Standard Good System Instructions

Read Me First

Unpack and prep rack

- Unpack Rolling Case
- Is everything there?
- Sign & email Delivery Note-note discrepancies.
- Set Up System
- Scan for useful frequencies
- TEST! Any issues call 1-800-277-0343

Microphone Placement

- Earsets/Headsets/Face Mics: The closer the mic is to the corner of the mouth (always at least 3/8" away from corner of the mouth) the greater the volume the sound system receives, reducing the chance of feedback
- Hairline mics should be hidden in the if possible If you need to get the mic closer to the mouth tape it to the cheek or on the forehead
- NEVER let the microphone get in front of the mouth - pops and breath noise will dominate
- NEVER use foam pop filters indoors - they don't help and they look ugly

Keeping Head-worn Microphones in Place

- Use medical grade tapes to attach the microphones and cables to the skin - face, behind the ear, neck and back
- Earset Mounting even though our BE4V/BED4V/DE3V earsets are inherently stable, we still recommend a piece of medical tape across the cable where it exits the boom assembly, then another piece at the top of the spine - leave enough slack to allow the head to turn freely without tugging against the cable
- Headset Mounting use a piece of medical tape on each ear-hook behind the ear - helps the assemble to stay in place. Use tape across the cable where it exits the boom assembly, then another piece at the top of the spine - leave enough slack to allow the head to turn freely without tugging against the cable.

Preventive Maintenance Suggestions

- Turn off transmitters after each rehearsal/show Replace Batteries before every show/performance
  Remove make-up and tape residue from mics after each rehearsal or show - use face cream to remove make-up and isopropyl alcohol or an orange based cleaner to remove tape residue. Then soap & water to remove alcohol/acid
- NEVER EVER EVER wrap microphone cables around the bodypack

Before Shipping Rental Back

- Clean everything
  - remove labels from transmitters, microphones and anything else of outs you labelled
  - remove tape, makeup & any other residue from microphones, transmitters and receivers
- Repack everything as it was shipped to ensure there is no damage during shipping
- Double check everything is packed (refer to Delivery Docket and "What's
- In" sheets - if something is missing email us before we find out for ourselves
- If you find something is damaged as you are packing, email us so we know about it before we find it.
- If we shipped in a:
  - Black Plastic Case, please use the included cable ties to secure the lid in transit.
  - Corrugated Cardboard Box, please tape it shut securely. No such thing as too much tape!

Keeping Head-worn Microphones in Place

- Microphones used in theatre are fragile - especially the cables. the cables do not like being tugged on too hard or frequently. the damage tends to be progressive
  try to avoid catching the cable when doing costume changes or fight scenes.
- Dropping a bodypack transmitter while a mic is fitted to the pack is especially catastrophic.
- NEVER EVER EVER wrap a cable around the body pack.

Replacement Costs

Part	Cost
Electronics:	
Shure SLXD1 Bodypack Transmitter	220.00
Replace antenna	99.00

Replace Display Crystal	30.00
Replace Battery Door Hinge	30.00
Replace Batterry Door	40.00
Replace LCD panel	99.00
Shure SLXD4D Dual Receiver	900.00
Replace antenna	40.00
Replace Display Crystal	30.00
Replace LCD panel	150.00
Replace Data Wheel Knob	20.00
Replace Data Wheel Switch	99.00
Creative Audio CA.D25 Antenna Distributor	300.00
Replace Display Crystal	30.00
Replace LCD panel	60.00
Creative Audio Network Switch	
5 way	70.00
9 way	100.00
Creative Audio Antenna/Network Panel	190.00
Cables	
AC: 6ft AC Extension Cable	19.00
AC: 3 way Power Strip	10.00
AC: short IEC cable for CA.D25	15.00
DC: Screw Down DC-DC cable	10.00
RF: Short BNC-BNC RG174 50 ohm	16.00
Network: Short Cat 5/Cat Patch Cable	16.00
Audio: 8 way XLR-XLR Loom - 10ft	100.00
Audio: 12 way XLR-XLR Loom - 16ft	150.00
Audio: 16 way XLR-XLR Loom - 16ft	190.00
Cases and Racks	
Box: for 8 channel SLD system	$130.00
Raw Box	30.00

