

## Review

JZ Microphones V47 & V67



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Can you really re-create the classic Neumann U47 and U67 sounds with solid-state electronics? **Huw Price** finds out.

### KEY FEATURES

- Polar pattern: fixed cardioid
- Frequency range: 20Hz–20kHz
- Output impedance: 50
- Sensitivity: 22mV/Pa
- Signal-to-noise ratio: 87dB
- Maximum SPL: 134dB

### V47 & V67

Manufacturer **JZ Microphones**

Price **Both \$1,999**

Contact **Funky Junk 0207 281 4478**

Web **www.jzmic.com**

The logos adorning the rear of these mics are the only things that enable you to distinguish between the V67 and the V47. Both bodies

have a textured silver-grey metallic finish and it appears as if the metalwork is brass. The body shape is a wide oval, which leaves plenty of space around the edges of the capsule. Both capsules are dual-diaphragm designs featuring JZ's patented golden drops-sputtering method. The overall width is around 35mm with 25mm capsules.

Each capsule is voiced to create a specific sound. The model names provide the clue: the V67 is JZ's Neumann U67 soundalike and the V47 is the Neumann U47 soundalike. Many have tried (and failed) to re-create the sonic characteristics of these legendary mics, but the odd thing is that JZ has chosen to attempt this with solid-state components and electronically balanced outputs, not valves and transformers.

The capsules are internally shock-mounted, so there shouldn't be any need for a spider mount. Nevertheless, one will be available soon, which is just as well because the integral swivel mount provides very little in the way of angle adjustment. It's adequate for vocal

duties, but if you need to use either mic on a seated acoustic guitarist or a drum it's impossible to get the angle right.

### On the money

Since the V47 is claimed to sound like a vintage Neumann U47 with an M7 capsule, we thought it would be interesting and appropriate to make a

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simultaneous recording with the V47 and a transformerless solid-state Red Type B fitted with a vintage Neumann M7 bayonet capsule.

The V47 sounded slightly more open and the Type B was a bit less sensitive, but deeper and a tad fuller in the bass (although discerning ears and concentrated listening are required to tell them apart). We then thought we'd go the whole hog and put the V47 up against a vintage valve Neumann.

We don't own a U47 but we do have a couple of CMV563s and they're the next best vintage alternative. This time we were simply amazed because the V47 sounded even closer to the CMV563 and the sensitivity was just about the same – within the margins we'd expect when testing two vintage Neumanns side by side. So, the V47 has a warm, chewy midrange, plenty of low end and a smoothly rolled-off treble

response. The easily managed proximity effect creates a larger-than-life characteristic that genuinely replicates the classic tone of Neumann's best-loved mic. We're at a loss to adequately explain how JZ has managed to pull this off using a transformerless solid-state preamp, but if the end result is all that matters, the V47 is a complete success.

### The brighter side

We didn't have a U67 on hand to compare with the V67, but we can report that the V67 has a brighter, more intimate character than the V47. On instruments it sounds more detailed, with a faster transient response and plenty of punch. It's arguably more contemporary, but still very refined.

While vocals recorded with the V47 might struggle to cut through a busy mix, the V67 offers extra presence without any artificial treble. The midrange is neutral, too, which will suit singers with good tone who don't really need the 47 flattery. The proximity effect is also less pronounced.

U67s are among the most highly regarded electric guitar mics and the V67 performed superbly in this role, with plenty of detail and bite that will suit modern and classic tone-hounds alike. The V47 was equally detailed but smoother and sweeter, with the

proximity effect providing a tad more low-end oomph. But do be aware that, at most frequencies, the V47 is closer to figure-8 than cardioid in response. **MTM**

### SUMMARY

#### WHY BUY

- Awesome sound quality
- Ultra-low noise floor
- Great looks
- Cool plywood cases

#### WALK ON BY

- Fixed pickup patterns
- Limited angle adjustment
- Suspension mount costs extra
- No bass roll-off

### VERDICT

At this price you'd expect a suspension mount to be included, but these mics do sound even better than they look.



### MEASURING UP

Neumann CMV563s and UM57s cost around £1,500, but you take a risk with any old mic. Modern alternatives include the Telefunken USA RFT AK47 (£1,374), the excellent Peluso 2247 (£999) and the Lawson L47MP MKII (US\$1,995). U67 soundalikes are less common, but you could check out the ADK Hamburg or a Korbey Convertible with a KAT67 capsule (£4,195).