

Sennheiser MD 421-II Cardioid Dynamic Microphone

One of Sennheiser's most popular microphones! It's the MD 421-II's versatility that has made this mic so widely acclaimed. Its ability to handle high pressure levels makes it a natural for guitars and drums, but that's just the beginning.

The MD 421-II's full-bodied cardioid pattern and five-position bass control mean it's an excellent choice for most instruments, as well as group vocals or radio broadcast announcers. One listen and you'll know why it's a classic.



Feedback rejection and bass roll-off

The MD 421-II's cardioid pattern offers outstanding feedback rejection, making it an excellent choice for live situations or recording environments where bleed from other instruments may be an issue. And the five selectable bass roll-off settings control proximity effect, so you can use the MD 421-II in close-miking situations and still get clean, clear response with no unnatural bass boost.

<https://www.sweetwater.com/store/detail/MD421--sennheiser-md-421-ii-cardioid-dynamic-microphone>

Shure SM57 Cardioid Dynamic Instrument Microphone

A Must-have Mic for Studio and Stage!



When you buy a Shure SM57, you've got a great dynamic microphone for life. Accounts of its heroic toughness lie at the center of countless music-industry legends, most of which are perfectly true. What's also true about the SM57 is that it sounds great on a wide variety of sources.

A large percentage of the snare drums and many guitar cabinets and vocal tracks recorded in the last several decades owe their sound to the SM57. Try one and you'll find out why live sound professionals and seasoned studio engineers swear by the Shure SM57 more than any microphone on the planet.

Clear and present sound

From the biggest live stages to the top recording studios worldwide to the presidential podium, the Shure SM57 is one of the most widely used microphones the world over. One of the things that define the Shure SM57 as the quintessential workhorse microphone is its signature frequency response and presence boost. This natural presence boost brings out clarity in vocals, snap in snare drums, and bite in guitar amps. In general, you'll be able to use your SM57 on anything. In fact, it's common practice on many live stages to use the SM57 as a default microphone for everything.

<https://www.sweetwater.com/store/detail/SM57--shure-sm57-cardioid-dynamic-instrument-microphone>

Electro-Voice RE20 Dynamic Broadcast Microphone with Variable-D

Broadcast-standard Dynamic Mic



The Electro-Voice RE20 is the broadcast studio voice-over mic used by pros for years. The RE20 is smooth across a wide spectrum of frequencies, and because it's a Continuously Variable-D mic, it's virtually free of bass-boosting "proximity effect" when used close. An easy "bass tilt down" switch corrects spectrum balance for use in long-reach situations or other bass attenuation applications, making it great for acoustic and electric bass, as well as a kick drum.

RE20 is a studio and broadcast standard!

Cardioid polar pattern for top-notch rejection

A true cardioid microphone, the RE20 offers greatest rejection at 180° off-axis — directly to the rear of the microphone. Pattern control is so consistent that the frequency response is nearly independent of angular location of the sound source, creating virtually no off-axis coloration, yet providing the greatest possible rejection of unwanted sounds.

An integral blast and wind filter covers each acoustic opening on the RE20. In recording sessions or onstage, singers can "close talk" the microphone, singing with their lips almost touching the grille screen with no worry of "P-pops" or excessive sibilance. Part of the filter also shockmounts the internal microphone element, reducing the transfer of vibrations from external sources.

<https://www.sweetwater.com/store/detail/RE20--electro-voice-re20-broadcast-microphone-with-variable-d>

Heil PR 22 Dynamic Cardioid



The HEIL PR 22 microphone is a revolutionary dynamic cardioid microphone incorporating a large (1.125") diaphragm, patent-pending ISO BAND™ isolation mounting that offers greater articulation throughout its entire wide, flat, frequency range with very low handling noise. Additionally, noise directed at the rear of the mic is virtually eliminated through a combination of special porting & phasing plug design. This is a sound professional's dream, come true.

Best-in-class rear noise rejection means you'll get more sound out of the PR 22 before feedback occurs. The PR 22 microphone has exceptional mids and highs, but not at the expense of sacrificing any of its frequency range. The PR 22 is an extraordinarily "stage-friendly" mic that can take a full-on snare hit & deliver the richest sounding snare with no overload, and no compromise. When using a pair of PR 22's on a snare (one top-mount & one below), they produce what some say is the best snare sound available at any cost, with little or no EQ.

The PR 22 is able to deliver rich vocals, warm & accurate guitar, crisp snare drums with depth, stellar piano, shimmering cymbals, and more, to the board like never before. Whether you're recording with the PR 22 in the studio or using it for live application, your ears will tell you it is a cut above all the "legacy microphones".

