

# Lewitt LCT 240 Pro £149

The Lewitt LCT family gets a new sibling aimed at delivering value for money. Robbie Stamp finds out if it's buy or bye

**CONTACT** WHO: JHS TEL: +44 (0)1132 865381 WEB: [lewitt-audio.com](http://lewitt-audio.com)  
**KEY FEATURES** POLAR PATTERN: cardioid CAPSULE: 17mm SENSITIVITY: 16.7mV/Pa (-35.5 dBV)  
MAX SPL: 142dB DYNAMIC RANGE: 123 dB(A) CURRENT CONSUMPTION: 3.1mA DIMENSIONS:  
138x52x36mm WEIGHT: 310g ACCESSORIES: mic clip, foam windscreen, leatherette bag





Lewitt stress the words 'nuanced' and 'transparent' in the literature for the LCT 240 Pro. At £149, this is a tall order, as every cost-cutting decision can nibble away at the performance of the capsule, the amplifier and the casing. Budget microphones are rarely transparent and rarely deliver a nuanced sonic performance. However, it's not impossible, and simplicity is key. In this respect Lewitt start well with a straightforward rectangular side-address cardioid condenser design with no additional controls. The package includes a basic, good-quality mic clip, a foam windshield and a leatherette carry bag.

The LCT 240 Pro uses a 17mm diameter capsule (small diaphragm), which I assume is the same as the LCT 240. The difference is that, somewhat counterintuitively, the 'Pro' model does away with the pad and low-cut controls, as well as the automatic attenuation and clip history features. The simplicity of the LCT 240 Pro is coupled with a rugged metal casing and grille mesh to keep it safe. The only frivolous feature is that it comes in either black or white!

I have been given this mic and the model above, the LCT 440 Pure (review next issue), to inspect the two together, so I tested them side by side along with my own collection for reference. For some sources the differences were slight, with the 240 tending to be brighter with a lighter (or less extended) low-end. The 240 output is around 6dB lower than the more expensive 440, with a higher noise floor (some of this due to the brighter HF response). In front of a blaring guitar amp, the 240 held out for an extra few dB before audible clipping occurred.

The LCT 240 Pro performs well with pretty much any source. For vocals it easily delivers a natural and full sound with enough upper-mid to minimise presence EQ tweaks in the mix, but without becoming harsh or brittle. For regular vocal work it will need a pop filter, though the foam windshield does an adequate job for all but the most dynamic or close-up performances. The proximity build-up is pleasant and doesn't get too boomy with voice/acoustic guitar, while on a guitar amp it sounds rich and punchy. The low-end gets a little light below 100Hz, so it may not be suited to



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bass amp or kick drum recording. The high-end can get a little brash with complex sources, like a distorted guitar amp, but angling a little can help adjust its response.

The LCT 240 Pro appears to have made the LCT 240 more affordable by removing the least essential parts (onboard controls), leaving a quality condenser mic for the studio and beyond. It performs well in the jack-of-all-trades role and easily holds its own against the models I've tried in this price range; the build quality could be the clincher as this

## THE PROS & CONS



It has a good all-rounder response

Built to last

High SPL handling



No pad or low-cut controls

A little light in the bass

## FM VERDICT

# 8.2

Delivers the requisite bang-for-buck in a rugged casing. The sonics do not disappoint and it will hold its place in an expanding mic collection