

Macclesfield U3A - Using a Lavelier "Lapel Mic".

(actually... they aren't "lapel" microphones, better described as Field Microphone)

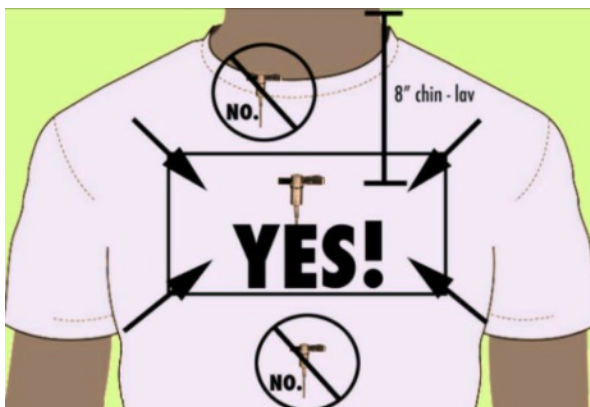
Thank you for agree to present to us today. We do use a microphone system connected into the hall's sound system to amplify your speech for the slightly hard of hearing. The system also has a hearing loop connected that enables those with hearing loop enablement to switch on to the transmitted signal and here you more clearly.

In our experience, we find that a lapel mike is the most effective way to capture your voice. It enables you to talk hands-free and not worry about microphone position once you have been set up and tested with the lapel microphone. We do also use a hand-held stick microphone as a second channel for the master of ceremonies (me!).

There is an etiquette to using lapel mics effectively. The guidelines are as follows:

1. Place the microphone central to your body, on your chest about 8 inches underneath your chin.
2. Position it so the phone muffler is pointing upwards and isn't rubbing on any clothes when you move.
3. Run the cable down the outside of your clothing to the transmitting unit, which should be held in your pocket or clipped to your belt. We have tapes and clips to help you with this if you want them.
4. When speaking, speak normally and project forward. If you can, avoid turning your head over your shoulder to look at the screen, the microphone is very good but if you turn far enough we will lose your voice.
5. Make sure you don't have a mobile phone or other electronic device on your person which will interfere with the transmission of the signal back to the sound system.

MICROPHONE POSITION (IDEAL)

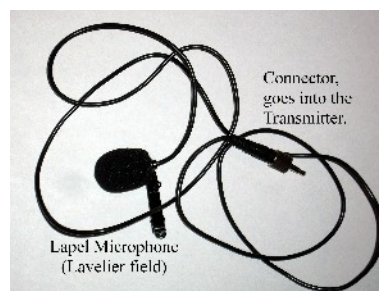


The microphone is designed to pick up your voice in a field that is basically centred on your face at mouth height. So this does allow you to express yourself by moving your head without affecting the reception at the sound desk. Though, please do remember to keep projecting your voice forwards not over your shoulder.

Some key DO NOTs ... when using a lapel mike:

If you need clips, body tape, clothing tape... Even some duct tape/gaffer tape then please ask. We are keen that your presentation is a success and attending to the details of the sound system should make it a painless sound experience for you.

- Avoid loose clothing rubbing on the Microphone you are wearing. It creates a rustling sound.
- Avoid touching or playing with the Mike, some people abstractly start tinkering with it!
- Do not have the cable from the Mic. to the transmitter too tight, it is a good idea to have a loop in the cable to avoid the Mic. being pulled out of position.
- Do not wander too far from the centre of the presentation area or out into the audience as you will cause feedback as you will pick up your own voice coming through the Hall speakers



Macclesfield U3A - Using a Handheld Radio Microphone (Stick type).

(used for speech and instruments, sometimes on a stand, often not.)

1. **Get close to the microphone.** A big mistake inexperienced users make is talking too far away from their microphones. This makes the audio more susceptible to room noise, reverb, and harsh tones. Get your mouth closer to your microphone which allows your sound engineer turn down your gain (the sensitivity of the mic), which reduces the possibility of feedback.
2. **But don't get too close to the microphone.** Use the "Four Finger" rule. Ideally the ball of the microphone should be around 4 fingers away from your mouth. On the flip side getting close, getting too close to your microphone can be bad, too. This will pick up excessive breathing, mouth noises, and pops from letters like P and T (called 'plosives in the trade). Remember .. the optimal distance is about four fingers' width away. Some microphones do differ but not many.
3. **Talk past the microphone.** Pointing the microphone directly at your face causes the most 'plosives as the puffs of air some letters make will go straight from your mouth. Into the microphone. It is best to talk across the top of it and into the room. Remember pivot the microphone around your mouth so you are talking past the microphone instead of into the microphone.
4. **Don't touch the microphone ball.** If it is mounted on a stand ... unless you have a professional noiseless overheard boom arm LINK and shock mount (!) never ever touch your microphone ball, stand, or anything touching the microphone or stand while you're live. This creates loud booms in the speakers.
5. **Avoid noise around the microphone.** What you do away from the microphone is just as important as in front of the microphone. Avoid loud keyboards, squeaking chairs, cracking knuckles, whispered conversations, background noise-makers, and more.
6. **Don't stand under or near the hall speakers,** stay in the middle and out of the field of the amplified sound in the hall.

**Typical Dynamic Cardioid Microphones
Radio linked to the sound desk, there are
often Several used in an event.**

Holding the microphone as shown gives your
sound engineer the best chance of success in
making the best of your voice



These have a simple on off switch, although be aware that the switch usually has three positions:

OFF - MUTE - ON