

Rode K2

In the K2 tube condenser, Rode has a new flagship microphone. Konrad Skirlis lines it up against the 'classics'.

Rode doesn't have any problem selling microphones... quite the contrary. That said, there remains a staunch core of studio pros who aren't overly enamoured of the Rode 'sound'. When Rode released its first Classic tube mic, it had its sights set on the 'big boys' – the Neumann U47, the AKG C12 and the like, and although the Classic and Classic II have become very popular mics, those who actually own the original tube icons have largely remained unconvinced. Rode has now upped the ante, and considerably so. The new HF1 capsule, as first seen in the NT2000, aims to address any lingering concerns that anyone might have about the subjectively 'hyped' sound that some people associate with Rode. Combined with the K2's tube-based design, Rode has gone all-out to build a modern classic.

In addition to the new capsule design, the K2 offers continuously variable polar patterns on the power supply rather than on the mic itself – as is the case with its predecessor, the NT2000. Furthermore, the mic's sound may be reminiscent of older



mic designs of the '50s and '60s – but the specs are resolutely 21st century: low noise (10dBA) and an astoundingly high SPL (162dBA).

Hooked on Classics

The Rode K2 is built solidly and requires a sturdy mic stand to support it. As mentioned, the variable polar pattern control is located on the power supply unit, which means the mic itself is free of any switches.

The K2 has a smooth, open sound with an even midrange response and fat, solid bass. A slight emphasis (in cardioid mode) at 5kHz and again at 10kHz provide vocal enhancement and air respectively without any audible or exaggerated 'presence' factor. Thanks to the K2's class A electronics and the preamp's 6922 valve, the amplification stage is as clean as a whistle.

During various sessions with the K2 I lined it up against a number of popular large diaphragm condensers and certainly the K2 distinguished

Joe Chiccarelli speaks from LA about his K2 experiences

I took delivery of a pair of K2s while I was tracking a UK singer/songwriter on BMG Records called Tom McRae. The mics arrived on the morning we started recording Tom's vocals. I had a bunch of mic contenders to try out and the first one I put up was the K2 and it stopped everyone in their tracks – everyone there was blown away by the sound.

I hasten to add that matching a mic to a vocal is more an art than a science. Sometimes what sounds great on one singer can sound terrible on another; and it could be a \$10k mic we're talking about. So, it was just the luck of the draw, if you will – from the first moment we put this mic up we knew we'd hit the jackpot. The K2 gave Tom's vocal a fair amount of air, there was a good amount of size on the bottom as well, while the midrange was quite smooth – detailed enough, but never harsh in that 2kHz to 7kHz neighbourhood which can get a bit nasty on some singers.

The next mic we tried was a modified Neumann U47 tube. I know the sound of this particular mic intimately – its phenomenally big sound... it's a clean, wonderful mic. The U47 sounded

very good on Tom but didn't quite have the sweetness that his voice had with the K2. In other words, the K2's mellow quality to the mid range really helped Tom's vocal.

We also tried a Neumann U87, a U67, a Shure SM7 (which Tom used to record his last album on), an Audio-Technica AT 4033 (a mic which Tom loves and uses for all his home demos) and a BLUE Kiwi microphone. So in Tom's case, the K2 beat out all these other mics. There were a couple of times when we opted for the BLUE Kiwi because it has a much more detailed, projected midrange and we wanted that detail and graininess in his vocal on a couple of rock-ier track. But the K2 has made it onto a dozen of the songs that we've just recorded for his album.