Product: PR 22

Output Connection: 3 pin XLR

Element Type: Dynamic

Frequency Response: 50 Hz – 18 kHz

Polar Pattern: Cardioid

Rear Rejection @ 180 degrees off axis: -30 dB

Impedance: 600 ohms balanced

Output Level: -55 dB @ 1 kHz

Weight: 14 oz

Max SPL: 145 dB

<https://heilsound.com/products/pr-22/>

Heil PR 40 Dynamic Cardioid



The Heil PR 40 microphone boasts the widest frequency range of any dynamic mic in the Heil PR series. The PR 40 incorporates Heil's sage-like understanding of phasing plug placement, along with the use of a very large (1"), low mass diaphragm, and custom magnet metals housed in a specially designed microphone body.

The PR 40 diaphragm is shock mounted such that it is completely de-coupled from the anodized Champagne matte-finished steel body. In addition to dual mesh screens, each made with different diameter screen apertures, there is an internal breath blast filter on the diaphragm element itself, providing superb response for the human voice across the entire vocal range, without "popping" noises. In fact, the PR 40 will provide a flawless, smooth, flat response from 28 Hz all the way up to the 18k Hz, making this a great microphone for everything from vocals, to bass drums and tom drums, to guitar and bass cabinet mic'ing and more.

In short, the PR 40 is known by professionals as the "thoroughbred work-horse" of professional sound recording and reinforcement.

Product: PR 40
Output Connection: 3 pin XLR
Element Type: Dynamic
Frequency Response: 28 Hz – 18 kHz
Polar Pattern: Cardioid
Rear Rejection @ 180 degrees off axis: -40 dB
Impedance: 600 ohms balanced
Output Level: -53.9 dB @ 1 kHz
Weight: 13.5 oz
Max SPL: 148 dB

<https://heilsound.com/products/pr-40/>

Heil PR 30 Dynamic Cardioid



The HEIL PR 30 microphone steps up the professional audio game by adding a humbucking coil in addition to the shock-mounted large 1.5" low mass diaphragm to virtually run noise-free in almost any situation. When working in close proximity to PC monitors in the studio, or near neon lights, or other electrical sources on stage, the PR 30 is the microphone to use for quiet, flawless operation on drums, guitar cabinets, and vocals.

The PR 30 is often compared to high priced ribbon microphones for its wide frequency response and immaculate sound quality. The difference is the PR 30 is able to withstand sound pressure levels that would decimate ribbon microphones.

The PR 30 is perfect as a guitar and amplifier cabinet microphone, as well as for drums, but it is also right at home as a vocal microphone, thanks to its internal passive filtering and uniquely designed screen, which virtually eliminates popping and sibilance during up-close vocals. The versatility and quality built into the PR 30 make it the choice of some of the top professional musicians, producers, and broadcasters in today's world.

Product: PR 30
Output Connection: 3 pin XLR
Element Type: Dynamic
Frequency Response: 40 Hz – 18 kHz
Polar Pattern: Super Cardioid
Rear Rejection @ 180 degrees off axis: -40 dB
Impedance: 370 ohms balanced
Output Level: -51 dB @ 1 kHz
Weight: 9 oz
Max SPL: 146 dB

<https://heilsound.com/products/pr-30/>

Shure SM7B Cardioid Dynamic Vocal Microphone



While Shure's SM7B is a first-call mic for many sources, it's a total rock star dialog microphone. You'll find this dynamic beauty dangling from broadcast booms in voiceover, ADR, radio, and podcast studios around the world. There are two settings that let you tailor the SM7B to a wide range of voices and applications. Whether you want to bring out the resonance of a deep baritone, tame the brittleness of a high soprano, capture a whisper, or record a gunshot, the Shure SM7B is a must-have part of your rig.

True dynamic versatility

Investing in a microphone can be a bit intimidating, because you never know how well it will perform. With its dual tone controls, the SM7B is exceptionally versatile. This dual-band switchable passive EQ offers low cut and presence boost controls. Flat or with the low cut, the SM7B is an amazing mic for male dialog and vocals, but a switch of the presence boost makes it an excellent choice for bright sound sources and sibilant vocalists. It can also take up to 180dB, which makes the SM7B a top choice for pounding bass drum and full-tilt guitar and bass cabs.

<https://www.sweetwater.com/store/detail/SM7B--shure-sm7b-cardioid-dynamic-vocal-microphone>



AKG C1000 S MK4 Small-diaphragm Condenser Microphone

Ideal Condenser for Studio and Mobile Use

Switchable capsule caps provide cardioid and hypercardioid polar pattern, plus an optional gain boost, while the addition of a switchable pad and highpass filter let you tailor the frequency response to a wide range of applications. You can power the C1000 S MK4 with a pair of AA batteries for up to 120 hours, making it a great companion for your mobile recording. What's more, the internally shockmounted capsule has been redesigned with gold-plating to resist rust and corrosion.

The highpass filter is set at 80Hz, which is perfect for cutting out handling noise (already mitigated by the internal spider shockmount) and proximity effect. That's particularly useful when you hand the mic to an inexperienced speaker for ENG applications. Likewise, there's a switchable -10dB pad onboard, which can save you from preamp overloads if you're recording loud drums or guitar cabinets.

