

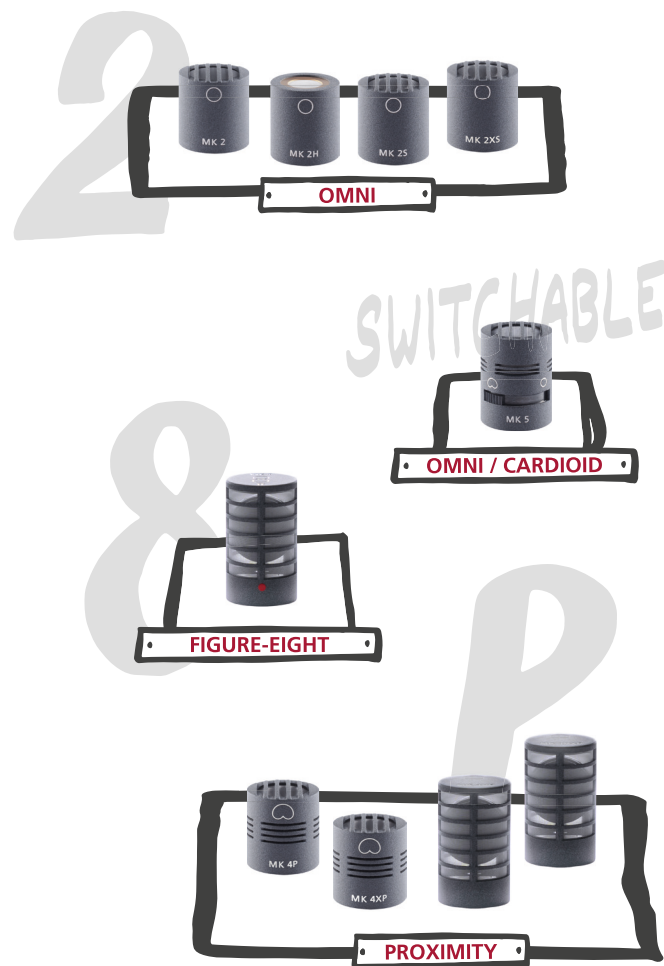


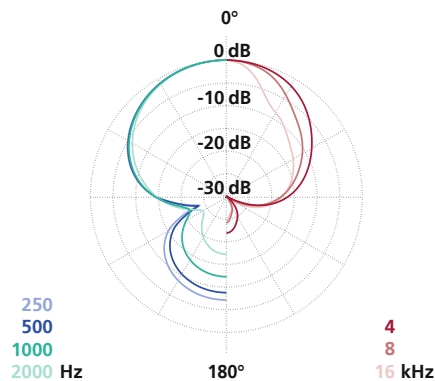
THE COLETTE SERIES

CAPSULES & AMPLIFIERS



COLETTE CAPSULES





KMIT

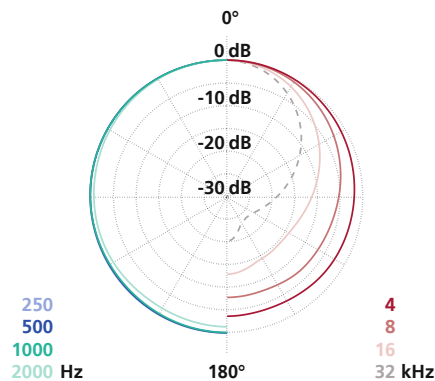
The KMIT is the shotgun microphone capsule for the modular Colette series. It is derived directly from the CMIT series, inheriting the same acoustical qualities such as high directivity combined with low coloration of lateral-incident sound, and very smoothly increasing directivity at higher frequencies.

The KMIT, CMIT 5 and MiniCMIT can be interchanged without altering the sound.

The KMIT is compatible with all amplifiers in the Colette series, e.g. the current analog amplifiers CMC 6 and CMC 1 as well as the digital amplifier CMD 42. Thus, SCHOEPS now offers for the first time a digital shotgun microphone that can be controlled via the Remote App.



More information: schoeps.de/kmit



MK 2 | 2H | 2S | 2XS

Our omnidirectional capsules are often used in A/B (spaced) microphone pairs and Decca Tree arrangements. These stereo techniques yield very pleasant, spacious sound with full, natural reproduction of low frequencies.