Bottom Foam	50.00
Foam on Short Flap	30.00
Case: SKB 31-222212 - 12 & 16 SLXD systems	550.00
Bottom Foam	150.00
Top Foam	120.00
Rack: 5u front rack rail, back braces	250.00
Rack: 10u for 12/16 systems	350.00
Zippered Pouches - Tx, Mics, Cables	15.00
Foam Separators between Transmitters	2.00
Microphones	
Replace: BLF4 Lav, BE4S Earset	$50.00
Replace: DLF3 Lav, DE3S Earset Boom	80.00
Replace: Earset BE4V, Headset BH4F	60.00
Replace: Earset DE3, DE3V Boom	85.00
Replace: Detachable Cable	35.00
Replace: Headset KH8/KH9	45.00
Replace: Grill for mics	20.00
Replace: Red Elastic Band (cable Store)	2.00
Replace: Plastic Zip Storage Bag	2.00
Repair: transmitter pack plug	25.00
Cleaning off make-up, tape residue	
Cleaning off make-up, tape residue	10.00 each
Cleaning off paint	25.00 each
Removing Labels	10.00 each
Restoring Digital Labels on Receivers	10.00 each

E&OE - Prices may change at anytime without prior notice

Quick Start Guide

Bodypack Transmitter Lock/Unlock

To activate auto lock:

1. Press the menu button to navigate to the Auto Lock settings.

2. Use the enter button to edit and the menu button to select On.
3. Press enter to save. The lock icon appears on the display to confirm that the control locks are enabled.

To unlock the transmitter and deactivate auto lock:

1. Press enter then menu to unlock the transmitter controls.
2. Navigate to the Auto Lock settings and select Off.
3. Press enter to save. The transmitter will no longer lock when you return to the home screen.

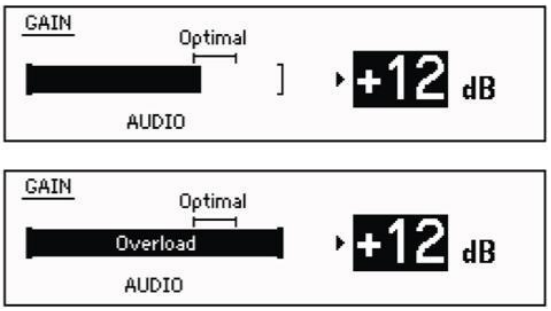
Setting Battery Type

To ensure accurate display of transmitter runtime, set the battery type in the transmitter menu to match the installed AA battery type (the default setting is Alkaline). If a Shure rechargeable battery is installed, selecting a battery type is not necessary and the battery type menu will not be displayed.

1. Press the menu button to navigate to the Battery screen.
2. Press enter, then use the menu button to select the installed battery type: •Alkaline = Alkaline; NiMH = Nickel Metal Hydride; Lithium (non-rechargeable, 1.5V max)
3. Press enter to save.

Gain Adjustment

Navigate to the receiver's Gain screen to test the transmitter at performance levels. Adjust the gain to keep the audio indicator within the optimal range. Reduce the gain if there is audible distortion of the audio.



What are Groups and Channels?

To minimize interference, Shure wireless systems organize RF bands into predefined groups and channels. A group is a set of compatible frequencies within a frequency band. A single frequency within a group is a channel. Tune a receiver and transmitter to the best available channel within its group to set up your system.

Note: Because groups are band dependent, some systems don't have multiple groups. Single group bands have the same RF performance as those with multiple groups.

All receivers in the same band should be set to the same group.

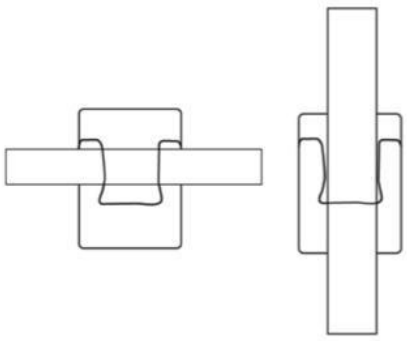
Bulk Frequency Set Up - Network Hub

See Quick Start info.

Using this method only works with networked receivers on the same band. Repeat for each band.

