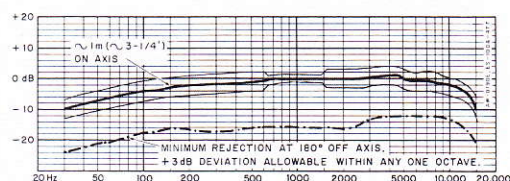


1. D-190E/ES Cardioid Dynamics

... Two popular time-tested models for a variety of applications.

Long-popular AKG cardioid dynamics, the D-190E and D-190ES (with on/off switch) are excellent choices for general-purpose P.A., recording and live-performance instrument/vocal applications. Smooth response coupled with a slight mid-frequency rise produces a clean, natural sound that captures the details of any instrument's characteristic overtone structure without creating a sharp or "brittle" sound. Bass response is gradually rolled off to compensate for proximity effect and to reduce interference from low-frequency and sub-audible air-conditioner rumble, stage-floor vibrations, handling noise, and feedback. Both models feature sintered-bronze windscreens—a patented AKG exclusive. Complete with SA-11 stand adapter and foam-lined vinyl case.



Transducer Type: Dynamic

Directional Characteristic: Cardioid

Sensitivity: -52 dBm (EIA G_m : -144.5 dBm; high-Z output w/MCH-20T or MCH-20TS: -63 dBV at 1 μ b)

Overall Dimensions: 6 $\frac{5}{16}$ " long x 1 $\frac{9}{16}$ " dia.

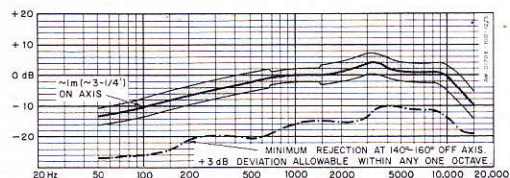
Finish: Nickel-plated brass, sintered bronze

Net Weight: 6 $\frac{1}{2}$ oz

2. D-170E Supercardioid Dynamic

... Excellent feedback rejection—the microphone preferred by vocalists.

A rugged dynamic microphone specially designed for rock vocalists. Rising response up to 1000 Hz combined with proximity effect when used close to the mouth provides clear, natural sound with "punch". The microphone's supercardioid pattern is less susceptible to feedback than a standard cardioid, allowing greater amplification levels. Its highly effective integral windscreen, internal shock mounting, extremely durable housing, and ability to withstand extremely high sound-pressure levels without distorting, make the D-170E a primary choice of professional entertainers. Further applications include: bass-drum use (where other microphones sound too "bassy" and muddy) or in motion-picture dialogue (the rising response produces so-called "dialogue equalization" for extra speech intelligibility). Complete with SA-12/1 stand adapter and foam-lined vinyl case.



Transducer Type: Dynamic

Directional Characteristic: Supercardioid

Sensitivity: -53.5 dBm (EIA G_m : -146 dBm; high-Z output w/MCH-20T or MCH-20TS: -64.5 dBV at 1 μ b)

Finish: Nickel-plated zinc alloy, steel-wire mesh

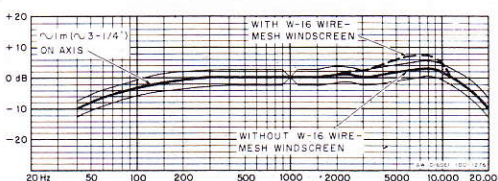
Overall Dimensions: 6 $\frac{1}{2}$ " long x 2 $\frac{1}{16}$ " dia.

Net Weight: 12 oz

3. D-160E1 Omnidirectional Dynamic

... The ideal "ambience" and round-table microphone.

