

# Shure GLX-D Wireless Guitar System

## No-Strings-Attached Performance

If you have ever performed on stage or spoken at a public event, chances are you have used a Shure product. The company released its first microphone in 1932 and over the years has reached nearly iconic status with products like its Model 55 and SM57. Stepping into the wireless market in 1990, Shure soon became a dominant player in that field as well with a full line of wireless microphone systems. Recently the company has released the GLX-D Wireless Guitar Pedal, its first product to offer state-of-the-art digital wireless technology in a guitar pedal format with an integrated tuner.

Shure actually developed its first wireless microphone system in 1953.

Known as the “Vagabond,” it was capable of transmitting a distance of 15 feet from the receiver. However, it would take another 40 years for Shure to enter the wireless microphone market with the introduction of its L Series products in 1990. Although wireless technology has evolved over the years, these systems all relied on VHF or UHF frequency bands for operation. As anyone who has seen *This Is Spinal Tap* already knows, there are some inherent problems in sharing these overly crowded radio airwaves. Interference and dropouts are common occurrences, as is degradation that can result from the signal compression algorithms that must be applied to the transmitted signal.

The introduction of digital wireless technology represents a giant leap forward in the field, and Shure introduced its first digitally based GLX-D systems at the NAMM Show in 2013. Digital systems convert audio into a digital stream of ones and zeros at the receiver, eliminating the possibility of radio interference and the need for signal compression. The result is increased reliability and

greater clarity. Digital wireless systems actually operate in the same frequency as Wi-Fi, which is at the 2.4GHz frequency band. GLX-D systems utilize Shure’s LINKFREQ intelligent frequency management to analyze the RF spectrum and determine the best available frequencies. Bidirectional communication lets the transmitter automatically follow receiver frequency changes, and continuous monitoring with automatic frequency switching eliminates any signal interruptions.

In 2014, a year after introducing the GLX-D technology, Shure debuted the GLX-D Wireless Guitar System, bringing the digital advantage to guitarists. The system is actually a bundle of various components including the GLX-D1 bodypack transmitter, the GLX-D6 wireless guitar receiver and a cable to connect the instrument to the transmitter. The receiver is the newest member of the GLX-D line and the first to feature a stomp pedal design, allowing it to conveniently integrate into any pedal-board rig.

Right out of the box, this is an impressive unit in terms of its form factor and build quality. Both the transmitter and receiver are housed in rugged metal casings, and the cable is quite sturdy as well. The transmitter utilizes a lithium-ion rechargeable battery capable of up to 16 hours of continuous use. A sturdy metal clip allows the unit to be attached at your waist or guitar strap. The receiver is the heart of the system and resembles a standard guitar stomp box. It is powered through an included AC adaptor but can also utilize any standard 9-volt pedal-board power supply for seamless integration into your existing rig.

Once connected, the GLX-D6 is incredibly simple to configure. After powering up, the transmitter and receiver will automatically link up, and an RF indicator on the display panel illuminates to indicate connection. The unit is now functional and ready to go. The receiver offers manual control over several functions such as audio gain, channel selection and the ability to divide available frequencies into groups, allowing for up to eight receivers to operate simultaneously. The LED display also indicates the current battery level of the transmitter and shows the current channel.

Stomping on the GLX-D6 mutes the signal and invokes the tuner mode, one of my favorite features. The tuner can be set to needle or strobe display, and the reference pitch can be adjusted. A detune option lets you compensate for instruments that are globally tuned sharp or flat, and the unit can be set to show only sharp or flat symbols.

The best thing about the GLX-D System is that once it’s connected, it becomes virtually transparent. The sound quality is pristine and indistinguishable from the tone of your guitar plugged directly into an amp. The range is impressive, capable of a radius of up to 200 feet (I experienced no interference or dropped signals). At a street price of \$449, which includes a professional-quality tuner, this is definitely a worthwhile investment.

—Keith Baumann

Ordering info: [shure.com](http://shure.com)



# RW Pro One-Piece Soprano Saxophone

## Easy Tone Production, Consistent Timbre

Roberto Romeo, founder of Roberto’s Winds, has been repairing saxophones and woodwind instruments in New York City since 1982. With 30-plus years of experience and many notable saxophone titans as his clients, he has translated this knowledge into creating a well-crafted and competitive line of professional-level saxophones.

The new RW Pro One-Piece Soprano from Roberto’s Winds is available in a variety of lacquers and finishes. I play-tested a model with black nickel finish and polished silver keys, a visually stunning instrument that’s designed for a slightly darker sound, yet one that projects. I used my regular

soprano setup: a Selmer Super Session “J” mouthpiece with a Rigotti #3 medium reed.

Playing the RW Pro for the first time, I was struck by the remarkable ease of tone production and the even sound throughout the registers. Not one note stuck out as being different in timbre or color. In contrast to my own horn—a Selmer S80 Series I’ve had for 25 years—the RW Pro’s altissimo popped out effortless-