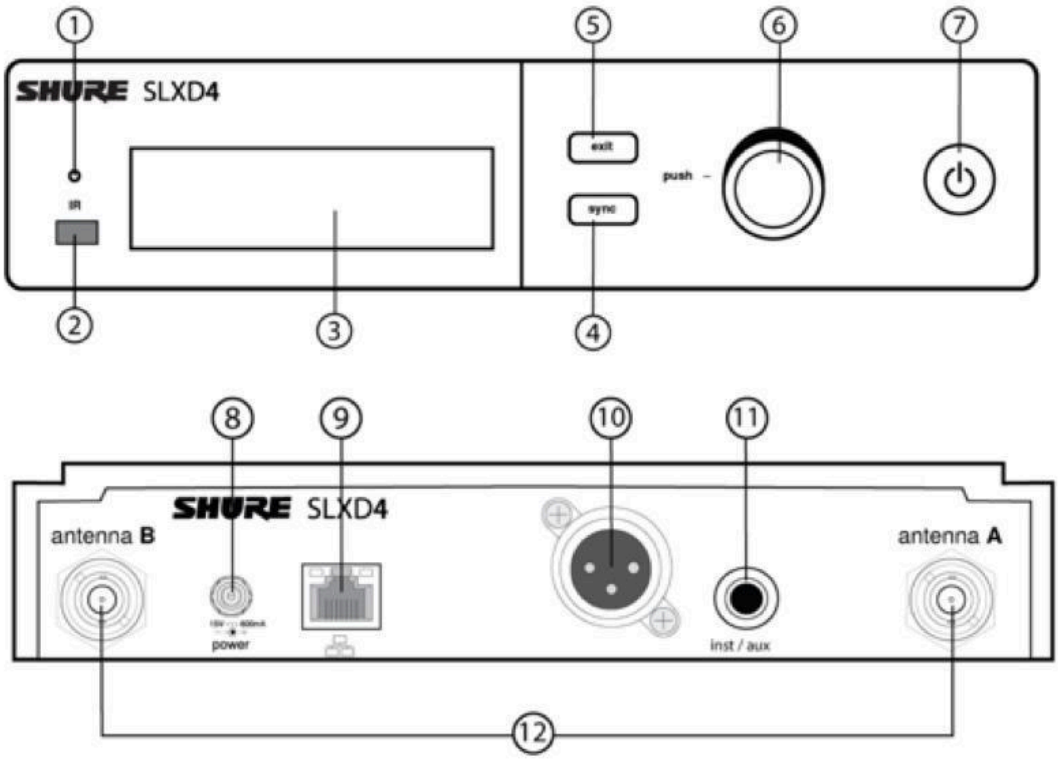
Wearing the Bodypack Transmitter

- Clip the transmitter to a belt or slide a guitar strap through the transmitter clip as shown.
- For best results, the belt should be pressed against the base of the clip.



Front & Back Panel

1. Sync LED: flashing- IR Sync mode enabled; flashing - receiver & transmitter aligned
2. IR Port: Align with transmitter IR port program transmitters
3. Display: Shows menu options and status
4. Sync Button : press to activate IR sync
5. Exit Button: Press to cancel (and exit) current operation
6. Control Knob: Change menu parameters. Push to confirm
7. Power Button: Powers receiver on and off
8. Power Supply Jack: connect 12-15vDC power adapter
9. Ethernet Port:
10. XLR Audio Output Connector: balanced pin 2 = hot
11. ¼''' Aux level out, balanced, tip=hot
12. BNC Antenna Connectors



Navigating the Receiver Menus

The receiver has a main menu for setup and configuration and an advanced menu to access additional receiver functions. Use the control knob to navigate menu screens and confirm selections; use the exit button to return to the previous level.

Push the control knob (6) to access the menu screen, rotate knob to select menu screen needed.

1. Frequency Setup	1.1 Guided Frequency Setup	Step-by-step instructions to initialize a new system, or to add a receiver to an existing system
	1.2 Group Scan	Receiver automatically scans for the best available group, if applicable. Note: Some bands consist of only a single group. RF performance is the same in single-group bands as in bands that support multiple groups.
	1.3 Channel Scan	Receiver automatically scans for available channels within the selected group
	1.4 Manual Frequency Setup	Manually tune the receiver to a desired frequency
2. Channel Name	Customize the channel name	
3. Gain	Monitor audio levels and adjust the receiver gain	
4. Advanced Settings	5.1 Device Lock	
	5.2 Network Configuration	Switch between automatic and manual IP addressing