AKG's philosophy of acoustical excellence joined with versatility of application is embodied in the D-160E1 omnidirectional dynamic microphone. An improved version of a long-popular model, the D-160E1 features extended high and low-frequency response, with a subtle presence rise between 3 kHz and 12 kHz. As such, the D-160E1 makes an excellent recording microphone, especially when accentuating the acoustical ambience of the location is desirable. Adding the accessory W-16 "lock-on" wire-mesh windscreen produces a distinct "presence" boost for added speech intelligibility and also protects the system from breath pops, wind noise and rough handling. The result is a superb non-discriminating interview and round-table microphone for radio/television studio or field work. Complete with SA-23/2 snap-out stand adapter, W-20 foam windscreen and foam-lined vinyl case.



Transducer Type: Dynamic

Directional Characteristic: Omnidirectional

Sensitivity: -58 dBm (EIA G_m : -150.5 dBm)

Finish: Nickel-plated brass

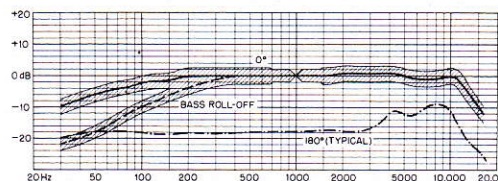
Overall Dimensions: 5 $\frac{7}{16}$ " long x $\frac{7}{8}$ " dia.

Net Weight: 4 $\frac{1}{2}$ oz

4. D-140E Cardioid Dynamic

... Highest professionalism and maximum versatility.

Designed for the professional entertainer and the recording studio, this cardioid dynamic has a smooth, broad frequency response. A switchable bass-rolloff filter adds significantly to the D-140E's flexibility. In the "flat" position, the D-140E's sound, plus its small size, make it an excellent performing microphone... you can better hear and see the performer. Its inherent proximity effect, combined with a gradually rolled-off low-frequency response provides a full, robust vocal sound without muddiness or loss of presence and intelligibility. Use of the bass-rolloff filter will increase the presence quality... making the D-140E excellent for acoustic guitars. High sound-pressure-level capability enables flawless reproduction of extra-loud vocals or "hot" brass. Uniform cardioid response keeps feedback and adjacent-instrument "leakage" to a minimum. Complete with SA-25/1 stand adapter and foam-lined case.



