



GETTING THE MOST FROM YOUR SONTRONICS APOLLO

• **Getting started:** Connect the supplied Y-cable to the base of your APOLLO. Then connect an XLR cable from your preamp or mixing console to the XLR connectors, marked 'UPPER' and 'LOWER'. Turn on the 48V phantom power. NB: Unlike most ribbon microphones, APOLLO will only operate with phantom power.

• **Microphone placement:** Remember, APOLLO is much more sensitive than transformer-based ribbon microphones, and therefore requires slightly different placement techniques to achieve the best results. Think of APOLLO like your ear when considering the proximity to the source that you are recording, and take care not to overload the delicate ribbon membranes. For example, when miking an electric guitar cabinet, you can afford to place APOLLO two or three feet further back than you would put a regular ribbon microphone. However, when miking string instruments such as violin or cello, APOLLO is happy to be placed closer to the source.

Thanks to its increased sensitivity and stable, consistent output levels, APOLLO requires much less gain from your preamp and therefore allows you to record at higher levels with less noise.

• **Protection:** When close-miking, it is sometimes useful to angle the front face of APOLLO at 45° to the floor in order to minimise the potentially damaging effects of wind blast to the ribbons. A pop filter, such as the Sontronics ST-POP, should always be used when recording speech, vocals and brass/wind instruments. NEVER BLOW DIRECTLY INTO APOLLO, you will damage the delicate ribbon elements!

• **Pickup pattern:** APOLLO's pickup pattern is a dual figure-of-eight Blumlein, or X/Y, configuration. However, you can use either of the two ribbons separately as a mono device, which will require you to turn the microphone 45 degrees in order for the ribbon to be presented square on to the source. In common with all ribbon microphones, you may notice slightly different characteristics when recording from the front or from the rear. This is quite normal, and can actually be very useful.

• **Frequency response:** One of the primary characteristics of ribbon microphones is that, unlike many condenser microphones, they do not have an accentuated high-frequency response. To the untrained ear, this can sound quite strange, but once your ears have grown accustomed to this phenomenon, it will become evident how useful APOLLO is, especially when recording instruments that have a high-frequency bias. As a result, room ambience and 'air' are not accentuated, and it can sound as if the instrument is being played right next to you.

• **Applications:** Thanks to its very specific frequency response characteristics, APOLLO is perfect for any stereo recording application, including orchestral, choir, drums & percussion and room ambience. In its mono configuration, APOLLO is ideal for recording vocals/speech, alto and tenor saxophone, accordion, drum overheads, acoustic guitar, electric guitar cabinets, flute, trumpet and piano. Of course, if you find APOLLO produces great results on any other instruments or sources, please let us know!