	5.3 Controller Access	Block or allow third-party control access
	5.4 Transmitter Preset	Apply and sync transmitter presets
	5.5 Device Preset	Save current receiver settings or restore last saved settings
	5.8 About	Displays firmware version and serial number
6. Help	Provides a link to additional materials (http://help.shure.com/slxd4)	

Bodypack Transmitter

1. Power LED: Green = ON, Red = low battery
2. On/Off Switch
3. Display Screen: view menus & status
4. IR Port: align with Rx IR port to sync
5. Menu Navigation Buttons: menu = select menu option, enter = confirm & save
6. Battery Compartment
7. Antenna
8. TA4M Mic Input Jack

Navigating Bodypack Tx Menus

The transmitter features individual menu screens for setting up and adjusting the transmitter. To access the menu options from the home screen, press the menu button. Each additional press of the menu button advances to the next menu screen. Use the enter button to select and confirm options on the active menu screen.

Home Screen	Use the enter button to select one of the following home screen displays: • Channel name/Group and channel/Battery icon • Channel name/Frequency/Battery icon • Channel name/Battery icon/Group and channel • Channel name/Battery icon
1. Mic Offset	Match audio levels between two transmitters used in a combo system. Range is 0 to 21 dB (3 dB increments).
2. RF Power	Select an RF power setting: • High = 10 mW • Low = 1 mW
3. High Pass	Turn the high pass filter On or Off
4. Battery	To ensure accurate battery metering, set the battery type to match the installed AA battery type. *Note: Menu is not selectable when Shure rechargeable batteries are installed.*
5. Auto Lock	Turn the transmitter auto lock on or off
6. Lock Type	Determine auto lock behavior: • Menu Only: Locks the menu to prevent transmitter settings from being changed • Menu & Power: Locks the menu and disables the power switch
7. About	Displays the firmware, hardware, and band information

Overview
SLX-D Digital Wireless delivers clear audio and stable RF performance with easy setup and rechargeability options. SLX-D is built to handle a wide range of applications, from day-long conferences to nighttime performances.

Automatic channel scan and IR sync are even easier with a guided setup feature programmed into each
SLXD wireless receiver.

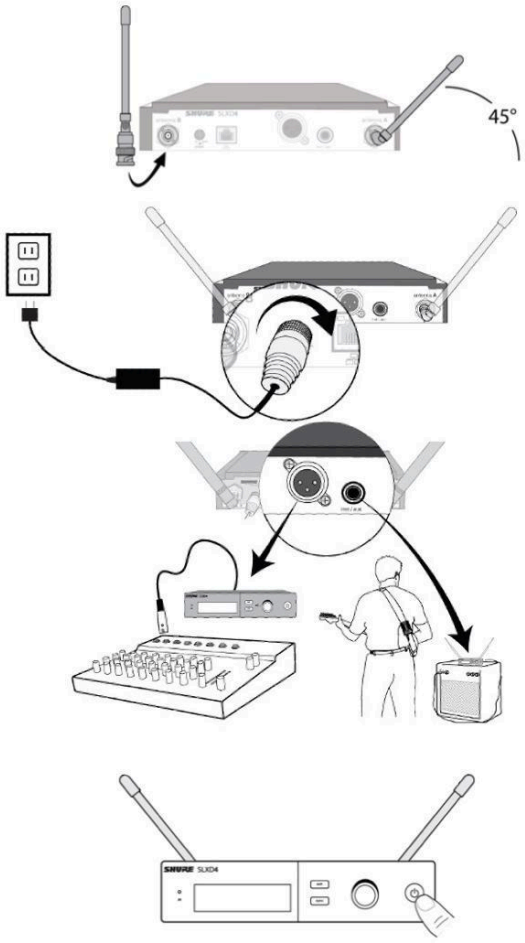
Manage multiple-system group scans and firmware updates with third-party setup and control via Ethernet. Operate up to 32 compatible systems per 44 MHz band for up to 8 hours from 2 AA batteries, or add Shure SB903 rechargeable batteries and charger accessories. SLD provides >120 d dynamic range and stable, efficient RF transmission for a selection of handheld, lavalier and headset microphones.