<https://www.sweetwater.com/store/detail/C1000Smk4--akg-c1000-s-mk4-small-diaphragm-condenser-microphone>



AKG C 2000 B

Designed to handle a huge range of recording tasks, the C 2000 B features an almost ruler-flat response for a crystal-clear, "up-front" sound. The small diaphragm and bass rolloff make it ideal for close up miking.

- Cardioid pattern with precision-built capsule
- Switchable pad for added SPL capacity
- Bass cut filter controls rumble and proximity effect
- Die-cast body guards against interference
- Internal shockmount reduces handling noise

Cardioid pattern with precision-built capsule

The C 2000 B transducer capsule has been acoustically designed with a cardioid polar pattern to make the microphone suitable for use both in the recording studio and on stage. The diaphragm is made of a plastic foil that is gold-sputtered on one side to prevent local shorts to the back electrode even at extremely high sound pressure levels.

Switchable pad for added SPL capacity

A switchable preattenuation pad allows you to increase the maximum SPL capability of your C 2000 B by 10 dB for distortion-free close-in recordings.

<https://www.sweetwater.com/store/detail/C2000B--akg-c-2000-b>

Aspen Pittman Designs DT-1 Dual Top Condenser Handheld Vocal Microphone

From a Mastermind of the Audio Industry

From the mind of the man that gave the world Groove Tubes comes the Aspen Pittman Designs DT1 Dual Top condenser microphone, for live and studio use. It's a great condenser design that excels at picking up a warm vocal tone with incredible detail, but what sets the DT1 apart is the removable wind screen. This handy feature makes it work great for use on just about any instrument or as an onstage vocal mic. The DT1 Dual Top is a great choice for your studio or stage rig, giving you a versatile condenser microphone designed by one of the industry's greats.

Designed by Aspen Pittman

There are a million microphone choices in the world today. Some are incredibly high-end products, out of reach of mere mortals. Some others are designs cranked out of mass-production facilities. With the Aspen Pittman Designs DT1 Dual Top condenser microphone, you get a great, affordable mic that is engineered by Aspen himself. Responsible for such audio industry products such as Groove Tubes, speaker emulation, and best selling publications, you know you'll be getting a top-notch performer designed by someone who knows what that means.

Dual Top design offers multiple miking applications

One thing that sets the Aspen Pittman Designs DT1 Dual Top condenser microphone apart from the pack is the removable windscreen top. This lets you get optimized performance whether you're working to minimize plosives with a vocalist, or micing up any array of instrumentation. This microphone is designed from the ground up to be incredibly useful for whatever miking applications you may encounter.



<https://www.sweetwater.com/store/detail/DualTop--aspen-pittman-designs-dt-1-dual-top-condenser-microphone>

Avantone Pro CV-12 Large-diaphragm Tube Condenser Microphone



Avantone's CV-12 brings classic tube mic sound to professional and project studios everywhere - and at a price that truly means anyone can own one of these ruby-colored beauties. The CV-12 is equipped with nine polar patterns to handle a variety of sound sources including the human voice, strings, acoustic guitars, drum overheads, and much more, and it does it all with the style and sound often found in much pricier tube mics from generations back. A good mic such as the CV-12 can breathe new life into your recordings.

Built for great sound

The CV-12 offers performance that rivals that of much higher-priced mics. The rugged CV-12 microphone body and capsule assembly are precision machined of brass. Aesthetically, it features an elegant cabernet wine-red finish, accented with polished nickel trim and grill.

The transformer coupled tube circuitry has its origins in famous European vintage designs. Any studio can proudly use the CV-12 as a primary vocal mic - it exudes class visually as well as sonically. Manufactured using the finest materials, the CV-12 yielding a very solid feel, superb structural integrity and rugged reliability. Nine available pickup patterns allow anything to be recorded with ease, and the dual 32mm gold-sputtered Mylar capsules respond quickly to transients to capture the true sound of any instrument or voice.

When used on nuanced, delicate sound sources, the versatile CV-12 mic is able to produce professional results with a warm, pleasing sonic character - just like what you'd expect from a vintage tube mic.

The PS-12 power supply offers access not only to the omni, cardioid, and figure 8 patterns but also six "in-between" settings. Most vocals will be best suited to cardioid pattern but you may experiment and find other settings also work well. The omnidirectional mode works well for ambient room miking.

<https://www.sweetwater.com/store/detail/CV12--avantone-pro-cv-12-large-diaphragm-tube-condenser-microphone>

Avantone Pro CK-40 Stereo Large-diaphragm FET Condenser Microphone



The CK-40's twin large-diaphragm transducers are arranged vertically, so you get extraordinarily accurate stereo imaging. Beyond that, you can rotate the top capsule up to 90 degrees, to employ a range of recording techniques, including XY-Coincident, Blumlein, and M-S. With this vast range of sonic and spatial options available, it's worth trying the Avantone CK-40 on anything that makes sound.

Stereo design with rotatable capsule gives you a range of sonic and spatial options

Apart from the amazing sound you'll get from the CK-40 stereo FET condenser, you're going to be amazed by just how versatile this microphone is — especially when you consider the affordable price.

