record simultaneously into the two channels of a typical stereo jack input. If there is only one principal speaker, the second microphone can be directed towards the audience.[20]

Recording with live commentary.

There are times when the main purpose of a recording is to capture a primarily non-linguistic (e.g.
p. 29 ceremonial, musical, ↳ sporting) event. In these situations it is worth considering adding a live commentary. The techniques and pitfalls are somewhat different from normal recording.

In the simplest scenario, the camera operator or a person standing next to them might comment on what is being recorded. This is not ideal for several reasons, but it can be appropriate in certain circumstances. For example, when a member of the community films events independently, any observations they make about what is going on enhance the recording in two ways: by adding linguistic data, and by explaining what is happening for people who were not present. This setup will only work satisfactorily if the microphone used can record an audio source close to the camera (i.e. not a zoom or directional microphone trained on what is being filmed, but rather the camera's internal microphone or a wired lapel microphone).

A drawback with this scenario is that the commentator is tied to the camera. As mentioned earlier, one solution is to use radio microphones which allow the speaker to move around freely. For example, we were able to film a soccer match and record a running commentary, including impromptu interviews with the referees, by a speaker who was on the other side of the playing field (see Margetts 2011). Having the commentary made the record of the match more interesting and worthwhile both for the community and for the project.

In theory one can even have two simultaneous, independent commentaries with this method, one for each audio channel, since with the radio microphones the commentators may be at a distance from each other. This might be useful for some events.

A potential problem with commentaries is that in many cases (e.g. a musical performance) the recording of the main event should not be contaminated by the commentary, i.e. it should be possible to turn the commentary off when playing back the recording. Again, a radio microphone can solve this problem by placing the commentator well away from the second microphone which is recording the main event. A drawback with this arrangement is that the audio for the event itself will only be mono, since the other channel is in use for the commentary.[21]

There are other setups apart from radio microphones that will work for recording commentaries without interfering with the primary performance, such as using long XLR cables with a wired microphone (commentator at a distance from camera and performance) and/or using highly directional microphones (camera and commentator at a distance from performance). In any case, commentaries are a good method to acquire additional linguistic data.

p. 30 **(ii) Microphone design**

There are a number of microphone designs, but the two that concern us most here are the dynamic and the condenser microphone. Most dynamic microphones operate in a similar fashion to a loudspeaker, only in reverse. Generally they do not require external power (although some modern designs do) and are resistant to water, as well as being tough and relatively inexpensive. However, they tend to be bulky and basically come in the design that you need to poke in someone's face. They work well for stage performers.

Condenser microphones (also known as capacitor or electrostatic) are more commonly found in a linguistic field kit, because they tend to be more compact and more varied in design. For example, they come as lapel and table-top microphones and as a miniature type—the electret microphone—which is often found in