From Tom's perspective, as soon as he was singing into the K2 with his headphones on he was saying things like: "it feels like I can really 'sing' this microphone... It feels like I can move in for the close parts, pull back for the loud stuff and it doesn't disappear, I feel like there's enough detail in my voice... this is a mic I can really 'work'". Tom's very savvy like

that, and it didn't take long for him to get very comfortable with the K2

As far as preamps go, I tried the K2 through a Martek MSS10, a Neve 1073, and an API 312. Initially we tried all the mics through the Martek, which is an open, hi-fi, transparent kinda of preamp – not too coloured in the midrange. The first impression of the K2 through the Martek was "wow, this sounds great... but I wish it had a little more grit, a little bit more character in the midrange". Once we realised the K2 was the mic for Tom's voice, we then put it into the Neve 1073, and immediately the mids had a little bit more crunch, a little bit more dirt, and we knew we had the perfect combination.

I found the continuously variable polar pattern a useful feature. In its 12 o' clock position the polar pattern borders on being a little too wide. I found myself tightening the pattern a little. Also, changing the polar pattern definitely affects the frequency response, which you can use to make things brighter or a tad darker.

itself – the lack of obvious presence consistently gave instruments under its gaze a smoother sound than the assembled competition. The K2's low end is particularly round and full. In fact, it enhances low frequency response yet the proximity effect is more controlled – as the vocalist moves in, compared to other large diaphragm mics, the low frequency boost is not as prominent. I had a number of vocalists (both male and female) in front of this mic and heard nothing but positive comments from the engineers and artists themselves. Regardless of the style (from an acoustic outfit to electric rock), the K2 captured vocals that seemed to sit effortlessly within the mix without the need to equalise pre or post recording.

Mounting K2

Whenever I get a new tube mic through the door, one of my favourite tests is to put it into omni mode and put it up as a drum overhead – positioned to slightly favour the crash cymbals. How well a mic deals with a combination of crash cymbal transients and room ambience detail tells me a lot about how a mic handles these two extreme tasks. Compared to an overhead favourite like the Neumann KM84, the Rode K2 may not have expressed as much brightness but did provide punch and low frequency solidity. Using a dynamic (AKG D112) on the kick drum and the K2 (in omni) as the overhead sounded wonderfully big and warm with no upper mid and high frequency harshness in the recording at all. On its own, as a distant room mic in cardioid mode, the K2 was fuller and more sensitive than a Classic II, smoother than a Groove Tube 1A (original build) and slightly warmer than a Studio Project T3 Dual Triode. These results were somewhat exaggerated in omni mode where the K2 shined in its

overall ability to capture a smooth, full sound with high frequency clarity.

On a Marshall quad box with the amp set rather bright, the K2 (at a distance of six inches) handled the overwhelming SPL with clarity and ease yet continued to display this distinctive warmth. Compared to the other valves (mentioned above) and large diaphragm studio condensers (such as Neumann U89's and TLM 170's), the K2 may not be as bright or forceful and the overall guitar sound was less forward – quite the opposite of a 'hyped' sound. Overall, there wasn't a hint of the extra 'fur' so evident with cheaper tube mics at high SPLs. The K2's innate ability to enhance low frequency fullness without exaggerated low-end boom, while at the same time maintaining uniformity in the mids and highs without sounding thin, is a real highlight.

On acoustic guitar, the K2 was used 45-degrees off-axis to the sound hole favouring the neck at a distance of about four inches. Both the strumming and finger picking parts retained the clarity of the acoustic sound while faithfully reproducing the original acoustic guitar tone. In cardioid mode, the K2's pickup pattern naturally displayed greater focus than in omni mode where room ambience was obviously enhanced. However, the full-bodied sound character was uniform between cardioid and omni. With the continuously variable polar patterns, it's great having the ability to fine tune pickup characteristics – it can help find the right balance for the audio task at hand.