The Avantone CK-40 has two large-diaphragm transducers arranged vertically, for accurate stereo imaging without issues with phase. Beyond that, you can rotate the upper capsule up to 90 degrees, so you can take advantage of a wide range of miking techniques.

Switches between three pickup patterns for tailoring your sound

Let your ears be the final judge as you rotate the CK-40 microphone's upper capsule, taking advantage such miking techniques as XY, Blumlein, and MS. Because both of the microphones on the CK-40 can switch among cardioid, omnidirectional, and figure 8 polar patterns, you have a wide variety of sonic and spatial options to experiment with as you tune in the perfect stereo image for your track.

<https://www.sweetwater.com/store/detail/CK40--avantone-pro-ck-40-stereo-large-diaphragm-condenser-microphone>

Blue Microphones Bluebird SL Large-diaphragm Condenser Microphone



The Blue Bluebird SL large-diaphragm cardioid condenser microphone captures every nuance of your sound. With high-frequency clarity, smooth mid frequencies, and rich lows, your tracks will sound better than ever. Record electric guitars with presence and acoustic guitars with incredible detail. Throw up a pair and capture the full power of a drum kit.

The Bluebird SL offers excellent off-axis rejection, thanks to its unusually tight cardioid polar pattern. A highpass filter minimizes mud and rumble, while a -20dB pad effectively handles loud sources. An excellent workhorse mic for any studio, the Blue Bluebird SL large-diaphragm cardioid condenser microphone delivers accurate presence and transparency for any voice or instrument.

Hand-tuned and tested to Blue Microphones extreme standards Discrete Class A circuitry provides balanced sound for any source

By using discrete Class A circuitry, the Blue Bluebird SL offers you high output and a frequency response that flatters most sound sources, from vocals to acoustic and electric instruments. Its detailed midrange makes most vocals stand out in the mix and accentuates the warmer qualities in brass and higher stringed instruments. Its rich low end and clear presence is excellent for acoustic guitars, close-miked percussion, and amplifiers. And with its affordable price, you can easily pick up a pair of Bluebirds to capture drum overheads and acoustic pianos in their full splendor.

Highpass filter and -20dB pad offer amazing versatility

Air conditioner rumble, low-frequency vibrations, and wind noise are detrimental to your recordings. The Blue Bluebird SL's highpass filter takes care of these issues, resulting in clean-sounding tracks. And if you're recording a loud source like a drum or guitar cabinet, switch on the -20dB pad and enjoy a clear, distortion-free recording. The Bluebird SL is versatile enough to capture anything with excellent results. It's a true workhorse.

<https://www.sweetwater.com/store/detail/BluebirdSL--blue-microphones-bluebird-sl-large-diaphragm-condenser-microphone>

Condenser Microphones

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Countryman ISOMAX 2 ALL-PURPOSE MICROPHONE



Available in omni, cardioid, and hypercardioid patterns, the ISOMAX 2 offers true frequency-independent patterns, unlike competing mics that become omnidirectional at the low frequencies. This control, along with high SPL capability, makes the ISOMAX 2 a great all-around microphone for instruments, placement, or whatever the task at hand.



PURE PERFORMANCE Full, open frequency response for exceptional fidelity, with very low distortion even at the incredible sound levels encountered inside instruments.

NATURAL SOUND ANYWHERE

<https://countryman.com/product/isomax-2-all-purpose-microphone/>

Crown PZM 30D Pressure Zone Microphone



PZM-30D pressure zone microphone from Crown is perfect for a room mike or overhead drum kit. It features clean high frequencies and uniform polar response, and also has switchable dual frequency response - meaning that while in the "rising" position the PMZ-30D gives you brilliance on the high end, while in the "flat" position the sound is... well, "flat" with a smooth, natural high frequency response.

Tech Specs

- **Microphone Type:**Boundary
- **Polar Pattern:**Hemispherical
- **Frequency Response:**20Hz-20kHz
- **Max SPL:**150dB
- **Output Impedance:**240 ohms
- **Signal to Noise Ratio:**74dB
- **Color:**Black
- **Connector:**XLR

<https://www.youtube.com/watch?v=Ds8rZTDyxzs>

Groove Tubes GT-57 Studio FET Condenser Microphone Multi Pattern



The multi-pattern GT-57 Studio FET Condenser Microphone is perhaps Groove Tubes's most versatile large capsule mic. An ultra-thin 3 micron gold evaporated Mylar diaphragm is uniquely hand-built into the mic.

GT exclusive Disk Resonator naturally extends high frequencies to improve detail and depth., The GT-57 microphone is the perfect choice for both vocal and instrument recordings. The 3 popular polar patterns give the recording engineer complete flexibility for all applications. Exclusive FET Class A electronics are so smooth and warm you might even think it's a tube mic!

