



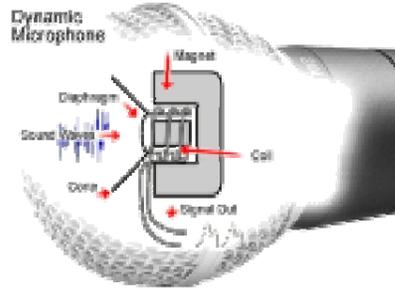
With Stewart Ray

Stewart has come on board willing to share his knowledge and experience in our Gawler Country Music Club Newsletter. A series of articles are planned which will no doubt help you keep up to date with your knowledge, technology and playing skills. Stay tuned!

Microphone Basics

How does a mic work?

The design of a conventional microphone (often called 'mic') is fairly straight forward. Sound waves apply pressure to a diaphragm which moves a coil of wire relative to a magnet (very similar to a speaker – but in reverse). This creates a tiny electrical signal which is sent down the microphone cable to the P.A. system to be amplified.



Polar patterns

Microphones respond to sound differently based on direction. This is called the microphone's polar pattern. The shape of the pattern tells you how sensitive the mic is to sound approaching from one direction. Vocal mics are usually a uni-directional - cardioid type to focus mainly on the sound immediately in front of the microphone.

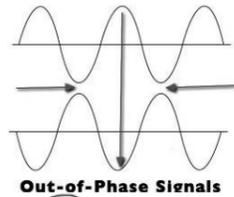


Proximity Effect

When most uni-directional microphones are placed close to a sound source, the bass frequencies increase in level. This is called the proximity effect. This is why you get a much richer and fuller sound when you work very close to the microphone. If you work too far away from the mic there is a noticeable drop in volume - especially in the bass frequencies. Also, when holding the microphone in your hand, try not to hold it around the mesh cover as this can interfere with the correct performance of the microphone.

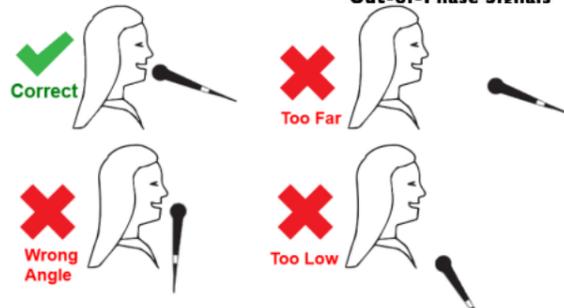
Microphone phasing

Just like guitar pickups and speakers, the connection on microphones can be wired in reverse in relation to another. This is called the phasing. You have mics that seem to work okay on their own. But when used with other mics, parts of their sound cancel each other out. This affects the overall sound making it thin, weak, and nasally, and prone to feedback. The harder you (or the P.A.) work to compensate, the worse it gets. This can also be caused by the mic cable being wired incorrectly. Where possible, test the phasing when using multiple mics together on stage.



Microphone handling and positioning

- Standard microphones are designed to work at close range. A three finger gap is good for normal use, and you can work closer and further depending on the volume or expression required. Anything more than a foot away is almost pointless for a lead/solo vocalist.
- Make sure the mic is held or positioned on the stand so that it is pointing almost straight at your mouth with the ball of the microphone slightly elevated.
- Do not hold it down against your chest pointing up to your mouth.
- Don't drift. Use the mic to capture all of your phrases and only back away for deep breaths and other unwanted noises.
- Don't tap vigorously on the mic ('trumpet fingers'). It looks unprofessional and can induce unwanted noise.
- Never yell or scream in the mic as this can damage the mic or the P.A. equipment. You are not Jimmy Barnes.
- Do not swing the mic by the cable. This can be lethal (when the sound guy strangles you with the lead).



Microphone selection

Microphones vary immensely in design and purpose, so make sure that you choose the right mike for the task. Buy a quality mike as it is your primary link in to the P.A. system. A Shure SM58 is a good 'old' standard for vocals and an SM57 for instruments, but there are also much better models for similar money. Try to keep all of your vocal mics the same when working in a group so that the frequency response is matched.



The next level...

There is much more to learn about mics like dynamic vs condenser, pop filters/windcreens, phantom power, headset and lapel mics, balanced vs unbalanced, and wireless just to name a few. If you would like to know more, just contact me on the email address below, via the postal details of the newsletter, or even just come up for a chat during a show or the workshop.

Four Heads are Better Than One

That Woz The Day that Woz!

Our September show was yet again a full house. The dance floor was busy, the band Key Country and guest Kieran Key were first-class, with goodwill and hair flying everywhere!

Thank you to everyone who attended and contributed to our fundraising efforts.

At our initial count we raised \$1365. However, that's only the beginning.

The Railroad Country Music Club; Willaston Country Music Club; Adelaide Country Music Club; Kilburn RSL; Elizabeth RSL; Salisbury_JYC; Salisbury RSL; Elizabeth Bowling Club and The Barossa Ageing in Style Expo all agreed to join us in our combined fundraising project. Thanks to these clubs for agreeing to work together.



Thanks also to Barber Boys Munno Para for the use of their shaving gear.



Les with Ros Lang



Fred



Allen



Ron



Hair Today Gone Tomorrow!

Total Raised so far \$1916

Raising funds for CanTeen, the organization supporting young people with cancer, was quite a challenge. However, a combination of initiative and community spirit has raised funds which will ease the emotional burden experienced by families going through the trauma of cancer.

There are so many people to thank, with many who have generously donated anonymously. Gawler Country Music Club thanks everyone for your generosity and community spirit. To everyone involved and those who contributed to CanTeen; a sincere 'Thanks to you all'.

OCTOBER SHOW

MIKE FESTA COUNTRY CLASICS BAND and JAMIE SLAPE.

The band played nicely considering it was only their second gig together. They went down well with our dancers. Gawler Country Music Club also provided young Jamie Slape with the opportunity to show the audience how he is progressing under the guidance of his tutor Tammy Wellman. Folson



Prison Blues, Working Man, You Look Wonderful Tonight were included in Jamie's repertoire... Here is a young lad who will reach great heights as he gains experience. Let's encourage all young and new artists.

They all deserve our support.