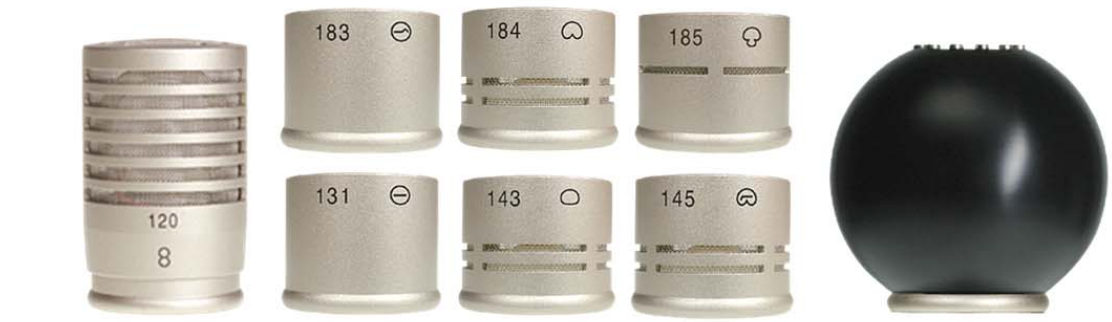
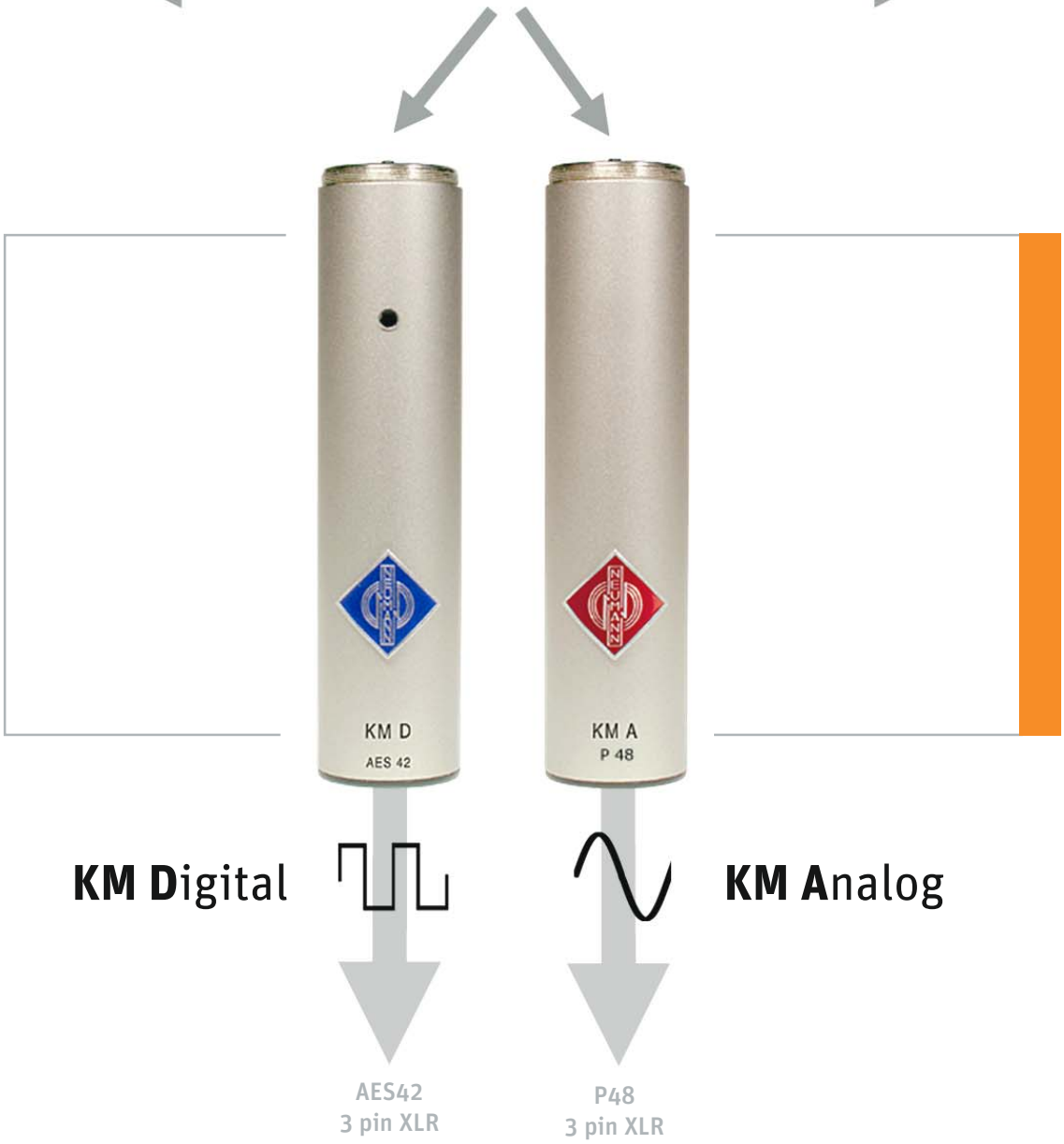
It's your choice: Use them digital or analog
With the new KM A output stage





