



## Wood, Steel, and Voice

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My name is T.J. Evans and I am an acoustic guitarist, singer and songwriter. Knowing that, you can understand why Neumann was the only choice when it came to producing studio sound live on stage and continuing a tradition of audiophile quality passed down through the years. I chose the KM184 for my Tacoma guitars and I also use a second KM184 for my live vocals.

First, let's talk about miking my guitars. The KM184 allows me to use several placements on different parts of the body and neck for a variety of tones and timbres of the wood. The Tacoma "Paisley" sound hole is placed in the upper left corner by the neck rather than round and centered like traditional acoustics. This allows me to honestly mic the bottom of the body behind the bridge, the center of the body, the sound hole (which has incredible projection) and the neck. The end result is a variety of different sounds that only the KM184 can reproduce because of its directivity, literally undetectable noise floor and uncompromising honesty to the instrument itself.

Frequency response and sensitivity of the KM184 allows me to use dynamic structuring within my songs that otherwise would be lost with any other microphone. The high SPL gives me the confidence that I can project any range of expression with my guitars and know that my sound is a honest reproduction of the feelings that are put into the songs themselves.

Now let's talk about the KM184 as a live vocal microphone. Once again, I will use the word dynamics. After all the different vocal mics that I have used over the years, the KM184 allows me to use my voice as an instrument more so than any other. The mic reproduces that "Neumann Sound" while staying in a price range that is very affordable. The most amazing thing to me is that no matter how far or how close you are to the capsule, the frequency response stays the same. There is no limit to the dynamic range that is obtainable by using this mic.

