



# Quality & Innovation

Schoeps is a name that brings visions of detail, technical superiority, pristine recordings, and a commitment to its customers that is second to none. What makes a company like Schoeps tick?

Schoeps has been innovating in the field of microphones for 65 years. It started out in 1948 by serving the recording and PA markets. As well as a prototype tube microphone, tape recorders were amongst the early products. By 1949 the first Schoeps condenser microphone came into existence – the CMV50/2, with bayonet coupled capsules. In 1951, possibly the most iconic Schoeps, the CM 51/3 was released – its smaller dimensions made possible by a new tube: the Telefunken EF 94.

Schoeps tube mics continued to improve and get smaller, until the CMT 200 – the world’s first phantom powered microphone. Fast forward to 1973, and the launch of the Colette range of microphones and pre-amps – a modular system that continues to be updated and augmented to this very day. It’s safe to say that Schoeps microphones are some of the most respected devices available to the professional audio engineer.

## HERE ARE A FEW HIGHLIGHTS...

### SUPERCMIT ■ ■ ■

The SuperCMIT redefined the directional microphone when it was launched in 2010, and is enjoying enormous success in all its various applications. Unlike other digital microphones,



The SuperCMIT is a big step forward for the digital microphone – two capsules combine with DSP to create a super-shotgun

the SuperCMIT actually uses two capsules and DSP inside the unit. This enables a higher order of directivity across a wider frequency range than conventional shotguns without a change in sound colour. The higher suppression of unwanted noise is highly desired in film and documentary, sports and theatre.

The SuperCMIT has been winning awards and accolades since its launch, including the 7th Annual Cinema Audio Society Technical Achievement Award for Production.

### CMIT 5 U

The other shotgun in the Schoeps catalogue is the all-analogue CMT 5. Otherwise known as ‘The Blue’, this mic has become well known for an incredibly smooth-sounding directionality and a balanced sonic character. Because of this,

### CM51/3

The CM51/3 has become one of the most iconic images for Schoeps microphones, and still plucks at the heart strings of many veteran audio pros.

The mic was introduced in 1951 after innovations in tube design allowed Schoeps to reduce the size of the body to an amazingly slim 35mm in diameter and 240mm in length.

Though now no longer available, this legendary microphone continues to represent the uncompromising quality and innovation that Schoeps is known for, and has maintained for 65 years.



## On Set For *Les Misérables*



Late last year, a movie version of the classic musical *Les Misérables*, directed by Tom Hooper, set new standards for production sound – borne out by the sheer number of awards that followed: An Academy Award for sound mixing, a BAFTA for best sound, a CAS award for sound mixing, and more. One of the biggest challenges was to capture live performance on-set – no pre-recording, no ADR. The Director, Tom Hooper, told

Simon Hayes, Production Mixer: “I know that technology has moved forward a long way in the last few years; I don’t know the details but I want you to use that technology to deliver a musical where the performances are sung live by the cast.”

Supervising Music Editor Gerard McCann: “We did hear people outside of the production team say, ‘this is impossible’ – they questioned how we would be able to capture free-timed, live vocal performances of a sufficiently high standard on location, take after take, but also be able to construct a musically coherent edit in post and add a live orchestral accompaniment to it later.”

To realise his ambition of getting the perfect take on-set with minimal post production, Hooper had to employ multiple cameras so that no angle would be missed.

Hayes also noted that the quality of recorded material was paramount: “One of my main

aims was to deliver as natural a dynamic range as possible. We agreed that there would be no compressor/limiters used in the production sound recording chain... There were no limiters in the mics, radio transmitters, mixers, or recorders on the set of *Les Misérables*. Every vocal was captured in full dynamic range and without any EQ either.”

The team did pre-production test at London’s Abbey Road Studios to test how well the production equipment would stand up against more usual studio-quality microphones. “The boom microphones that we chose, that were employed by two of our boom operators at all times, were the digital Schoeps SuperCMITs,” reveals Hayes. “...When the Schoeps were used on *Les Misérables* it became clear that if they were in an optimum position they could compete on a level playing field with the music studio mics at capturing high-quality vocals.”

“...We also used some ‘planted’

Schoeps MK41 hyper cardioid capsules, sometimes in the ceilings of carriages and other places that we needed something of high quality and low profile to hide.”

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as well as being ideal for all of the traditional shotgun applications, the CMIT 5 also finds itself relied upon for critical music recording applications.

### COLETTE SERIES

The Colette series has been the flagship modular microphone range for Schoeps for over 35 years, and the company continues to innovate and add to the range with products such as the CMR – the microphone amplifier for connecting the MK capsules to a pocket



transmitter. There are more than 20 capsules with various polar patterns and six amplifier types as well as an uncountable number of accessories like tubes and mounting and hanging devices in the Colette range.

### CCM SERIES

The CCM Series of microphones is just as capable as the Colette range, but in this case it’s not a modular series. It appeals to customers who want exceptional quality in a small size, making it ideal for intricate positions, surround arrays, conference pick-up, and so on.

### STEREO RECORDING

Schoeps has a large selection of microphones and accessories for M/S, X/Y, Blumlein, ORTF, and A/B stereo recording, which allows the user to find the right setup for any stereo recording situation. Its M/S solutions are particularly respected, as are its stereo microphones such as the MSTC 64 U for ORTF recording or the CMXY 4U for X/Y. Schoeps stereo setups are a standard in music, film, and sports recording.

### MULTI-CHANNEL ARRAYS

Schoeps offers a wide selection of practical multi-channel arrays and arrangements for the professional recordist including the Double

M/S, ORTF Surround, IRT Cross, and OCT Surround systems. Due to this large variety, any application can be optimally targeted. The Schoeps engineers share their experience and competence for any music, film, documentary, sports, ambience, or live application and help to find the proper setup. <

### INFORMATION

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