On percussion, the K2 offered a wonderful balance across the entire frequency range yet maintained a

Next, I put up a pair of K2s as drum overheads. The room we're working in is a little too live in the mid range so we tried quite a few mics to get the right sound – Neumann KM54s, KM86s, U87s, AKG 414s, BLUE Dragonflies, Audix SCX25s, and the Rode K2s. Overall, the Rode sounded quite impressive. But – depending on the drummer, the cymbals they were using, and how aggressive the track was – the K2's midrange warmth or softness didn't suit our purposes. In those cases my favourite mic was the BLUE Dragonfly because it's a much more aggressive mic. But for the tracks that were softer and jazzier – where the drummer was using brushes or where I didn't want such a pinpoint sound but more of a wide overall picture of the drumkit – the K2s were fantastic. The tone of the toms in the K2s as overheads was great, and they take a lot of level – not once did I get the K2 to overload on a lead vocal or a drumkit.

I also tried the K2 on acoustic guitar. For a guitar that was smaller sounding – like a Takamine – or something that was bright in that mid range, the K2 sounded great. For a guitar that was a little thumpy on the bottom – like a Guild – I tended to prefer something like a Neumann KM84, which

has a faster, tighter sound and more pronounced mid range.

Overall, I'm impressed with this mic. And, to be honest I'm as surprised as anyone! My experience with Rode in the past has not been particularly positive – I wasn't too wild about the previous Rodes I'd heard because I don't tend to like mics that have an exaggerated top end... they felt a little 'hyped'. Saying that, I've used the Classic II and thought it was quite an accomplished mic... but the K2 is a totally different animal – Rode has stepped up to the plate with something really, really good here. Depending on how you view things, you could say the K2 borders on being overly 'thick' or warm; and it's not the most edgy, aggressive microphone; but it fills another place in the quality end of the mic market. Not too many new mics make it into my shortlist that I'm willing to put in front of a client, but I'll definitely be using the K2 again.

Joe Chiccarelli is an LA-based producer/engineer whose list of credits include: Elton John, Beck, Frank Zappa, Rickie Lee Jones (see Issue 31), Mandy Kane, Tori Amos and Annie Lennox.



detailed and natural sound with ample low frequency response. Replicating the dynamic volume changes of a djembe wasn't a problem – a full, round tone was maintained at all times.

The K2 is packaged in a large plastic hard-case accommodating accessories such as the power supply, IEC power lead and 30ft nine-pin cable that connects the power supply to the mic. Additionally, the SM2 shock mount works effectively by screwing the mic using the heavy-threaded collar and thereby securing the K2 in place.

The K2's sonic characteristic, like other mics with multiple patterns, varies with the polar pattern selected. In cardioid mode, for example, the frequency response is flatter with a lack of upper midrange prominence. But thanks to the continuously controllable pattern control, you can dial in that upper mid lift as you open up the breadth of the mic's pickup. For example, I set the K2 up as a room mic and set it to its omni position. Then to marginally change the balance in favour of the source I simply adjusted the pattern control toward the cardioid position. And by doing so I was also getting marginally more linear, less 'live' response from the mic. It's a powerful weapon in the engineer's arsenal.

K2 Peak

The K2's specs are impressive and the continuously variable pattern control is no gimmick – it's a winner. The K2's sound is extremely smooth, lacking any hint of harshness – it's a great sounding microphone.

And the \$64,000 question: how does the K2 stack up against the C12/U47 yardsticks? Well, after a number of weeks with this mic, in my opinion, Rode can hold its head high in such lofty company. The K2 isn't going to bring about a mass dumping of vintage classics but will offer a genuine and viable alternative for those seeking that classic vintage sound. In short, if you have the cash for a quality tube condenser, then the K2 demands to be auditioned regardless of who you are or what your preconceptions of Rode might be.

Distributed by

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Price

- \$1,445

Rode K2

Valve Microphone

Rode have built on the technology from their respected NTK to develop an affordable new multi-pattern valve mic.