With the same specs as the Groove Tubes GT-55 mic, but built with a dual sided capsule and pattern selection switch to provide optional Omni and figure 8 polar patterns. All of the features of the high-end multi pattern Groove Tubes GT-67, with FET circuitry replacing the tube for an excellent all around large diaphragm microphone at a modest price.

Requires phantom power.

<https://www.guitarcenter.com/Groove-Tubes/GT-57-Studio-FET-Condenser-Microphone-Multi-Pattern.gc>

Groove Tubes GT67 Multi-Pattern Tube Condenser Microphone



The GT-67 is a multipattern tube condenser — essentially, a multipattern version of the GT-66 Cardioid tube condenser. It was for several years the flagship microphone in the Groove Tubes line.

The GT-67 uses components familiar to the GT product line: a 32mm, center-terminated true condenser capsule with Aspen Pittman's disk resonator system, a custom-wound nickel-core output transformer, and a GT6205M vacuum tube-based impedance conversion circuit.

The mic has very high sensitivity, 35 mV/Pa, making it useful for quiet sources at the possible expense of clipping on very loud sources. The mic has a switchable -10dB pad to provide extra headroom in such cases, giving it a max SPL (padded) of 140dB.

A switchable high-pass filter provides a -12dB rolloff below 75Hz.

The mic provides four polar patterns: Cardioid, Omni, Hypercardioid, and Figure-8. The polar pattern is selectable via a pair of mini toggle switches on the rear of the microphone body (confirmation forthcoming), rather than from the power supply.

<http://recordinghacks.com/microphones/groovetubes/GT67#ixzz71ZSBfnZK>

Joemeek JM37-DP Multi-Pattern Condenser Microphone



The JM37-DP is a high quality, large diaphragm condenser microphone with Cardioid and Omni patterns. By utilizing FET devices for both preamplifier and output stages, we created a microphone that's destined to be your "go-to" mic for a variety of recording purposes.

We used classic "center-electrode" design for the capsule, which provides very smooth extended frequency response. Then we used dynamic feedback at the capacitor element, which further enhanced the audio quality by eliminating distortions that may occur at high SPL.

The large 1.035" dual diaphragms are manufactured from micro-fine Mylar with gold sputtering. The body is machined from solid brass, with connection to the outside world via a 3 Pin XLR connector. Power is supplied via Phantom Power from either your console or microphone preamplifier.

An excellent choice for male and female lead vocals, the JM37-DP also excels at recording choir, orchestral and other acoustic instruments.

<http://recordinghacks.com/microphones/Joemeek/JM37-DP>

Neumann TLM 49 Large-diaphragm Condenser Microphone



Large-diaphragm Cardioid Condenser Mic with K 47 Capsule and Transformerless Design - Neumann Tube Mic Sound in a Transformerless Condenser Mic

The TLM 49 is a large-diaphragm studio microphone with a cardioid directional characteristic and a warm sound which is especially optimized for vocal performance. It is supplied as a set, with an elastic suspension. The TLM 49 design is inspired by that of the legendary M 49 and M 50 microphones of the 1950s. Naturally the TLM 49 has the typical Neumann fine matte nickel finish. The "sound design" is also oriented toward that of the M 49 and the U 47. By combining its retro look with proven Neumann transformerless circuit technology, this microphone ensures low self-noise and the use of high gain levels.

Ideal mic for vocal applications. During the development phase, the TLM 49's sound was adjusted in extensive practical tests, so as to make it ideal particularly for vocal and speech recording. However, in addition, it is also suitable for instrumental applications in professional production studios and demanding home recordings.

The TLM 49 uses the famous K 47 capsule, which was also used in the M 49 and the U 47. The capsule has a linear frequency response up to the upper midrange. Above 2kHz there is a gentle presence boost up to 3dB. The large-diaphragm capsule of the TLM 49 provides a cardioid directional characteristic with a tendency toward supercardioid, due to the special capsule construction. Following the example of the M 49, high frequencies are more directional. The capsule diameter is 34 mm.

<https://www.sweetwater.com/store/detail/TLM49--neumann-tlm-49-large-diaphragm-condenser-microphone>

Rode K2 Large-diaphragm Tube Condenser Microphone

Amazingly Quiet & Versatile!

The ultimate in pure rich tube sound and performance, the Rode K2 also delivers super low self noise (10 dBA), high max SPL (162 dBA), and mega wide dynamic range (150 dB). Rode's K2 features totally variable polar pattern control for an unbeatable combination of flexibility and power. The Rode K2's legendary sound quality inspires those magic takes in even the most demanding recording applications.

RODE carefully constructed the K2 to deliver the sound and character of the prized transducers of the 50 and 60s. They've succeeded, thanks to the K2's HF1 capsule, a true 1" condenser built along the exact lines of the older transducers, but with the reliability of modern technology! Rode hand selects the tubes for the K2 for specification and sound quality. From opera to punk rock and everything in between, the Rode K2 is literally in a class by itself!

