## Reviews | Audio Technica 2035 & 2050 mics

### SPECS

Back electric

20Hz - 20kHz

Polar pattern: Cardioid (AT2035), omni, cardioid, figure-of-eight (AT2050)

120 Ohms 12dB SPL (AT2035), 17dB SPL (AT2050)

: 148dB SPL, 1kHz at 1% T.H.D, 158dB SPL with 10dB pad (149 and 159 for AT2050)

power 11-52V DC, 3.8 mA

80Hz, 12dB/octave

Three-pin XLR AT8458 shock mount, threaded adapter. soft protective pouch

Weight:

403g

AT2050

412 g

Dimensions 170 x 52mm



# **Audio Technica AT2035** & AT2050 | from £159

Cardioid or multi-pattern? Trevor Curwen wonders which of these Audio Technica condensers he prefers

### WHAT IS IT?

Two new studio condensers from Audio Technica – one cardio one multi-patterned

## CONTACT

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## HIGHLIGHTS

- Decent build quality
- Capacity to handle high
- **3** Multiple polar patterns on the AT2050

AT2035 £159

AT2050 **£219** 

s it's likely that the majority of home recordists would be creating music on a computer and maybe using

amp simulation (hardware or software) for guitar sounds, the pressing need would probably be for a decent vocal mic – an affordable cardioid pattern large diaphragm condenser being the obvious choice for such a job while also quite useful for a variety of other tasks like recording acoustic guitar.

Audio Technica's AT2035 is one such mic but it also has a sibling, the AT2050, that adds omni and figure-of-8 patterns for a more all-round capability that may be tempting.

The two mics are very smart in a very dark grey finish with silver lettering

and look almost identical, although from some angles you can make out the different styles of diaphragm through the black mesh grille and, of course, the AT2050 has an extra three way switch for choosing the polar pattern. Both mics are equipped with switches for low cut (rolling off at 12dB/octave below 80Hz) and a 10dB pad for dealing with high sound levels. Both can take pretty high SPLs as it is but the pads allow the AT2035 to handle 158dB and the AT2050, 159dB.

Perhaps to keep costs down, AT have supplied both mics in cardboard boxes - no aluminium cases in sight but you do get a zipped protective pouch and a plastic, but very effective, suspension mount.

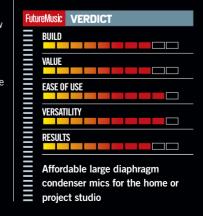
As might be expected, in cardioid mode both mics sounded very similar and captured a full vocal sound with no obvious anomalies across the frequency range, the bottom end and midrange coming across as warm and full-bodied and the top end smooth and precise. Carrying on in cardioid mode both mics performed well recording both acoustic guitar and a variety of hand-held percussion leaving little doubt that both would do a sterling job facing many other instruments.

The AT2050 with its extra patterns offers a different take on things. Side rejection using the figure of 8 pattern was very good – useful in an ensemble recording where you need to pick up some sounds while getting little spill from others.

In figure-of-8 mode the mic yielded pleasing results on recording two backing vocalists simultaneously. opposite each other, with the tonal character of the sound not vastly different from using the cardioid pattern. If you have three or more vocalists, omni mode yields fairly consistent sound from 360 degrees around the mic but is also useful if you want more 'air' in the sound when recording a single sound source.

In the array of affordable large diaphragm condensers out there, these offer good build quality, classy sound and the ability to withstand high levels, making them a wise choice if you are looking for that first (or only) studio mic.

If you just wish to record single vocals and the odd acoustic instrument. the cardioid patterned AT2035 will be sufficient but for the extra versatility that multi-pattern operation can bring. the additional outlay for the AT2050 seems justified – you might not use it very often but you'll be glad you have it if the need arises. FI



104 FutureMusic