



Audio-Technica microphones for drums

By Juan van Emmerloot ■

The Dutch Drummer and record producer Juan Van Emmerloot is now working with Audio-Technica microphones thanks to Lemke Roos distributor in Netherlands.

He kindly accepted to give us his impression on Audio-Technica and explained his setup.

Juan: "As I remember it, it was during a

studio session 14 years ago that I experienced the sound quality of Audio-Technica microphones. For the first time I was totally surprised by the warmth and accuracy of my drum sound; it sounded natural, powerful and realistic. Ever since then Audio-Technica microphones have been on the top of my wishing list.

Today as a drummer/producer, I have the great opportunity to work with Audio-Technica!

Nowadays the music business has changed a lot; musicians don't need to spend a big amount of money anymore to rent a studio and record. They rather invest in creating their own place and record drums there. So the tendency is that most of the drummers are becoming 'drumming producers'. This is why I would like to encourage other drummers/producers to try Audio-Technica microphones.

We should all enjoy the great sound and durability they offer and it's really affordable.

I've put together a nice set up that we have been using during my clinics and recording sessions. These microphones prove to be reliable and great sounding on stage as well as in the studio.

Let's have a look at the setup that I am using today:

Kick: AE2500

It has a dynamic & condenser mike put together in one microphone....this is an amazing product! You just have to find the sweet spot to mike your kick drum. The dynamic mike gives the 'punch' and the condenser the absolute sub low.... can't do without it anymore.

Snare: ATM650

Like the other brand we often see being used for snare, this microphone is dynamic too.

However, here's why the ATM650 is so much better: besides the punch that we need to 'catch' of a snare drum, this microphone also sounds brighter! Unlike the other brand, the ATM650 you don't have to tweak the EQ to make your snare sound realistic, because the real sound is already there!

Hihat: ATM450

I really think that this microphone is one of the the best designs that any microphone brand has created.

The sound is absolutely perfect, no doubt. But if you look at the way this microphone is constructed, you can tell that the designers at Audio Technica like to develop their products for easier placing and therefore better isolation to 'catch' a clearer sound.

Toms & floortoms: Pro35

The combination of this is great!....put a quality condenser mike on a clamp that fits on any metal drum rim, and keep the cables short and the result is a microphone that is easy to place and easy to handle. On top of that, these mikes isolate the tom sound in such a superb way; you don't have to use any gates or EQ. It's amazing how well they sound on their own as well as combined with the overheads and room mikes. The result: a nice natural and tom sound, with such a 'fatness'. It's just the way drummers love to hear their toms.

Note: If you play jazz, funk or latin you might want to use the ATM350, which responds a bit more on the low end. This is a great tip for sure.

I found out that when you are a physical (Rock) drummer, it's better to use the Pro35....and another important thing about this mike: it's more affordable.

Overheads: AT2035

It is a multipurpose condenser microphone that does anything you want! Also great for recording vocals and percussion...and if you look at the price for the quality that you get in return. It's unbelievable how they managed to put this together! I am using these microphones as a pair.

Ambient: AT4033a

This has been actually the first microphone of Audio Technica that I bought, right after my studio session in the UK, 14 years ago.....It is an absolute top quality mike that I use for almost anything beside using it as an ambient mike for drums; I use it also for vocals, acoustic guitar, Udu drums and percussion. Here's a tip: put it aside of a bass drum, pointed at the side if the bass drum shell and record it. If you listen back, take out the high frequencies and put up the compression so it starts pumping. Listen to the whole drum mix and find out what it does to the depth of your sound.... I am pretty sure that after hearing this, you'll try this again, again and Again!"