Large, gold-sputtered diaphragm

Omnidirectional, cardioid, figure-8, and all intermediate polar patterns

Continuously variable polar pattern control on dedicated power supply

Internal shock mounting for low ambient noise and vibration resistance

Includes dedicated low noise mic cable, RODE case, shock mount



<https://www.sweetwater.com/store/detail/K2Tube--rode-k2-large-diaphragm-tube-condenser-microphone>

Rode NT2-A Large-diaphragm Condenser Microphone



The Rode NT2-A is a professional large capsule (1") condenser studio microphone with variable pick-up pattern, variable highpass filter and variable pad. These features provide greater creative control and versatility.

Three 3-position switches located on the mic body provide the freedom to step from Figure 8, Cardioid or Omni polar pick-up patterns; from a flat response to either 40Hz or 80Hz highpass filter, and a Pad adjustment of 0dB, -5dB or -10dB attenuation.

The heart of the NT2-A is the Australian-designed and -manufactured TYPE HF1 dual diaphragm capsule. The frequency and transient response of this new transducer has been voiced to complement today's modern recording techniques yet still evoke the silky smooth character of legendary microphones of the 50's and 60's.

Rode NT2-A Features:

- The Australian designed and manufactured HF1 1" edge terminated, gold sputtered, dual 5 um diaphragm capsule.
- 3-position variable polar pattern: Omni, Cardioid & Figure 8; all controlled on the mic.
- 3-position variable highpass filter: Flat, 80Hz or 40Hz.
- 3-position variable pad: 0dB, -5dB or -10dB.
- Ultra low noise, transformerless SMT circuitry.
- Wide dynamic range.
- High strength heat-treated steel mesh head.
- Durable satin nickel finish.
- Internal capsule shock mounting.
- Designed and manufactured in Sydney, Australia.
- Requires +48V phantom power

<https://www.sweetwater.com/store/detail/NT2AStuBun--rode-nt2-a-studio-solution>

Rode NT1-A Large-Diaphragm Condenser Microphone Large-Diaphragm Cardioid Condenser Mic



The RODE NT1-A cardioid condenser microphone is one of the world's quietest microphones, and it comes complete with a ton of essential accessories! Its ultra-low self-noise means you'll effortlessly capture clean, clear audio. The NT1-A can handle 137dB SPL so you can be confident that even in front of loud guitar cabinets, your recording won't distort due to overload.

The NT1-A is just as at home in front of a world class vocalist as it is in front of a guitar cabinet. Acoustic guitars sing through the NT1-A, and the 137dB SPL prevents overloads no matter what the sound source. The low self-noise ensures that even the faintest whisper will be captured with exceptional detail.

- Acoustic Principle: Externally polarized 1" condenser with gold-plated membrane
- Active Electronics: JFET impedance converter with bipolar output buffer
- Pickup Pattern: Cardioid
- Frequency Response: 20Hz-20kHz
- Dynamic Range: > 132dB
- Maximum SPL: 137dB
- Cardioid Polar Pattern
- True Condenser (externally biased)
- Full (20Hz-20kHz) frequency response
- Requires +48-volt phantom power

<https://www.sweetwater.com/store/detail/NT1AAnniv--rode-nt1-a-large-diaphragm-condenser-microphone>

Rode NT5 - Matched Pair Compact Condenser Microphones

Small-diaphragm Matched Pair Cardioid Condenser Microphones



These mics give you the kind of performance that far exceeds what you'd expect from condensers at this price point. NT5s are excellent mics for recording practically any instrument — guitar, flute, violin, saxophone, drums, you name it! As soon as you start recording with RODE NT5s, you'll understand why they've become popular, not only in project studios but in many pro studios as well.

These NT5s come as a carefully matched stereo pair for the cost of a typical single condenser. And since you also get a pair of windshields, a pair of mic clips, and a custom carrying case, you'll be hard-pressed to find a better deal. The NT5s have been seen parked over drum kits in countless studios of all calibers, but you can use them for many other instruments as well.

The extremely flat frequency response has just a little dip in the low frequencies with small bumps in the presence range, making them great all-around mics for anything from acoustic guitars to violin.



<https://www.sweetwater.com/store/detail/NT5--rode-nt5-matched-pair-compact-condenser-microphones>

Slate Digital VMS Virtual Microphone System Mic/Preamp Modeling Hardware/Software Hybrid System with Large-diaphragm Condenser Mic, Preamp, and Plug-in Suite

The Slate Digital VMS Virtual Microphone System includes an extremely transparent microphone, a sonically neutral preamp, and Slate's amazing VMS



microphone/preamp modeling software — and it puts a world-class virtual mic locker in your recording rig.

Breakthrough hybrid modeling: the key to VMS

The system includes the extremely transparent ML-1 large-diaphragm condenser microphone, which is completely devoid of coloration. The sonically neutral VMS-ONE Linear Preamp ensures minimal coloration, giving you a clean slate for preamp modeling. The VMS plug-in software lets you completely change the tonal characteristics of your recording, even after the fact. Choose from a massive collection of classic vintage mic and preamp models, as well as unique models for advanced recording techniques. You can re-create countless iconic recording chains most engineers can only dream of getting their hands on!

