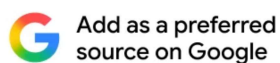


ATC SCM50 ASLT Active Loudspeaker Review



Paul Sechi auditions this imposing active speaker from an illustrious pro audio brand...



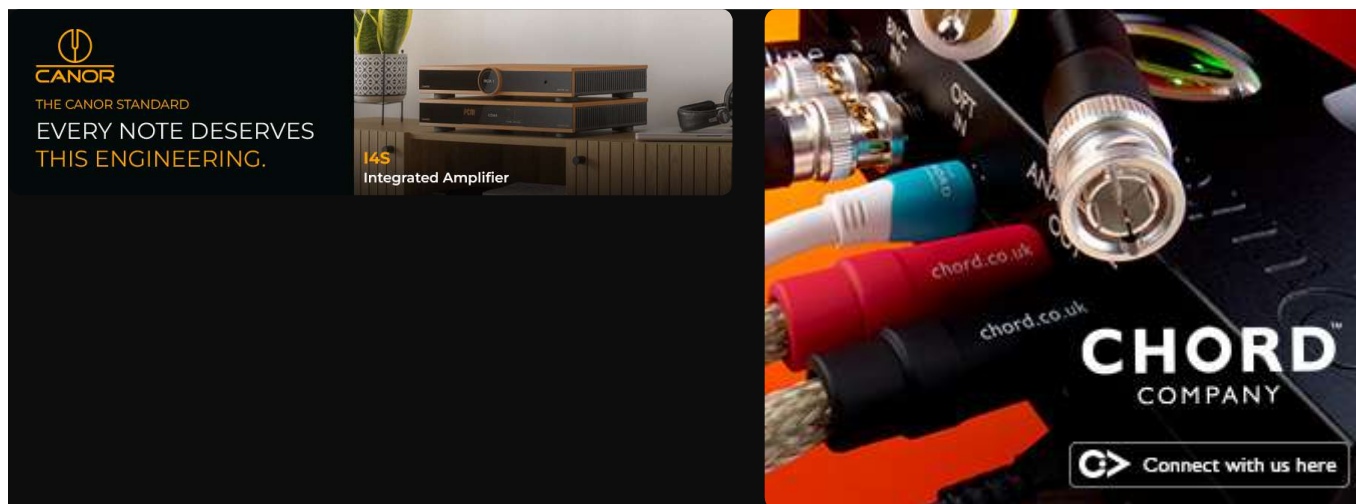
Paul Sechi

11th August, 2026 · 6 min read · How we test

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ATC LOUDSPEAKERS

SCM50 ASLT Loudspeakers

PRICE

AUD \$ from 37,995 Pair USD \$ from 26,999 Pair



9

OUT OF 10

ATC's chunky SCM50 ASLT loudspeaker makes a dramatic visual statement that clearly means business. It's the sum total of everything that this specialist pro speaker company stands for, you might say. Founded in 1974 by Australian **Billy Woodman**, its *raison d'être* has always been natural and accurate sound reproduction. This pursuit of perfection initially put it on the map as a respected manufacturer of professional studio monitors, trusted by recording engineers around the world. It's only more recently that its domestic designs have gained attention. And now it has expanded into electronics, developing amplifiers and associated components to complement its speakers.



ATC celebrated its fiftieth anniversary in 2024, by which time the SCM50 had been in production for thirty-seven years, no less. The active ASLT version that you see here has been on sale since 2002. Each of its three drive units sports custom Class AB MOSFET power amplification, with a claimed 200W going to the bass, 100W to the midrange and 50W to the tweeter. The active crossover points have been set at 380Hz and 3.5kHz, with optimised slopes to ensure drivers are operating within the desired frequency band. The rear panel offers a female balanced XLR jack and an AC power input, so to get sound out, you need to add a preamp or a source component with a variable analogue output.



The active amplification is impressive, but the drive unit complement is the real star of the show. ATC doesn't buy drivers off the shelf, but makes them to its own exacting specifications. The company's latest SH25-76S 25mm tweeter is a soft dome design with a bespoke suspension system. Its trademark SM75-150S 75mm dome midrange driver is fitted, which has been continuously developed since 1976. The bass unit is a robust 234mm design which uses a pair of ferrite rings around a short voice coil to provide a stable magnetic force that reduces distortion and delivers high power handling.