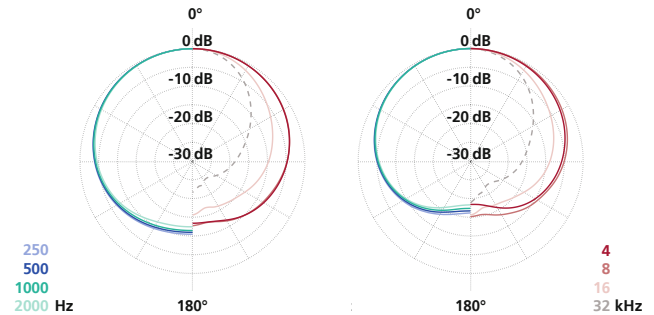
The four models differ in response only at high frequencies.



More information:
schoeps.de/omni

The MK 2 offers completely transparent reproduction of front-arriving sound, and excels when placed close to the sound source. At moderate distances in reverberant environments the MK 2H and MK 2S are preferred; their mild-to-moderate on-axis rise around 10kHz compensates for the greater amount of off-axis pickup, so that the result sounds natural.

The MK 2XS is a special type for use in the diffuse sound field.



MK 21

MK 22

MK 21 | 22

These two capsule types have become new "classics". They can be used individually or in spaced pairs.

A directional pattern between omnidirectional and cardioid has proven to be a good alternative combining the best characteristics of both: the MK 21's low-frequency response is stronger than that of the cardioid, while its polar pattern is extraordinarily smooth and constant at all frequencies.

Sounds coming from any direction, whether direct or reflected, are picked up more transparently than with almost any other capsule type. This results in extremely natural sound.

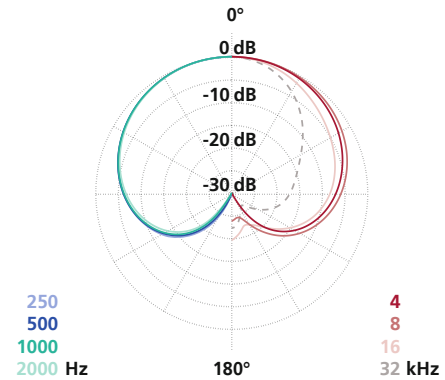
The MK 22 has slightly more directivity than the MK 21 and is generally used as a spot or soloist microphone.



schoeps.de/mk21



schoeps.de/mk22



MK 4

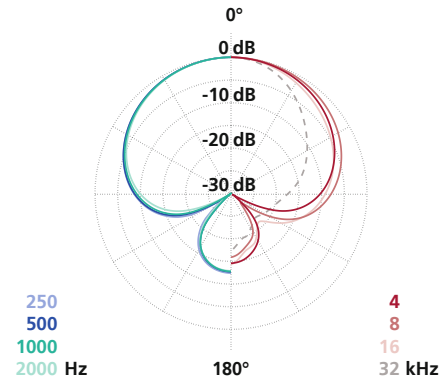
For years the MK 4 has been the standard in many different recording situations. Its transparent sonic character and outstanding 180° attenuation give this capsule the typical "Schoeps sound".

Its extremely flat frequency response and the consistency of its directional pattern across the frequency range are the basis of the MK 4's sound quality.

The MK 4 gives a sonic representation that is free of coloration for both direct and laterally arriving sound, as well as for diffuse room sound (reverberation).



More information: schoeps.de/mk4



MK 41

The supercardioid has the highest directivity of any MK capsule. This makes the sonic character of the recording direct and clear. Room reflections and off-axis signals are recorded without coloration, resulting in a natural representation of the room with the beautiful sound typical of Schoeps.

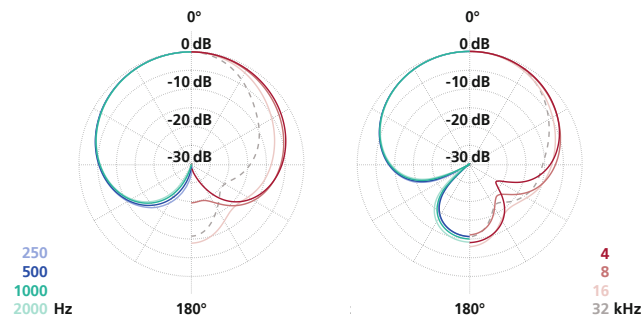
The most popular application for the MK 41 is to record dialog for interior sound in motion pictures. It is the professional standard in Hollywood and other film capitals around the world.

