Professional 7.1 Channel H2-PRO
- The only patented microphone system to capture natural and discreet multichannel surround sound: up to 7.1 channels (left, center, right, left surround, right surround, center rear (EX and ES), and top (IMAX).

- Takes the guesswork out of recording surround.

- Lightweight and inexpensive solution to instantly capture live surround sound for professional recording. No mixing, signal manipulation or processing is required, direct and discrete signal path from the microphone to the monitor.

- Easy set-up, point and shoot operation with plug and play capability.

- Compatible with all eight-channel mic preamps, location recorders and recording consoles providing phantom power.

- Compatible with all surround sound encoding/playback formats (Dolby, DTS, Circle Surround, IMAX, etc.)

- Rugged design for outdoor environments.

The new Holophone H2-PRO Surround Sound Microphone is the only patented device specifically designed for capturing discrete 5.1, 6.1, and 7.1-channels of surround sound for all professional audio applications. Its flexibility, ease of use, and performance make the H2-PRO ideal for recording live events and in-studio use. It is well suited for television broadcasters (standard TV, DTV, and HDTV), radio broadcasters, music producers and engineers, film location recording crews, and for independent project studios. All surround sound recordings from the H2-PRO are discrete and in real-time, thereby very easy to bring into any broadcast or studio environment, manipulate, mix and/or encode into any/all of the standard consumer playback formats - Dolby, DTS, and Circle Surround. The H-2 Pro provides engineers and producers total control over all incoming, discrete surround sound audio signals and delivers those signals in an intuitive way.

The Holophone H2-PRO Surround Sound Microphone is entirely compatible with all standard analog and digital I/O devices that accept up to eight channels and provide phantom power including hard disc based recorders, multichannel preamplifiers, standard multichannel I/Os, and all mixing consoles.

The unique and recognizable, elliptical shape of the Holophone H2-PRO emulates the characteristics of a human head. Sound waves "bend around" the H2-PRO as they do around the head providing the most accurate spatiality, audio imaging, and natural directionality of any audio capture device. Capturing the directionality of these soundwaves translates into a very realistic surround sound experience.

The total surface area of the eight individual elements combines with the spherical embodiment of the H2-PRO to capture the rich acoustical textures required for true surround reproduction. The embodiment itself acts as an acoustic lens capturing massive lows and the cleanest of highs. A complete soundfield can be easily and accurately replicated without the use of additional microphones - a simple point-and-shoot operation.
The Holophone H2-PRO is the only microphone capable of recording up to 7.1-channels of discrete surround sound. The H2-PRO terminates in eight XLR microphone cable-ends (Left, Right, Center, Low Frequency, Left Surround, Right Surround, Top, and Center Rear). These co-relate to the standard 5.1-channels and add a top channel for formats such as IMAX and a center rear channel for extended surround formats such as Dolby EX and DTS ES. Recording engineers and producers have total control and flexibility over the incoming, discrete surround sound audio signals and may choose to use as many or as few channels as any surround project requires as channel assignments are discrete all the way from the recording and mixing process to final delivery.

The Holophone H2-PRO Surround Sound Microphone is a breakthrough for all audio professionals recording surround sound. It greatly simplifies the complex issues of microphone placement in any environment, taking the guesswork out of capturing surround sound. Entirely compatible with all surround audio mixing and playback systems, the H2-PRO also enhances mono and stereo mixes. It is the perfect cost effective front-end solution for all professional surround sound audio applications.

A Cure for the Breezes!!
A Windscreen that encapsulates the Holophone H2-PRO head is available for outdoor use. It is very simple to use and light weight. The screen significantly reduces wind noise while also slightly increasing directivity of the microphone elements. It attaches firmly and easily with Velcro tabs for use in high winds......

Using the H2-PRO

The Holophone H2-PRO is remarkably simple to use, because it accurately reproduces in three dimensions what one would hear at a particular location in space. In most cases, if you have experience recording sound with traditional microphones, you can rely on your ear and your intuition as to exact placement for a particular event or venue.

Here are a few additional suggestions: (please note these are only suggestions)
1. The simplest method is highly effective. Give the Holophone the best seat in the house and let it do its work. You will be amazed at the accuracy of the ambient sound. For a concert situation with arena-style seating, you might place the Holophone H2-PRO a little higher than the orchestra, tilting the nose down towards the performers.