This large [1,004x304x470mm] and heavy [51kg] speaker has an extremely strong cabinet that comes in a choice of cherry, walnut, oak and black ash finishes, or satin black or satin white paint. Premium finishes at additional cost for veneer or paint include rosewood, European crown-cut walnut, pippy oak, burr magnolia and burr poplar, or high gloss piano black, piano white and clear high glossed veneer.

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The SCM50 ASLT has a claimed frequency response of 38Hz to 25kHz (+/-6dB), and its maximum sound pressure level is said to be 112dB – enough for any domestic listening room. I found it easy to get my review pair working well, no small thanks to the front-firing port design. A fair degree of space from the rear boundary wall was needed, with the bass working well from around 50cm out into the room. The reference system included my [Bluesound](#) Vault 2i using its internal volume control, and [Luxman](#) D-06A DAC with balanced Chord XLR interconnects to the ATC speakers. IsoTek Sirius V5 power board and IsoTek Premium power cables completed the setup, and Les Davis Audio Entropic isolators were used under all equipment.

The Listening

Remember the nineteen-eighties Maxell cassette tape commercial? That is what it feels like to listen to this loudspeaker. At high levels it's a visceral assault on your senses – a most pleasing one, I might add – and at more normal volumes it's still fantastic fun. It is hard not to love all that power, speed, low frequency extension, midband clarity and high frequency sparkle. A pair of SCM50 ASLTs really pushes out into the room, dominating the airspace. Soundstaging is vast, both from left to right and front to back. Yet here's no sense of overt harshness, as everything is carefully structured and ordered. However, this big box does not flatter poor recordings, as you would expect from a monitor loudspeaker with pro audio heritage.



One of the most striking facets of the SCM50 ASLT's character is its highly expansive soundstaging. **The Punch Brothers'** [*Familiarity*](#) highlights this, with the acoustic guitar, banjo and mandolin work sounding super fast and detailed as the strings and double bass

march towards the front of the mix. It shows the excellent stage depth possible from this ATC speaker, as the song builds in intensity and begins to project way into the room. Yet despite all the commotion, this speaker can still reproduce intricate, filigree detail with ease.



Indeed, even on complex, subtle mixes, the SCM50 ASLT is subtle enough to convey real emotion. **Aiofe O'Donovan's** silky vocals on [Galahad](#) are clean and clear, yet tender and touching. This is underpinned by the speaker's unburstable bass reproduction. Bass guitar and bass drums come across as taut yet weighty and very well extended. Nothing

sounds forced, as that powerful bassline still lets the gentle guitar work come through. You hear this dexterity with the laidback rhythms and layered soundstage of bass, drums, vocals and guitar on **Duke Garwood's** [Coldblooded](#), too. The percussive rhythms get my foot tapping, while the haunting backing vocals make me shiver.



The live performance of [The Changeling](#) by **Chris Wilson** places the listener front and centre to a pared-back but powerful vocal performance. The recorded acoustic is brilliantly carried, as you hear the vast hall around you, complete with chattering patrons, evident a table or two over. **Wilson's** vocals, even in the gentler parts, become the focal point of the song, while the accompanying acoustic guitar and keyboards complete the soundstage.



Despite this speaker's capacity to thunder out vast amounts of mechanical energy, it is still a lithe-sounding thing. My default drum test track of [*Dassera*](#) from **Gocoo+Goro** showcases the SCM50 ASLT's great timing. Cohesion and dynamics are first class, which is often not the case with behemoth speakers. I hear pinpoint timing allied to an immense physicality that has me wondering if my windows are going to remain intact in their frames. This is the joy of well-designed active loudspeakers, which often sound far faster and more visceral than passive ones.

Compared to high-quality standmounters such as the [*Harbeth M30.3*](#) or the floorstanding [*Scansonic MB6 B2*](#), this big ATC sounds far less clinical. The SCM50 ASLT articulates presence across the entire frequency spectrum that neither can match, along with many other speakers, of course. It serves up a gutsy and enveloping full-range sound that's hard not to love, as it fills up my listening room like nothing I have experienced before.



The Verdict

A thoroughbred loudspeaker that needs a large listening room to give of its best, ATC's latest SCM50 ASLT is a masterpiece. As well as delivering guts and brawn, it sounds delicate and detailed with super rhythmic timing, too. The engineering is top notch, with excellent drive unit integration, fine soundstaging and seemingly effortless reserves of power. So if you're in the market for a room-filling active speaker, then this is an excellent candidate. Whether you listen softly or loudly, this big floorstander will have you engrossed.