The MK 41 is also very popular for music recording; a good small-diaphragm supercardioid is as suitable for spot miking as a cardioid.

Because the signal separation with supercardioids in a coincident pair is better than with cardioids, the MK 41 is also ideal for use in X/Y stereo.



More information:
schoeps.de/mk41



MK 4V

MK 41V

MK 4V | 41V

The development of the MK 4V was based on the legendary MK 6 three-pattern switchable capsule, which was particularly popular in its cardioid setting.

The sound character of these "vertical" capsules is similar to their "axial" counterparts, but not identical.

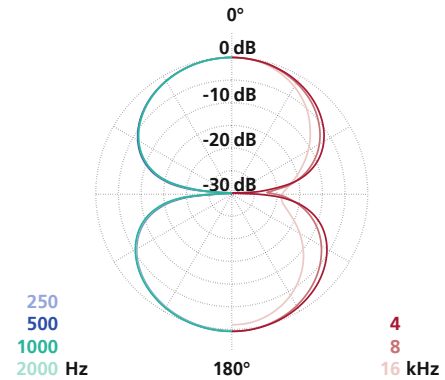
A popular area of application is studio speech and vocal recordings.



More information:
schoeps.de/mk4v



More information:
schoeps.de/mk41v



MK 8

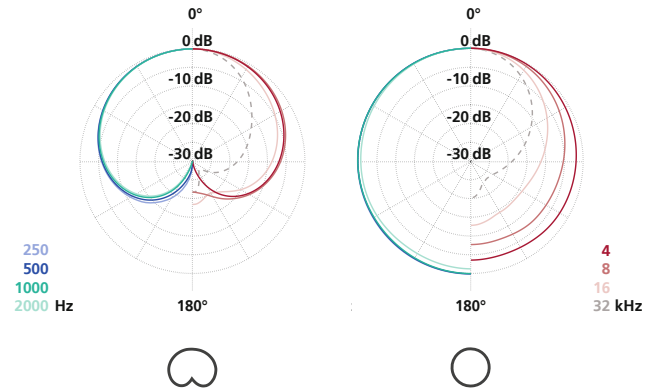
The MK 8 is a pure dipole with a single membrane. Its ideal figure-eight pattern is maintained from the lowest to the highest frequencies. This makes it optimal for situations requiring maximum attenuation at 90°.

It is employed especially often in M/S stereo recording, for which the symmetry of its pickup pattern makes it outstandingly suitable.

Like all MK capsules from Schoeps, the MK 8 has a completely passive design without electronic equalization. The linear frequency response is produced solely by acoustic damping within the capsule structure. This, too, helps form the basis of its very natural sound.



More information: schoeps.de/mk8



MK 5

Unlike most switchable-pattern studio microphones, the MK 5 operates with only one diaphragm, and its pattern switching is purely mechanical. This avoids the compromises of a dual-diaphragm microphone.

In its omnidirectional setting, the MK 5 is a pure pressure transducer equal in its level of performance to the MK 2 capsules.

By opening sound channels and shifting resonance chambers in the cardioid setting, it becomes a pressure gradient transducer and a full-fledged alternative to the MK 4.



More information: schoeps.de/mk5



More information:
schoeps.de/blm03c

MK 4P | 4XP | 4VP | 4VXP

The "P" (for "proximity") capsule series consists of special directional capsules for close pickup of speech. These capsules have significant built-in bass roll-off which compensates for proximity effect and helps to suppress pops and ambient noise.



More information: schoeps.de/proximity

BLM 03 C

The BLM 03 C has a hemispherical directional pattern that is particularly uniform across the frequency spectrum.

A boundary microphone such as the BLM 03 C is placed on a large surface such as a floor, wall or ceiling. This gives it a special sound quality free of interfering reflections.

The boundary layer effect also increases the microphone's sensitivity to direct sound.

COLETTE AMPLIFIERS

MINIATURIZED



MAGNETIC



GOOSENECK



DIGITAL



HiRes



ORTF

MINIATURIZED



CMC 1

The CMC 1 miniature amplifier is our most modern Colette amplifier. In its electrical and sonic characteristics, the CMC 1 is fully the equal of the CMC 6. It has a particularly high maximum output level (135 dB-SPL with the MK 4) and yet consumes less current (2 mA at P48).