Features

- Transparent 24-bit digital audio
- Extended 20 Hz to 20 kHz frequency range (microphone dependent)
- 120 dB dynamic range
- Digital predictive switching diversity
- 44 MHz tuning bandwidth (region dependent)
- 32 available channels per frequency band (region dependent)
- Up to 10 compatible systems per 6MHz TV band; 12 systems per 8 MHz band
- Easy pairing of transmitters and receivers over IR scan and sync
- Automatic channel scan
- Link multiple receivers for group scan and firmware updates via Ethernet port
- Third-party setup and control via Ethernet
- Elegant and easy-to-use interface with high-contrast LCD menu
- Guided setup mode installed in each SLX-D receiver
- Transmitters use 2 AA batteries or Shure SB903 rechargeable battery
- System configurations include handheld transmitters with interchangeable microphone capsules, bodypacks with a range of lavalier, headset and instrument microphones and single and dual rack-mountable receivers.

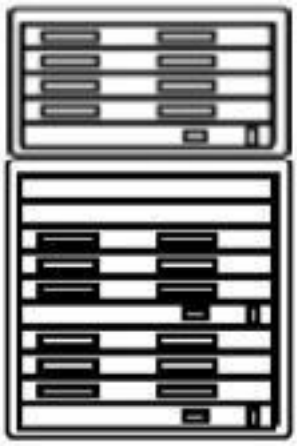
Set Up the Receiver

1. Attach the included antennas to the back of the receiver
2. Connect the power supply to the receiver and plug the cord into an AC power source.
3. Connect the audio output to an amplifier or mixer.
4. Press the power button on the receiver. Use the menu to set the system to microphone (mic) or instrument (line) level as appropriate.



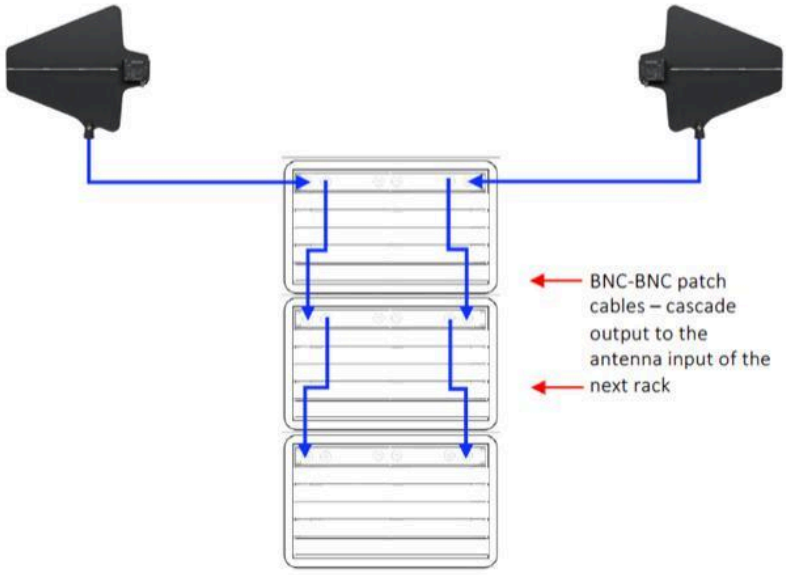
Multiple Racks

Introduction
It is possible to link multiple racks together for RF and networking.



The racks have connector panels on the back with
Antenna In and Cascade Out
BNC jacks and 1/0 network jacks to facilitate easy linking.

As a rule if you are not using directional paddle antennas it is easiest to just use a pair of the whip antennas on each rack. If you ordered directional paddles and we send them with multiple racks we will provide the linking cables.

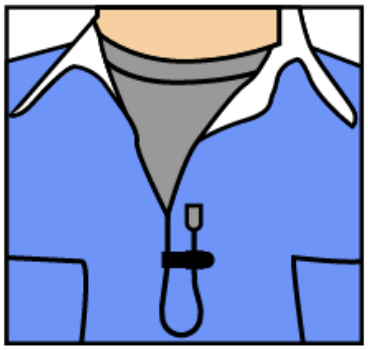


EXAMPLE: 3x 8ch Racks and Paddles
FREQUENCY SCAN:

1. Turn all transmitters off
2. Scan first rack
3. Sync Transmitters of first rack and leave transmitter ON
4. Repeat steps 2 and 3 for rack 2
5. Repeat until all racks are scanned and sync'd

Using/Adjusting Mic Elements

Wearing the lavalier



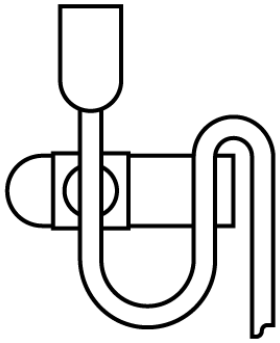


Figure 1. shows the ideal position to wear the microphone. The capsule should be about 6" (150mm) below the chin in the center of the body. Avoid the lapel as it leads to dramatic changes n level as the speaker turns their head from side to side.

