrument with accurate, consistent small-diaphragm condenser microphones.



ELECTRIC GUITAR AMP

Clean jazz. Distorted rock. Electric guitar for pit orchestra covers the entire range. Clean, accurate mics that handle high SPLs are called for.



KSM137

Consistent small-diaphragm condenser w/ switchable pad.



SM81

Small-diaphragm condenser w/wide frequency response.



SM57

The legend. Dynamic instrument mic handles extreme SPLs.



SM27

Accurate, large diaphragm condenser that handles high SPLs.



The SHURE logo is displayed in a stylized, italicized font. The letters are white with a black outline, set against a black rectangular background that has a slight perspective effect, appearing to be a dark surface or a shadow.

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