We offer the CMC 1 in versions that are optimally suited to a variety of applications.

CMC 1 U

The CMC 1 U is the version of the CMC 1 with XLR output. It is about 60 % smaller and 40 % lighter than the CMC 6.



More information: schoeps.de/cmc1u



CMC 1 L

The CMC 1 L is the version of the CMC 1 with a Lemo connector, thus offering a modular alternative to the CCM compact microphones.

The CMC 1 L is also compatible with all accessories of the CCM series.

A 5-meter adapter cable to XLR and an SGC miniature stand clamp are included.



More information:
schoeps.de/cmc1l

CMC 1 K

The CMC 1 K is the version of the CMC 1 with a fixed, axial cable (standard length, 5 meters). The 8 mm diameter at the cable's exit point allows the included SGC miniature stand clamp to be used. The CMC 1 K is available with either XLR or 3-pin Lemo output connectors.

It can be used directly with a P12/48-capable body pack transmitter with Lemo input, e.g. Sound Devices A20-TX or Zaxcom ZMT4.



More information:
schoeps.de/cmc1k



CMC 1 SO

The CMC 1 SO is the version of the CMC 1 with a fixed, short gooseneck and 3-pin Lemo output connector. It can be used directly on a P12/48-capable body pack transmitter with Lemo input, e.g. Sound Devices A20-TX or Zaxcom ZMT4.



More information: schoeps.de/cmc1so



CMC 1 KV

The CMC 1 KV is the version of the CMC 1 with a fixed, laterally attached cable. With its magnetic accessories, it becomes a flexible "plant mic".

The CMC 1 KV is available with either XLR or 3-pin Lemo output connector. The latter can be used directly with a P12/48 capable body pack transmitter having a Lemo input, e.g. Sound Devices A20-TX or Zaxcom ZMT4.



More information:
schoeps.de/cmc1kv



CMC 6

The CMC 6 is our most popular amplifier. The signal routing is completely balanced.

The electrical characteristics of the CMC 6 set standards in terms of its low distortion and common mode rejection.



More information: schoeps.de/cmc6



CMC 6xt

The CMC 6xt is the HiRes version of the CMC 6, extending the frequency response of all axial capsules upwards to beyond 40 kHz. The low noise level even above 20 kHz makes the CMC 6xt ideally suited for high sampling rates, especially if later down-pitching (sound design application) is intended.



More information: schoeps.de/cmc6xt



More information:
schoeps.de/cmd



CMD 42

The CMD 42 is a digital microphone amplifier. It transfers the signal from the microphone capsule directly into the digital domain.

Like the SuperCMIT, the CMD 42 uses the AES42 interface. In practice, however, a small power supply at an AES3 input may be sufficient, since the CMD 42 can easily be controlled via a no-cost smartphone app. In the app, you can set parameters and send them to the microphone acoustically without wireless technology.

The CMD 42 is not intended to replace analog microphones. Rather, it is meant for applications in which its special features offer distinct added value: immunity to interference, full dynamic range, high resolution and unrivaled, low inherent noise in the ultrasonic range, which makes it particularly suitable for down-pitching in sound design. The two-channel output can deliver a processed and an unprocessed signal simultaneously. The CMD 42 is recommended especially for film sound and sound design.



[schoeps.de/
accessories-colette](https://schoeps.de/accessories-colette)



MSTC 7

The MSTC 7 is our classic ORTF stereo amplifier. With it, stereophonic recordings having excellent spatial quality can be made very simply.



More information: schoeps.de/mstc

ACCESSORIES

A modular "Colette" microphone consists of a microphone capsule and microphone amplifier that are screwed together. Each capsule can be combined with any amplifier.

Active accessories can also be inserted between the MK capsule and amplifier. Particularly the RC stand tube marks the image of many high-class events.

The modular design of the Colette modular system opens up numerous application possibilities. Further information can be found on our website.

The SCHOEPS Colette series, a milestone in microphone technology since its introduction in 1974, is characterized by maximum flexibility and the highest sound quality. The modular design makes it possible to combine any microphone capsules and amplifiers in the series.



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