Paul White

It's almost two years since I reviewed the Rode NTK valve mic, and it turned in such an impressive performance that both SOS's Debbie Poyser and myself ended up adding one to our respective mic collections. Valve mics inevitably cost more than their solid-state counterparts, but they are far more affordable today than ever before and they remain popular because of their flattering musicality. At first, fixed-pattern tube mics such as the NTK were about as much as the home user could be expected to afford, but as Rode have developed more sophisticated means of production in their native Australia (the new K2 is entirely designed and manufactured in Sydney), they are now able to offer the multi-pattern K2 at a very attractive price.

From NTK To K2

Physically, the mic is almost exactly the same size as the NTK, but has a different

grille design with a heftier support frame. It features a large (one-inch diameter) dual-diaphragm capsule with gold-sputtered, edge-terminated mylar diaphragms. As with the NTK, the onboard circuitry is based around a selected 6922 dual-triode tube

operating in a Class-A configuration, working in conjunction with bipolar output transistors so that no output transformer is required. The tube is held in place in its porcelain socket by means of a plastic spring clip, and the standard of mechanical and electrical engineering is up to Rode's usual very high standard.

All the electronic components are mounted on a glass-fibre circuit board, while the capsule itself is shockmounted. Such wiring as there is very neatly executed. The double-layer, stainless-steel grille mesh provides the necessary screening from radio frequencies, while also protecting the fragile capsule from physical damage, and the all-metal housing is beautifully machined and finished with a matte nickel plating. Access to the tube compartment is achieved by unscrewing the main body sleeve, and a knurled locking ring is used to secure the included SM2 shockmount.

The mic comes in a tough moulded RC2 plastic travel case of the type normally associated with power tools, and includes not only the shockmount and power supply, but also the necessary multi-pin XLR cable to connect it to the power supply. The mic itself has no switches or other controls and the mic pattern is adjusted using a continuous rotary control on the power supply. This provides everything from omni, through various widths of cardioid, to figure of eight. A gold-plated stud indicates the 'hot' side of the capsule, in Rode's usual tradition.

There are no pad or filter switches on the PSU, but this shouldn't be a problem, as most mic preamps and mixers have the necessary low-cut filters and, with a maximum SPL handling of an incredible 162dB, you'd probably have to shoot this mic to get it to distort! I always like to remind potential purchasers that the paper spec tells you precious little about the sound of a mic, though it can help to establish how quiet or sensitive it is. The quoted sensitivity figure is -3dB (reference 1V/Pa) and the equivalent noise figure is just 10dB SPL (which means there's a signal-to-noise ratio of 81dB) — rather better than some solid-state mics, and a little quieter than the NTK. The frequency range is 20Hz-20kHz, with little deviation other than a very deliberate, but still suitably subtle, presence peak centred at around 12kHz in omni mode. Another lesser peak at around 5kHz is evident in cardioid mode, which is very reminiscent of the NTK's response shape. This is about the only part of the spec that might give a clue as to how the mic might sound, as this type of presence peak often results in an open and airy high end.

Recording Performance

If anything, the Rode K2 is a hint sweeter-sounding than the NTK, and it definitely does the 'subtle flattery' thing — which is, after all, why we tolerate tubes inside our microphones in the first place. The way in which it flatters is hard to describe, but, in addition to adding weight to what I call the 'chest' frequencies of the voice, it also captures the high-end detail in a way that sounds noticeably smoother and less aggressive than is often the case with solid-state mics. As with the NTK, the lack of a bass roll-off switch means you'll probably need to engage the low-frequency filter on your preamp or mixer when recording vocals, and you'll certainly need a pop filter. In fact, pop filters are such essential components of any vocal recording system that I'm surprised more mics don't come with them — they're just as important as shockmounts, yet we seem to get those thrown in with nearly every mic we buy these days.

As a vocal mic, the K2 sounds very classy indeed, and it has been deliberately engineered to be reminiscent of classic



studio mics. It is, however, rather quieter than some of these tube classics, and probably a lot cheaper to service given that the tubes used in the Rode mics don't belong to an endangered species. This is a great mic if your voice needs a bit of filling out, or if the high end of your voice needs rounding off. I also tried the mic on the usual acoustic guitar and hand percussion, where it turned in a solid performance, combining warmth with evenness of tone. I particularly liked this mic for strummed

acoustic guitar played in a pop style, as you get a punchy, no-nonsense result that sounds almost as though it's been slightly compressed, with no ragged edges.