Type	KK 131	KK 133	KK 183	KK 143	KK 184	KK 145	KK 185	KK 120
Acoustic operating principle	pressure transducer			pressure gradient transducer				
Directional pattern	omni free-field equalized	omni diffuse-field equalized	omni diffuse-field equalized	cardioid wide	cardioid	cardioid low frequency roll-off	hypercardioid	figure-8, side-fire
Frequency range	20 - 20000 Hz							
Sensitivity (KM A) [1]	12 mV/Pa	15 mV/Pa	12 mV/Pa	15 mV/Pa	15 mV/Pa	14 mV/Pa	10 mV/Pa	12 mV/Pa
Sensitivity (KM D) [1]	–41 dBFS	–40 dBFS	–41 dBFS	–39 dBFS	–39 dBFS	–40 dBFS	–42 dBFS	–41 dBFS
Signal-to-noise ratio[2], **CCIR**[3]	70 dB	66 dB	69 dB	70 dB	70 dB	70 dB	69 dB	69 dB
Signal-to-noise ratio[2], **A-weighted**[3]	81 dB	79 dB	81 dB	81 dB	81 dB	80 dB	78 dB	79 dB
Equivalent noise level, CCIR[3]	24 dB	28 dB	25 dB	24 dB	24 dB	24 dB	25 dB	25 dB
Equivalent noise level, A-weighted[3]	13 dB	15 dB	13 dB	13 dB	13 dB	14 dB	16 dB	15 dB
Max. SPL (KM A) k< 0,5% THD[1]	140 dB	138 dB	140 dB	138 dB	138 dB	138 dB	142 dB	140 dB
Max. SPL (KM A) k< 0,5% THD with preatt[1]	150 dB	148 dB	150 dB	148 dB	148 dB	148 dB	152 dB	150 dB
Max. SPL (KM D) at 0 dBFS[1]	135 dB	134 dB	135 dB	133 dB	133 dB	134 dB	136 dB	135 dB
Max. SPL (KM D) with 18 dB preatt (RCS)[1][3]	153 dB	152 dB	153 dB	151 dB	151 dB	152 dB	154 dB	153 dB
Current consumption (KM A)	ca. 3.5 mA (P48)							
Current consumption (KM D)	max. 150 mA (DPP)							
Weight output stage (KM A, KM D)	70 g							
Dimensions (L x Ø)	108 mm x 22 mm	128 mm x 22 mm	108 mm x 22 mm	108 mm x 22 mm	108 mm x 22 mm	108 mm x 22 mm	108 mm x 22 mm	130 mm x 24 mm
Weight (capsule only)	11 g	49 g	11 g	15 g	15 g	15 g	19 g	37 g
Dimensions (L x Ø) (capsule only)	18 mm x 22 mm	38 mm x 22 mm	18 mm x 22 mm	18 mm x 22 mm	18 mm x 22 mm	18 mm x 22 mm	18 mm x 22 mm	40 mm x 24 mm

[1] at 1 kHz
[2] re 94 dB SPL
[3] according to IEC 60268-1; CCIR-weighting according to CCIR 468-3, quasi peak; A-weighting according to IEC 61672-1, RMS

	polar pattern	Application hints: miking of instruments – main mic	Application hints: miking of instruments – spot mic	Application hints: vocals
KK 131	**Omni free-field equalized**	● small ensemble or soloist recording at close proximity in a balanced acoustic environment, for very neutral recordigs within the reverberation radius, if there is no need to attenuate extraneous noise;	● piano, acoustic guitar, wind instruments, strings, percussion, drums	
KK 133	**Omni diffuse-field equalized**	● ensemble - , orchestral or other acoustic recordings (for example Decca-Tree); if there is no need to attenuate extraneous noise	● piano, acoustic guitar, wind instruments, strings, percussion, drums	
KK 183	**Omni diffuse-field equalized**	● capturing of room acoustics, ensemble- or orchestral recordings; for very neutral recordings outside of reverberation radius, if there is no need to attenuate extraneous noise; ideal as AB stereo pair and for stereo recordings with a Jecklin or Schneider disk → acoustic guitar, wind instruments, strings, percussion, drums	● piano, wind instruments, organ, choir	
KK 143	**Wide cardioid**	● acts a bit more like an omni → recordings of larger instrument ensembles, especially bass instruments like bass or guitar amps, double bass → recordings of smaller choirs/ensembles (if the lateral attenuation by a cardioid is too high)	● strings, wind instruments, percussion, Leslie speakers	→ voice recordings (if there is a need for less proximitiy effect as by use of a cardioid)
KK 184	**Cardioid**	● universal use, especially for recording situations when it is necessary to attenuate off-axis sound (mainly from the rear) from other instruments; excellent rear attenuation → perfect for stereo arrangements, like ORTF or as a mid mic. in an MS set-up etc.	● Overhead close miking of strings, wind instruments, percussion, piano, guitar amps	●
KK 145	**Cardioid with low frequency roll-off**	● bass instrument recordings, like bass or guitar amp, toms, Leslie	● recordings at close proximity	● speakers voice at close proxi- mity (naturally compensation of proximity ef.)
KK 185	**Hyper-cardioid**	● like KK 184, including attenuation off-axis sound (lateral ! + rear); warm and bass supporting sound in proximity applications	● Overhead, toms	●
KK 120	**Figure-8**	● As a side mic. in an MS stereo set-up; Blumlein stereo technique; as an audience mic. in TV studios mounted close to loudspeakers; very consistent directional characteristics over the entire frequency range	● optimum attenuation of lateral sound sources	● (for 2 speakers facing each other)