Transducer Type: Dynamic

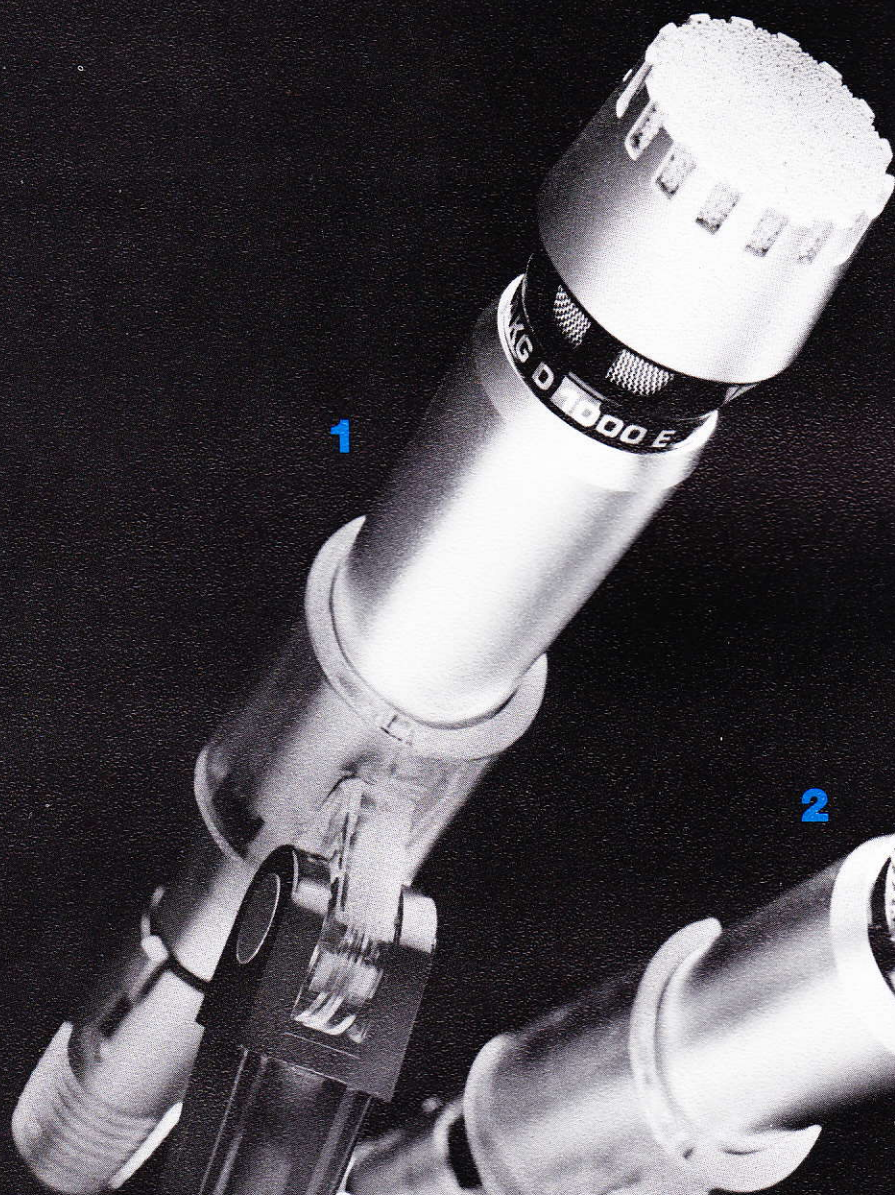
Directional Characteristic: Cardioid

Sensitivity: -52 dBm (EIA G_m : -144.5 dBm; high-Z output w/MCH-20T or MCH-20TS: -63 dBV at 1 μ b)

Finish: Nickel-plated brass

Overall Dimensions: 5 $\frac{7}{8}$ " long x 1 $\frac{5}{8}$ " dia.

Net Weight: 6 $\frac{1}{4}$ oz



1. D-1000E

Adjustable-Response Cardioid Dynamic
...Amazingly versatile—AKG's most popular model.

The D-1000E has been developed to meet performing artists' and broadcasters' special needs for equalizing tonal color *right at the microphone*. A unique "B-M-S switch controls the bass and mid-frequency response of the D-1000E.

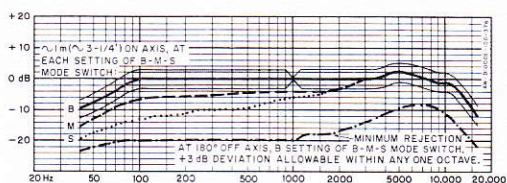
Performers and announcers can control the degree of proximity effect (bass boost) when working at close distances; intelligibility and "punch" can be added at high amplification levels; feedback can be reduced; instrument sound can be brightened—all through the use of the B-M-S switch.

B (Bass): Clearly boosted bass (full proximity effect) at close working distances. Normal bass and smooth overall response at medium to long distances.

M (Med): Normal bass (neutralized proximity effect) at close working distances. Moderately reduced bass with somewhat brighter mids and highs at medium to long distances. Offers greater clarity and punch, better feedback rejection.

S (Sharp): Sharply reduced bass with even brighter highs at *all* distances. For overcoming unusually troublesome background noise or feedback or improving speech intelligibility.

Its "tight" cardioid pattern and ability to reproduce high sound-pressure levels without distortion further increase the value of the D-1000E in any sound system or broadcast/recording studio. A sintered-bronze windscreen (an AKG exclusive) also enhances the D-1000E's usefulness. Complete with SA-12 stand adapter and foam-lined vinyl case.



Transducer Type: Dynamic

Directional Characteristic: Cardioid

Sensitivity: -52 dBm (EIA G_m ; -144.5 dBm; high-Z output w/MCH-20T or MCH-20TS: -63 dBV at 1 μ b)

Finish: Nickel-plated brass, Sintered bronze

Overall Dimensions: 6 1/8" long x 1 7/16" dia.