Peak Of Achievement?

Rode's K2 is a great performer, offering multi-pattern functionality at a very affordable UK price. Rode have risen well above the bargain-basement dog fight that seems to be going on at the moment, so the K2 isn't the cheapest tube mic on the market by a long stretch, but it offers quality, both mechanically and sonically. Anyone in the market for a large-diaphragm multi-pattern mic should audition the K2, if only to find out what the others have to live up to. www.rodemicrophones.com

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SOUND ON SOUND

Rode K2 \$999

pros

- Warm, smooth sound.
- Affordable.
- Nicely engineered and styled.
- Uses a readily available tube.

cons

- No low-frequency cut switch.

summary

The Rode K2 is a very nice multi-pattern tube microphone, with a warm, classic sound. Although there are cheaper mics coming in from various Far Eastern locations, it offers a very good balance of price and quality control.

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Friendly Printable Page

.: Rode K2... Sings like an Angel, sits like a king.

contributed by: **Andre Cato**Manufacturer: **Rode**

Microphones are a very unusual breed of musical instrument. In essence they are not an instrument at all; they are simply a device to properly capture and transfer sound... but as I have discovered over the last month testing the Rode K2, microphones are one of the most vital tools in your studio.

We use them in phones, in public transport and in the studio, which has led to a variety of different microphones being developed over the last Century. Like anything in life, there are good microphones and there are bad microphones, but as you are about to discover, there is an Australian company that has truly changed the face, sound and price of good quality Tube microphones.

How can we use what we don't understand? Well, in my opinion we can't, so lets have a quick look at what it is we are actually talking about today.

What is a Microphone?

Microphones were born out of necessity and were first implemented in the latter part of the 19th Century with several gentlemen vying for the breakthrough that would create a better sound for what was at the time, the world's latest invention... the telephone. These microphones were carbon-based and worked.... but only just!

The carbon Microphones were soon found to be far too noisy for music recording and so an advancement was made by changing the carbon setup. This formed a spring-mounted double-button carbon microphone that was designed to keep the carbon granules inside the transmitter from moving and touching the diaphragm during operation.... Oh! did I mention that this all happened around 1921! This carbon technology became the backbone of radio technology up until about 1931. Many other forms of microphone technology were developed in the 20th Century, including Tube, Ribbon, Crystal and Dynamic and of course the type we are looking at today, the Tube (or Valve) Microphone.



What is a Tube (or Valve) Mic?

A tube microphone is basically the same as a condenser microphone, where a Tube diaphragm and back-plate conduct electrical messages. The pair work together, basically as a capacitor and the sound pressure on the diaphragm stores the electrical charge. This message is then sent down through the glass tube in the body of the microphone. The tube acts as the head amplifier for the unit, creating the smooth warm sound associated with tube technology.

Anyway that's enough of the history lesson. If you would like more Mic history you can check out this great website I found at - <http://history.acusd.edu/gen/recording/microphones1.html>

Right, so who is Rode anyway?

Up until the early 1990s, it was only the rich and large recording studios that could take advantage of the obvious sound attributes of Tube microphones. It was not until the emergence of Rode in the early 90s that a

company focused on research and development to create a range of professional studio Tube microphones for a growing home recording market.

During the 90s, Rode developed, designed and created tube microphones but were much more focused on creating the circuits and tubes that would set their sound apart from all others. By 1998, Rode Microphones were not only world-renowned for their warm sound and quality parts, but also for their price tag that was very quickly putting smiles on recording artists' faces around the world.