2. Use the Holophone H2-PRO to provide the “base” ambient surround sound for your mix. Make sure to give the Holophone tracks "space" in the mix in which to further construct your mix, bearing in mind that the Holophone will provide a sonically complete Surround Sound picture to begin with. The usual approach is to place the Holophone along the center line of the event to get a sonic capture with proper left/right balance. Aim the pointed front of the Holophone towards the front and the round back towards the rear of the venue. Additional spot microphones can be used to feature specific areas or instruments in the recording, and to complete the desired soundscape.

Remember: The Holophone’s microphone configuration directly relates to a listener’s perspective in a home theater, etc. Treat the Holophone like a sonic camera, keeping the center "nose" microphone element forward, the left pointing left and the right pointing to the right of the performance.

3. If you are used to working with other microphones in a particular way, you can use the Holophone H2-PRO to provide the ambient sound of a venue and build the rest of the mix around it. Place it in a position that will not cause phase or delay problems when used with the signals captured by the other microphones. In most cases, in large venues try to position the Holophone as close to "Front Row Center" as possible, rather than near the back of the room (as with some traditional ambient microphonetechniques).

4. When mixing Holophone tracks with other audio tracks for broadcast, including for voice-over or sportscaster talent, try to mix the dialogue not only into the Center channel, but also place the dialogue slightly in the Left and Right and to some degree the Surround channels for increased spatial realism. When the overall captured sound is three-dimensional, the Center dialogue channel can become very thin in comparison to the rest of the sound picture. Spreading the dialogue image over a wider space seems to rectify the situation. This has proven to be very effective when combined with Holophone derived Surround Sound ambience.

5. For Sports broadcasting in most field sporting events, and for fixed installations such as arenas, it is desirable to place the Holophone either near the center of the field, or else near a Main Camera position off to the one side that will work in conjunction with the main camera angle of the broadcast. For example, place the Holophone along the sidelines on the 50 yard line of a football game, or facing center ice in an ice hockey arena. Always keep in mind the perspective of the television viewer. Mounting the Holophone on a side of a field or rink opposite to the main camera angle would seem backwards and unnatural.

6. In situations involving multiple and simultaneous use of two or more Holophone systems, combining the signals together may alter the localization characteristics of the main recording, since two soundscapes and perspectives are being combined. This can be manipulated into an intriguing effect and can also be used for multiple perspectives of a venue for DVD, or broadcast, etc.

7. For track sports, including motor sports or running events with multiple camera angles on corners, hills or jumps, you can employ multiple Holophone units with an audio switcher from unit to unit. Use this configuration in conjunction with a camera switcher to match the changing perspectives of the cameras.
8. The Holophone can be mounted “upside down” from the ceiling by turning the adjustment knobs on the sides of the unit, flipping the system over, and then re-tightening the knobs. (The top microphone stays in the top position pointing UP, so that the Holophone’s microphone layout remains intact and compatible when used in conjunction with the corresponding channels of the eventual playback system.)

9. Audio “zoom” can be achieved by “riding” the faders of a mixer connected to the Holophone. The front (L,C,R) channels can be “pushed” in the mix while the rear (Ls, Rs, CR) channels can be “dimmed” slightly to increase the fore/aft bias of the recording to the front (or vice versa). Side to side “zoom” can be achieved in a similar fashion.

10. For Holophone Surround Sound recording of acoustic instruments, including drum kits, pianos and voice at close range, try placing the Holophone near or above the instrument that is being recorded. For vocal or choirs, position the singers around the Holophone and monitor in Surround to hear the results! The possibilities are limitless. Please e-mail us and let us know if you find something cool!

Cabling Scenarios

Direct to console

Plug the XLR mic-level outputs of the Holophone into the inputs of a console with gain control and phantom power available. Treat the outputs as you would eight individual microphones with each channel hard-panned to its corresponding surround channel. For most recording situations set the gain the same across all channels.
Overview

Direct to recording device supplying microphone with phantom power:

Plug the XLR mic-level outputs of the Holophone into the inputs of a recording device (such as a portable audio recorder or audio console) with gain control and phantom power available.

Using a multichannel microphone preamplifier:

Plug the XLR mic-level outputs of the Holophone into the inputs of a preamp. Connect the outputs of the preamp to the inputs of the console or recording device. Turn phantom power on, and set gain the same for all channels (relative to each other).