Net Weight: 8 1/2 oz

2. D-2000E

Adjustable Response Supercardioid Dynamic
... The ultimate professional entertainers' microphone.

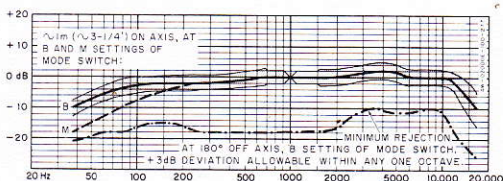
Specially designed to meet the requirements of pop and rock vocalists, the D-2000E combines durability, attractive styling and unexcelled acoustical performance. The sound of the D-2000E is characteristically clear and smooth—the hallmark of all AKG microphones.

The supercardioid pattern reduces feedback even more than standard cardioids. The uniformity of the directional pattern—outstanding among vocalists' microphones—prevents coloration of sound arriving off axis and contributes to the microphone's overall freedom from feedback problems.

A gradual, and slight, mid-frequency rise produces "presence," clarity and punch without annoying sibilance or "raspiness" so often found in vocalists' microphones.

The "B-M-Off" switch allows the performer to shape and control the warmth of the sound, reduce proximity effect when the microphone is "close-talked," reduce feedback, or increase intelligibility in over-reverberant halls and auditoriums.

Popping is prevented by a carefully designed spherical wire-mesh windscreen, while handling noise is eliminated by thorough shock mounting of the transducer inside the rugged die-cast housing. Close-working/high sound-pressure levels are no problem either: the D-2000E will reproduce sound-pressure levels greater than 128 dB without any audible distortion. The distinctive AKG nickel-plated finish far outlasts the paint finish used on most other competitive products. Complete with SA-12/1 stand adapter and foam-lined vinyl case.



Transducer Type: Dynamic

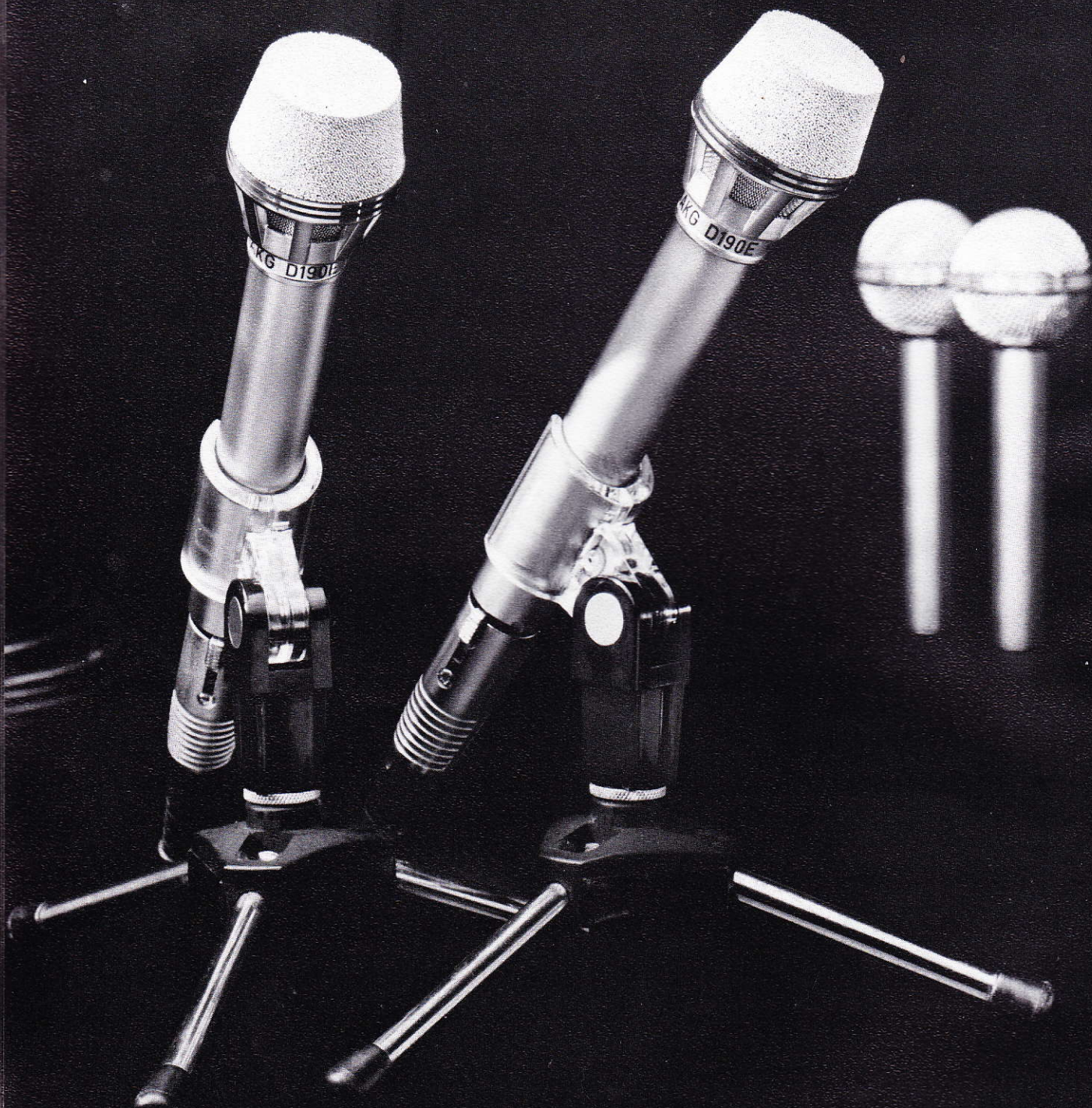
Directional Characteristic: Supercardioid