So why is a good microphone important in recording? If you sit still in a quiet room and close your eyes for a while, you will realise how many things you can hear in the background. A microphone is designed to pick up sounds that you did not even know existed and therefore you really want to ensure that your microphone is going to record exactly what you want and not the other sounds bouncing off every surface in your studio. To put it simply, a good Tube microphone will record your sound with practically no extra noise whereas a cheap and nasty microphone will have a sound that cannot be boosted in dB level, or used in a recording without massive reconstruction work or many layers of audio hiding the horrible mess underneath.

So, with all that information under our belts, let's have a look at the K2, a Tube microphone package that has seen Rode once again lift the bar in home recording quality. I honestly thought they had sent me a keyboard or drum machine due to the large moulded case. Instead, what I found inside was an abundance of bits, pieces and add-ons that come standard with a Rode K2 Mic. Inside the case you will find a dedicated low noise mic cable, with seven pins (as opposed to normal 3 pin XLR mic leads) that transfers all the data and power smoothly and silently from the K2 into the power unit. The beautifully metal-cased K2 Mic feels strong, heavy and solid in the hand. This is great as Tube microphones have always been seen as a fragile piece of gear. The K2 looks like you could literally drive a truck over this mic without seeing a mark. The power supply box (all Tube microphones need power [phantom 48V] to amplify the sound) is also a control unit for the fully variable polar pattern dial. To finish off you will also find a SM2 shock mount included in the price of the unit.

Main Features of the Rode K2

Making The K2

The K2 has a beautifully-crafted gold metal casing which is made right here in Australia. Just 250 kms north of Sydney is Rode's metal work facility, equipped with the latest computerised machinery for producing their range.

One outstanding piece of information about Rode is how they achieve the end result. Rode have built thousands of valve mics and their testing capabilities are beyond that of any other company or design team in the world. The tubes designed by Rode are tested on a rare piece of equipment called Tektronix 570 from the 1950s giving Rode an unquestionable advantage. The advantage is that Rode can test and push to the limit each circuit to ensure the best quality from every part resulting in great sound at a fraction of the cost you would expect to pay.

Totally Variable Polar Pattern

What? Ok, a microphone as advanced as this does not simply act as a point and shoot kind of tool. With the fully variable polar pattern you are able to tell your microphone what direction to record the sound from. The drawings here will show you the difference in the three standard types of polar patterns.

A cardioid setting is perfect for impact due to the fact that it records from the front only and therefore is great on acoustic guitars and violins and vocals.

The figure 8 setting will pick up sound from the front and



back of the mic but does not pick up sound from the left and right sides so would be perfect for recording simultaneous backing vocalists.

The omnidirectional pattern setting is great for a more ambient recording and will pick up sound from everywhere within your recording space.

Right, that is standard, so obviously Rode will take it another step, which they do. The K2 allows you to select one of those three settings or any position in-between giving you full control over the setting of polar patterns to suit your project or instruments.

Incredibly low Self Noise.

10dBA! This basically means that the unit itself is very quiet and will not add unwanted sounds to your recording. You are also provided with a shock-mount as mentioned earlier which will ensure that you do not pick up vibration through the mic stand.

Testing

Now, in regards to the testing of this unit. I am a musician and a music teacher, but in no way am I a musical boffin who is interested in filling your heads full of information you can read on a product fact sheet or comparison sheet. The tests done with the Rode K2 were performed at 12am Studios in Melbourne with a variety of instruments (acoustic violin, trumpet and voice). The K2 was set up on a standard Mic Stand with a pop-shield. The power box for the K2 was attached to my Studio desk (Mackie 24/8), Motu Soundcard and G4 duel processor with Emagic Logic Platinum as the recording sequencer.

