



Abstract from the test report of the "sound & recording", 7/2006

Recording practice

One can testify to the fact that the TLM 49 has very low self-noise with an extensive dynamic range. Thanks to the elastic suspension and the rubber mount for the transducer, the sensitivity to structure-borne sound is extremely slight. In practice, one does not need to be concerned about impact sound. In addition, the roll-off at the lower end of the frequency range is effected exclusively by means of the capsule itself (which operates according to the pressure gradient transducer principle), without a filter in the electronics. The activation of a high-pass filter in the channel strip of the mixing console is necessary only in extreme situations – which would probably rarely occur in practice. The microphone is also insensitive to pop noise, however an optional popscreen is available (the Neumann PS15 or PS20). Both the high frequencies and the bass are ideal for vocal recordings. The microphone does not have a linear sound, but enhances the important ranges of the voice through its specific frequency response.

Of course this specific response does not ensure universal applicability of the microphone. Another possible area of application would conceivably be the use of the TLM 49 as a spot microphone for strings and acoustic guitar. However, this would be highly dependent upon the overall sound to be recorded and the musical style. The strength of the TLM 49 is vocal recording – not forgetting speech recording, since the microphone also provides for very good speech intelligibility.

Conclusion

For vocal recordings, the Neumann TLM 49 is certainly a microphone of choice in this price segment (approx. 1,150 euros) – it is truly impressive. The TLM 49 is a sound specialist focusing on "vocals". Here one can readily accept the loss of universal applicability. After all, who wants a microphone for an unspecified purpose?