Sensitivity: -52 dBm (EIA G_m ; -144.5 dBm; high-Z output w/MCH-20T or MCH-20TS: -63 dBV at 1 μ b)

Finish: Nickel-plated zinc alloy, steel-wire mesh

Overall Dimensions: 6 1/2" long x 2 1/16" dia.

Net Weight: 11 oz



D-190E & D-120E

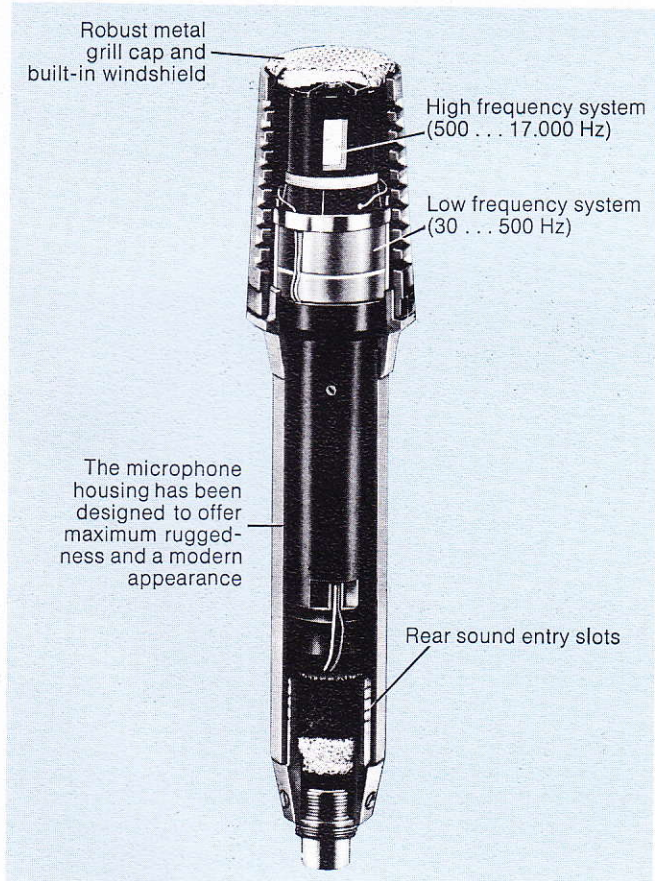
Stereo Matched Pairs

...Quality microphones—to bring out the best in your tape recordings.

