



Apex520

Multi Pattern Side Address Studio Condenser Microphone

Overview

The Apex520 multi-pattern wide diaphragm condenser microphone is one of the most versatile microphones available for your studio toolkit. Three selectable polar patterns, low frequency roll-off and -10dB pad switch on the body of the microphone ensure the Apex520 can easily be applied to virtually any recording or live application.

The Apex520 can easily be used with instruments solo instruments like saxophones, flutes, brass or woodwinds, acoustic guitars or acoustic bass. It excels anywhere superior sound quality is required, yet subtlety and clarity is paramount.

Multiple Polar Patterns:

A Cardioid polar pattern is the standard setting for almost all applications. It will give you the best results on most voice and a wide range of instruments. It offers full frequency response off of the front of the microphone. *The advantage of proximity effect (increased low frequency response when microphone is placed close to sound source*) and excellent noise rejection from the sides and back, or 180' position of the microphone.*

The cardioid pattern is ideal for single instrument or vocal use. The pattern picks up only sound directly in front of the mic. Sound from the other direction is rejected. In live sound applications and remote recording Apex520's cardioid pattern offers excellent feedback rejection and better isolation and will give you the best results on most vocal applications and a wide range of solo instruments including background brass and woodwinds, acoustic stringed instruments (violin, viola and cello), drums and percussion. Note: The cardioid symbol on the microphone housing denotes the 'live side', or front face of the microphone that in all cases should face the performer.

The Omnidirectional polar pattern picks up sound equally from all around the microphone. This is mostly used for recording ambient sounds, or when recording in an exceptionally good sounding live room where the character, ambiance and tone of the studio needs to be recorded, as well as the source voice or instrument. It would also be the ideal choice for picking up audience interaction in a live recording situation.

The Bi-directional or Figure-8 polar pattern will hear sound from both front and back. This is ideal for recording a solo vocal or instrument with limited proximity effect, better off-axis rejection (limited interference from the sides of the microphone) while

still picking up room ambience or natural reverberation from behind the microphone. It also can be used for or duet vocals or for recording harmony vocals with two vocalists.

**Vocalists can use the proximity effect to their advantage, adding fullness and more 'bottom end' to the voice. Experienced vocalists can easily incorporate it as part of their overall microphone technique. Again, experimentation with mic placement during the recording process is the key. The omnidirectional polar pattern does not exhibit this effect.*

Low Frequency Roll Off:

In virtually all recording and live sound applications, the low frequency roll-off should be engaged to reduce handling noise and low frequency 'rumble' at source. It is a generally accepted practice use the low frequency roll off on vocal applications and when recording solo instruments, however there are no firm rules. Experimentation is the key.

Care of your Apex520:

All wide diaphragm condenser microphones are fragile. They do not like to be exposed to any sharp impact that may stretch or knock the element out of alignment including being dropped, tapped, or being blown into.

It is always advisable to use a pop filter when recording vocals not only to avoid overly accentuated 'S', P and B sounds, but also to keep excessive moisture off the element. It is always a good idea that the microphone is kept in its case when not in use.

Connect the microphone to your mixer or recording device with a high quality XLR cable before turning on the phantom power source. It is always a good idea to make sure all volume and gain controls on your mixer or mic preamp are set to their minimum levels when powering up the microphone.

Once the Apex520 is plugged in and powered up, you should gradually bring the mixer's channel fader up and properly set the input gain on the mic's channel and stop just before the signal peaks. It is never a good idea to unplug a phantom powered condenser microphone like the Apex520 from its power source with the gain and volume controls open.

The outer shell of your mic can be cleaned with a soft damp cloth. Do not use harsh detergents, solvents, or abrasive materials. Never immerse any microphone in water.

Features:

- Multiple Selectable Polar Patterns (Cardioid, Omnidirectional & Figure-8)
- Low Frequency Roll-Off & -10dB Pad Switches
- Hardened Low Carbon Steel Grille
- Integrated 3-Stage Grille Mesh for Added Pop / Wind Noise Reduction
- Die Cast Metal Housing
- Shockmount & Carrying Case Included

Specifications:

- Polar Patterns:** Selectable Cardioid, Omni & Figure-8
- Filter Switch:** Flat /80Hz Low Cut
- Pad Switch:** 0 / -10dB
- Frequency Response:** 20 – 20,000Hz
- Sensitivity:** -39dB +/- 2dB (0 dB=1v/pa@1kHz)
- Impedance:** <250 ohms
- Inherent Noise:** <20dB (A)
- Maximum SPL:** 134dB (1 kHz < 1% THD)
- Operating Voltage:** 48V (Phantom Power)
- Connector:** 3-pin XLR
- Dimensions:** 50.5 x 190mm
- Weight:** 494g