Figure 1 *Figure 2*

Figure 2. shows now to route the microphone cable trough the cable clothing clip – this improves the stability of the microphone.

TIP: Avoid covering the microphone head with anything other than the included foam windscreen/pop filter, as this will change the tonal response of the lavalier.

Hair or wig placement

- Place the microphone capsule at the hairline - preferably in the center of the forehead.
- Attach in place with a bobby pin/hair clip or surgical tape.
- Weave the cable through the hair to the back of the neck.
- Use a cable clip to attach the cable to the costume or underwear.

Wearing the headset

Figure 1. shows the ideal position to wear the microphone. The end of the boom should be located about 1/2" (13mm) back from the corner of the mouth and as close to the skin as possible. This position maximizes the signal to noise ratio and minimizes the breath noise of the wearer.

Figure 1 *Figure 2*

Figure 2. shows how to route the microphone cable behind the neck and secure on the collar of the wearers shirt, blouse or dress using the included cable clips.

TIP: leave some slack in the cable so the wearer's head comfortable use the full range of head motion in all directions—left, right, up and down.

Adjusting the earset

A. ***Shaping the boom:*** The headset comes with the boom already curved for wearing on the left ear. If you need to adjust the curve to get closer to the face, place the boom between the thumb and forefinger of each hand and gently apply pressure in the direction you are trying to curve as you move the hands apart sliding along the boom. Do not make sharp bends in the boom. The boom can be reshaped as many times as needed without damaging the microphone.

B. ***Fit to the ear:*** For most people the earhook is fine as it comes, but sometimes you need to reshape it a little. You can close it up or widen the loop by gently applying pressure as necessary.

C. ***Adjust the boom length:*** You can change the length of the boom by sliding the boom in and out of the headset frame (Figure 3.)

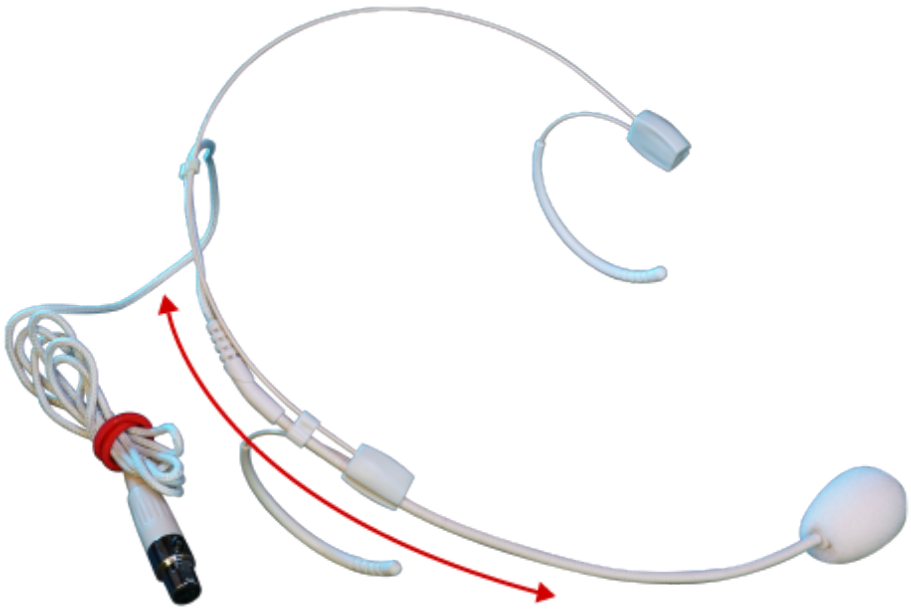
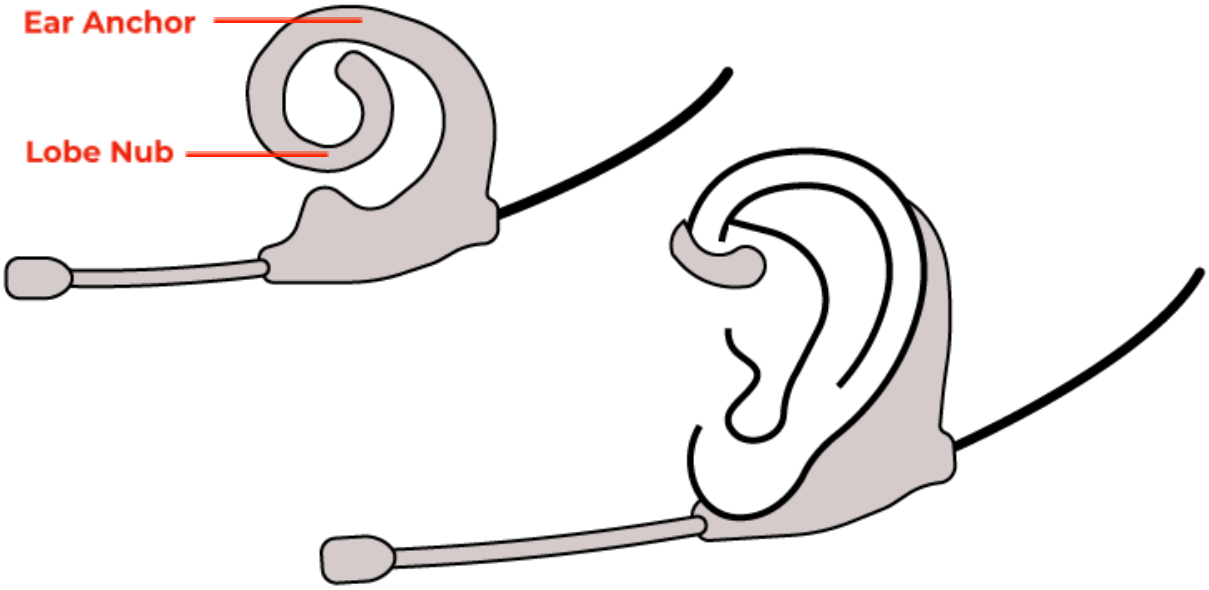