<https://www.sweetwater.com/store/detail/VMS--slate-digital-vms-virtual-microphone-system>

The Studio Projects C1



is a large diaphragm, fixed-cardioid condenser microphone employing a 1.06" (27mm) capsule, high quality, low noise amplifier and balanced, transformerless output circuitry. It features switchable -10dB or -20dB pad and 6dB@75Hz or 150Hz high pass filter for added control in various recording applications and a clear, full response expected from a large capsule microphone design.

Versatility is key in the recording arena, and the Studio Projects C1 is a well-proven and award winning tool. It is designed to deliver the finest quality vocal and instrumental recordings and will serve to enhance any professional or project studio at an unbelievably low price.

As a result of uncompromising dedication and advanced production capabilities, Studio Projects will continue to broaden the range of quality pro audio microphones & electronics for today's recording environment.

- Pressure-Gradient Transducer: 1.06" (27mm) 6um mylar diaphragm
- High Pass Filter, 6dB/octave@ 75Hz or 150Hz
- -10db or -20dB Pad



Studio Projects B3 Large-diaphragm Condenser Microphone Large-diaphragm Condenser Microphone with Multiple Polar Patterns



With features you would expect in a world class microphone, the B3 offer's three recording pattern positions (cardioid, omni and a true figure eight) with pad and Hi-Pass filter.

Equipped with a true 1" 3 um gold sputtered dual gold large diaphragm in a pressure gradient transducer capsule, the B3 will ensure the finest quality of recordings while offering linear response and a classic deep rich sound. The B3 can be connected to any external microphone preamplifier or mixing console which provides 48 volt phantom power or via any 48 volt external power supply.

The B3 competes favorably with microphones costing substantially more. If you're looking for that traditional "German" sounding pedigree for your studio, but simply can't or won't spend the big dollars it takes to get it, then the Studio Projects B3 is the microphone for you. A superb vocal microphone with warm transparent character

- Great for overhead choirs, strings, pianos & percussion
- Pressure-Gradient Transducer, Dual 1" 3 um mylar capsule
- Selectable patterns (omni, cardioid, figure eight)
- High Pass Filter
- 10db Pad
- Requires +48V phantom power

<https://www.sweetwater.com/store/detail/B3Mic--studio-projects-b3-large-diaphragm-condenser-microphone>

Studio Projects LSD2 Large Stereo Diaphragm Condenser Microphone Stereo Multi-pattern Large Diaphragm Condenser Microphone.



The LSD-2 is comprised of two separate dual-membrane solid state microphones contained within a single housing. Its capsules are mounted in close proximity on a vertical axis - the upper capsule assembly having the ability to rotate 270 degrees horizontally, relative to the lower capsule. Two C&K three-way switches control the polar response, high pass filtering and -10dB pad for each capsule (The switches on the front of the body correspond to the lower fixed capsule, while the switches 180-degree opposite on the back of the mic control the rotating upper capsule). It is the combination of capsule articulation and independent pattern switching which allows a user of the LSD2 to achieve all manner of coincident pair stereophonic recording techniques. Due to the close proximity of the capsules, there is no phase cancellation resulting from time delay between the two signals. This translates into excellent mono compatibility.

The inner workings of the LSD-2 are essentially that of two Studio Projects Model C3 microphones. The capsules are 1.06" (27mm) diameter, dual membrane, Braunmuhl-Weber design. These are independently coupled through low-noise amplifiers based on FET driven discrete balanced output stages. The outer housing is plated brass with a single layer brass wire mesh grill surrounding the capsules.

Included with the LSD-2 microphone is a dedicated 7-pin XLR to dual 3-pin XLR "Y" cable, magnum-sized foam windscreen, standard shockmount and carrying case.

Features:

- Studio Quality Coincident Stereo Microphone
- Twin Dual-Diaphragm Pressure Gradient Transducers
- User Adjustable Stereo Image - Upper Capsule Rotates through 270-degrees
- Individually Selectable Polar Response, Omni, Cardioid, Figure of Eight
- Selectable -10dB pad/Hi-pass filter
- Low Noise, Solid State Circuitry

<https://www.soundpure.com/p/studio-projects-lsd2-large-stereo-diaphragm-condenser-microphone/23>

AEA R88 MkII Stereo Ribbon Microphone



A stereo pair of passive N8s in one capsule!

The AEA R88 stereo ribbon mic stuns engineers with its clarity and natural stereo image. The R88 boasts two Big Ribbon elements angled at 90 degrees, getting true stereo sound from a single microphone. A great way to get a spacious sound without the hassle of a multi-mic setup.

The AEA R88 uses Large Ribbon Geometry (LRG) architecture, that delivers effortless bass down to 20Hz - a feat rarely achieved by mics with a smaller ribbon. With a list of Grammy winning recordings to its name, the AEA R88 proves itself over and over again.