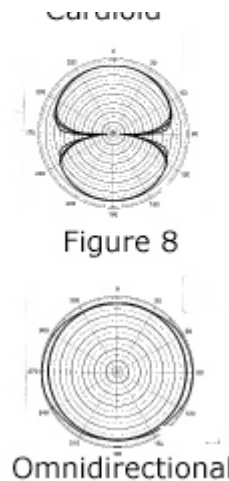
Recording the violin and trumpet were first on the agenda, so the pop-shield was not needed or used for this part of the testing. What I found most amazing about the recording of these instruments was the ability to dictate the direction of sound. The recorded files produced a rich and warm tonal quality on the cardioid setting but by turning the cardioid setting in either direction the sound is dramatically changed. The omni position lead to a much more spacious mix with obviously less impact directly from the instrument and picks up the ambient undertones from the rest of the room as I play. This makes the recording space seem larger and more hollow resulting in quite a haunting tonal quality.



The frequency response on the K2 is a lot wider than that of a standard Dynamic mic and therefore a much wider spectrum of sound is recorded. This is great for a very simple reason. A microphone is the first in a long chain of transfers and processing for a raw audio file. The better response and recording of this raw file will dramatically effect the final product.



Now, if you heard me speak, you would understand why I brought my sister in to test the vocal capacity of the Rode K2. Tube microphones are the first choice for Vocals in a studio and this is due to the warm characteristic it adds to the sound. This is very true, even with an untrained ear, it is easy to hear the difference when comparing recording from a dynamic to a tube microphone. Many times in the past, we have recorded voice overs for radio and promotional CDs, always resulting in a transfer through an vocal



producer such as the Antares Vocal processor. The recorded sound files in our testing of the K2 were not only clean, and bright, but also was amazingly simple, once again to change the direction of polar pattern ending up with totally different impact on the sample.

The quick guide to the K2 features and statistics

For those of you that really just want the stats on the K2, here you go!

Acoustic principle: Externally polarised 25mm (1") Tube

Active electronics: Thermionic impedance converter with bipolar output buffer

Pickup pattern: Multi-pattern

Frequency Response: 20Hz ~ 20 kHz

Output impedance: 200 ohms

Sensitivity: -36dB re 1 Volt/Pascal (16mV @ 94dB SPL) +/- 2dB

Equivalent noise: 10dBA SPL (per IEC651, IEC268-15)

Maximum output: > + 30 dBu (@ 1% THD into 1k?)

Dynamic range: 150dB (per IEC651, IEC268-15)

Maximum SPL: 162 dB (@ 1% THD into 1k?)

Signal/Noise: > 81 dB (1kHz rel 1 Pa; per IEC651, IEC268-15)

Power requirements: Dedicated Power Supply (110 ~ 120V/220 ~ 240V, 50/60Hz)

Who is this for?

The K2 is a highly professional Tube microphone with a very, very small price tag (K2 rrp - \$1399). So in my opinion, who wouldn't want one for their recording setup? The K2 provides a platform for amazing sound transfer for any sound you wish to record, whether it be an acoustic bass, drums, orchestras or vocal samples. Obviously this form of mic (Tube) is used in a recording/studio setup, not for live performance, so I guess that is also something to note if this subject is new to you. The K2 has a separate power supply so you will not need phantom power in your mixer or sound-card which is also a handy advantage of the K2.



Summary

Finally there is an option in the market place for small studio owners to upgrade their recording quality, without mortgaging the house to do so. If you are in the market for a tube microphone then the K2 will certainly please even the most fastidious of studio owners with its sound, lack of noise, price and package contents.

Go test it yourself and compare the quality and price with other quality microphones such as Neumann, Blue and AKG. Where as many of these companies create fantastic microphones, none have the same the diverse range of instruments the microphone is well suited to in the price range. The K2 is a perfect all-rounder for studios large and small with Tube technology that you would expect from a unit 10 times its price.

Where can I purchase or find out more information about the K2?

The K2 is available world wide through all good music retailers. To find a dealer near you or to speak with a Rode expert about your microphone needs, check out their website at **Rode Australia Website**



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