

Using External Microphones

by

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INT. SCENE - DESCRIPTION

MS. Dialog filmed in 3 setups, each closer than the one before.

MITCHELL (MS)

They say that 60% of good video is good audio. Using an external microphone is the number one way of achieving this.

MITCHELL (MCU)

An external microphone is almost always of higher quality than the one built-in to the camera. Also, it keeps the microphone close to the source. This is very important. Literally, every inch closer to the source helps. (B-roll wide shot showing distances)

MITCHELL (CU)

It also keeps mechanical noises from the camera competing with your dialog. It's very easy; here's what you need to do

FROM HERE ON, DIALOG IS VOICE-OVER

Camera setups will be noted

MITCHELL VO (PICTURE OF KIT W/ ARROWS SHOWING PARTS)

Part of the Project LIVE equipment package was an external lapel microphone kit. It includes

- A lapel microphone, to be plugged in to the transmitter which will send the sound to the camera (show CU)
- A receiver, to be plugged in to the Microphone port on the camera (show CU)
- An earbud, to be plugged into the Headphone port of the camera for monitoring the sounds you are recording. It is crucial that you always monitor the sound. You can use higher

quality headphones if you wish. (show CU)

MITCHELL VO

1. First, add a single AA battery to the receiver and the transmitter. (show CU)
2. The Receiver and Transmitter are named on the back of the device so you can tell them apart. (show CU)
3. Plug the Receiver into the Mic port of the camera. Because these are mono microphones, you may want to use a mono inline adapter to record the audio to both channels. There is a link on the Project LIVE Production page to a very cheap one. (show CU; show link)
4. Check to see which channel the Receiver has been set to. The transmitter must be set to the same channel. (show CU)
5. Turn the Receiver on and clip it to the handle strap of the camera or some other convenient place. (show CU)
6. Plug the lapel mic into the Transmitter. Double-check that it's set to the same channel as the Receiver and then turn it on. (show CU)
7. Secure the Transmitter to a belt, waistband, or some other convenient place. (show CU)
8. Weave the microphone under the talent's shirt so it is as hidden as possible. Dangling cords don't cut it. (show CU)
9. Connect the lapel microphone to the shirt or blouse of the talent, ideally at sternum level. (show CU)

10. Include a tension loop; this will help minimize extraneous noises like the rustling of clothes from being picked up by the microphone. (show CU)
11. When recording is complete, don't forget to turn off the power to the Receiver and the Transmitter. Store the equipment in a safe location until you need it again. (show CU)

SHANNON (MCU)

Another option is to use a high-quality shotgun microphone. We have a few kits for checkout. These are not wireless, but the sound can be even better. To use one, here's what you do. (Voiceover from here)

SHANNON VO

1. The kit will include some kind of adapter to take the high quality XLR plug found on high quality microphones. This adapter will plug into the microphone port on the camera. (show CU)
2. Plug the XLR cable included in the kit to this adapter. Some kind of strain relief, such as a velcro strap, can help keep it plugged in and keep the cable from breaking. (show CU)
3. The shotgun microphone is usually attached to some kind of shock mount to minimize vibrations. This, in turn, attaches to a boom pole. (show CU)
4. In our kits, the microphone may have an On switch; don't forget it. This particular mic doesn't have

one. Be sure to monitor with headphones so you know what is being recorded. (show CU)

SHANNON (MCU)

(maybe film this live, starting with MS and pan back for WS showing boom operator) Here, too, proximity is important. A good rule of thumb is to keep the boom pole horizontal above the talent, with the shotgun mic as close to the talent as possible without being seen in the frame. Point the tip directly at the mouth of the speaker. (show CU)

5. When recording is complete, be sure to turn off the microphone and safely return everything to the kit enclosure. (show CU)

SHANNON (CU)

Recording good audio is one way to take your video projects to a higher level. And this is one place where you can't fix it in Post.