Great stereo recordings with a single mic

Utilizing two of AEA's signature Big Ribbon elements, the R88 stereo ribbon microphone is able to get a huge stereo spread with a single mic. Angled at 90 degrees and mounted in close proximity to each other along the vertical axis of the microphone, the ribbon elements are optimized to capture large ensembles as a great main mic. It is an excellent orchestral and choral recording microphone, and shines on applications such as horn sections and drum overheads.

The soul of the AEA R88 is two large pure aluminum low-tension ribbon elements. At 2.35" by 0.185" by 2 micron, they're exactly like the one used in the classic R44. The resonant frequency of a good ribbon microphone design should be as low as possible and longer ribbons result in higher sound pressure level (SPL) handling. The R88's Big Ribbon technology ensures you'll achieve a sound that is smooth and natural. This adds up to a sound that is amazingly close to what your ears will hear when actually standing in the studio with the sound source.

Larger-than-normal ribbon elements handle high SPLs
Figure-8, Blumlein Configuration (90 degrees) polar pattern
165dB Max SPL

<https://www.sweetwater.com/store/detail/R88--aea-r88>

Golden Age Project R1 Active MKIII Ribbon Microphone



Active Ribbon Mic with Figure-8 polar pattern, FET Buffer Amp, 10dB Pad and Highpass Filter

The Golden Age R1 Active MKIII gives you the velvety warmth of a ribbon mic together with the stability of a FET (Field Effect Transistor) buffer amp that lets you use the mic with longer cable runs and virtually any preamp that has phantom power.

The R1 Active MKIII delivers a clear, punchy sound with life-like realism that's ideal for capturing the power and nuance of instruments and vocals.

A robust modern mic with classic ribbon sound

Golden Age R1 Active MKIII delivers a classic ribbon sound with smooth highs and extended low end. Its fast transient response makes it a great choice for drums, acoustic and electric guitar, and piano. And with its high sensitivity (for a ribbon), it's awesome for capturing sensitive vocal performances.

Unlike vintage ribbons, the R1 Active MKIII features ultra-high 160dB SPL handling (plus a 10dB pad) — which means you can use it on the loudest sources without trepidation. In light of its robust low-end response, the mic is suitably equipped with a highpass filter that lets you roll off rumble and other unwanted low frequencies.

<https://www.sweetwater.com/store/detail/R1ActMK3--golden-age-project-r1-active-mkiii-active-ribbon-microphone>

Golden Age Project R1 ST Vintage Style Stereo Ribbon Microphone



Stereo Ribbon Microphone with Blumlein Configuration,
Left/Right Splitter Box,

Capture Blumlein Stereo Recordings with a Single Mic

Packing two high-quality ribbon elements in a Blumlein configuration, the Golden Age R1 ST ribbon microphone allows you to capture wonderfully deep and wide stereo recordings. You can also use either mic element individually for standard mono recordings. Its ultra-high SPL handling (up to 160dB) means you can use the R1 ST on practically any instrument or sound source. Complete with a detachable cable, a splitter box offering left and right outputs.

Why Blumlein?

Using two figure-8 mic capsules oriented at 90 degrees to each other, the Blumlein microphone method is known for creating a strong center image along with immersive room ambience. When setting up a Blumlein configuration with two mics, you must take the utmost care to ensure the capsules are aligned perfectly for proper phase coherency. With the Golden Age R1 ST stereo ribbon mic, you'll be able to achieve the expansive stereo sound you're after without spending time aligning separate mics.

High SPL handling

With SPL handling up to 160dB, the Golden Age R1 ST ribbon mic handles loud sound sources with ease.

<https://www.sweetwater.com/store/detail/R1ST--golden-age-project-r1-st-vintage-style-stereo-ribbon-microphone>

Shure KSM313/NE Dual-voice Ribbon Microphone



Dual-voice Ribbon Microphone with 30Hz-15kHz Frequency Response, Proprietary Ribbon Material, and 146dB SPL-handling

One side of the KSM313 provides a brighter character that shines on your vocals, while the other side offers a rich, full sound that's ideal for your amplified instruments.

What Roswellite can do for you

If fear of damaging a ribbon mic's fragile ribbon element has made you hesitant about adding one to your locker, worry no more. Shure's KSM313 uses a stronger element made of Roswellite material, which has better "shape memory" than conventional materials. This means the KSM313 can withstand high SPLs without ill effects - and still give you the smooth ribbon-mic character you're looking for.

Premium construction

In addition to its Roswellite ribbon element, the KSM313 comes packed with premium components. Inside, for example, you'll find a double-shielded transformer, which gives you robust output while minimizing RF and magnetic interference. This is a must for modern recording situations. This hand-assembled mic includes high-quality machined steel, silver, gold, and aluminum materials throughout, and you can expect it to remain a mainstay in your studio for years to come.

Bi-directional polar pattern delivers premier audio with superior off-axis rejection

146dB SPL across 30Hz-15kHz frequency range ideal for capturing fast transients

<https://www.sweetwater.com/store/detail/KSM313--shure-ksm313-ne-dual-voice-ribbon-microphone>