Figure 3 - Slide boom in and out

Wearing a flex earset

The Flex series of earsets fir under the ear, and anchor just inside the top of the ear (see below).



1. Select which ear to mount the earset, adjust boom length by sliding boom through ear-piece, then curve the boom towards the mouth
2. Slide soft earpiece over the ear and under the earlobe such the the EAR NUB tucks into the hollow behind the lobe. Make sure the EAR ANCHOR sits just inside the top of the ear.
3. Adjust boom to the desired location (tape if necessary)
4. Fold any of the excess boom around the back of the neck - it is wise to anchor the assemble here with tape.

Wearing the earset

Figure 1. below shows an example of the ideal position to wear the microphone. The end of the boom should be located about 1/2" (13mm) back from the corner of the mouth and as close to the skin as possible. This position maximizes the signal to noise ratio and minimizes the breath noise of the wearer.

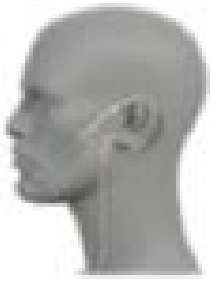


Figure 1 *Figure 2*

Figure 2. shows how to route the microphone cable behind the neck and secure on the collar of the wearers shirt, blouse or dress using the included cable clips.

TIP: leave some slack in the cable so the wearer's head comfortable use the full range of head motion in all directions-left, right, up and down.

Adjusting the earset

A. ***Shaping the boom:*** The earset comes with the boom already curved for wearing on the right ear. If you need to adjust the curve to get closer to the face or to mount on the left ear, place the boom between the thumb and forefinger of each hand and gently apply pressure in the direction you are trying to curve as you move the hands apart sliding along the boom.

Do not make sharp bends in the boom. The boom can be reshaped as many times as needed without damaging the microphone.

B. ***Fit to the ear:*** For most people the earhook is fine as it comes, but sometimes you need to reshape it a little. You can close it up or widen the loop by gently applying pressure as necessary.

C. ***Adjust the boom length:*** You can change the length of the boom by changing where the boom curves away from the earhook... Shorten the boom by increasing the length of the earhook... Lengthen the boom by shortening the length of the earhook.

As shipped

Shortened Boom

Lengthened Boom