Regardless of the calibre or manufacture of tape recorders, the sound which they reproduce is directly related to the quality of the microphone. The microphone is the first link in the recording chain. Amplifiers and speakers which follow the microphone can alter the sound or modify it...but they cannot improve it. For the serious recordist, the D-190 or D-120 (see Pages 12 and 14 for detailed specifications) microphone pairs will provide the clarity and smoothness of sound that distinguishes AKG microphones. Either pair is compatible with modern cassette or open reel recorder-playback systems and are available in high (10,000 ohms or more) or low (25 to 1,000 ohms) impedance versions. 15 ft. mating cables are supplied with XLR type connectors and $\frac{1}{4}$ " phone plugs terminations. Complete with two KM-231 / 1 collapsible tripod table stands.

The patented AKG Two-Way system

In the AKG Two-Way microphone system, the total response range has been divided between a high-frequency and a low-frequency transducer, each of which is optimally adjusted to its specific range (similar to a two-way loudspeaker system). The two systems are connected by means of a crossover network with the crossover frequency at 500 Hz. This arrangement is depicted in the following cross-sectional drawing:



The high frequency system is mounted on the protective cap of the low-frequency system. The low-frequency system is connected to a mass tube having apertures at the rear of the microphone. For maximum reduction of wind sensitivity at the rear sound openings, the aperture of the mass tube does not connect directly to the open air but leads instead to a chamber coupled to the sound field via slotted openings covered with damping material. The high-frequency system is shock-mounted to reduce handling sensitivity and is provided with a compensating winding to eliminate the effects of stray magnetic fields. The crossover network is housed in the lower portion of the microphone.

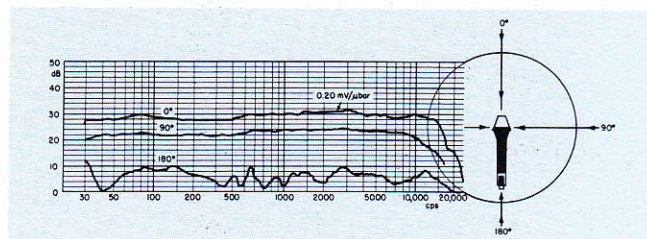
This unique arrangement achieves a number of previously unobtainable performance characteristics for cardioid dynamic microphones:

Flat frequency response over the entire audible range.

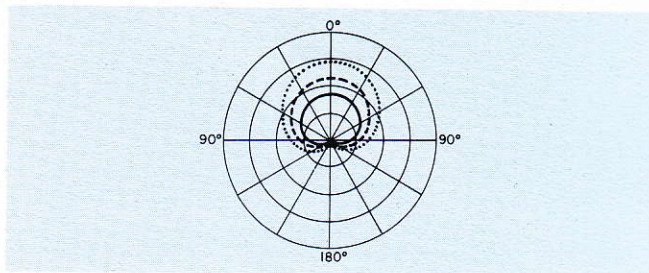
The low, as well as the high-frequency system is optimally adjusted to its specific frequency range and the 500 Hz crossover point is unnoticeable.

Linear off-axis response. Sound reaching the microphone 90° off-axis is reproduced naturally. No frequency discriminating characteristics—common to standard cardioid dynamic microphones are audible.

Uniform front-to-back discrimination. The two-way



system maintains a front-to-back discrimination of at least 20 dB over its entire frequency range, even in the critical low frequency and upper mid-range area. The polar pattern shows the directional characteristics of the microphone at 125 Hz, 1,000 Hz and 8,000 Hz. For better graphic clarity, a different sound level was used for each pattern.



Proximity effect. A complete absence of proximity effect—the rise in low-frequency response when a directional microphone is used in close-up applications—is a distinguishing characteristic of the two-way system compared to other directional microphones.

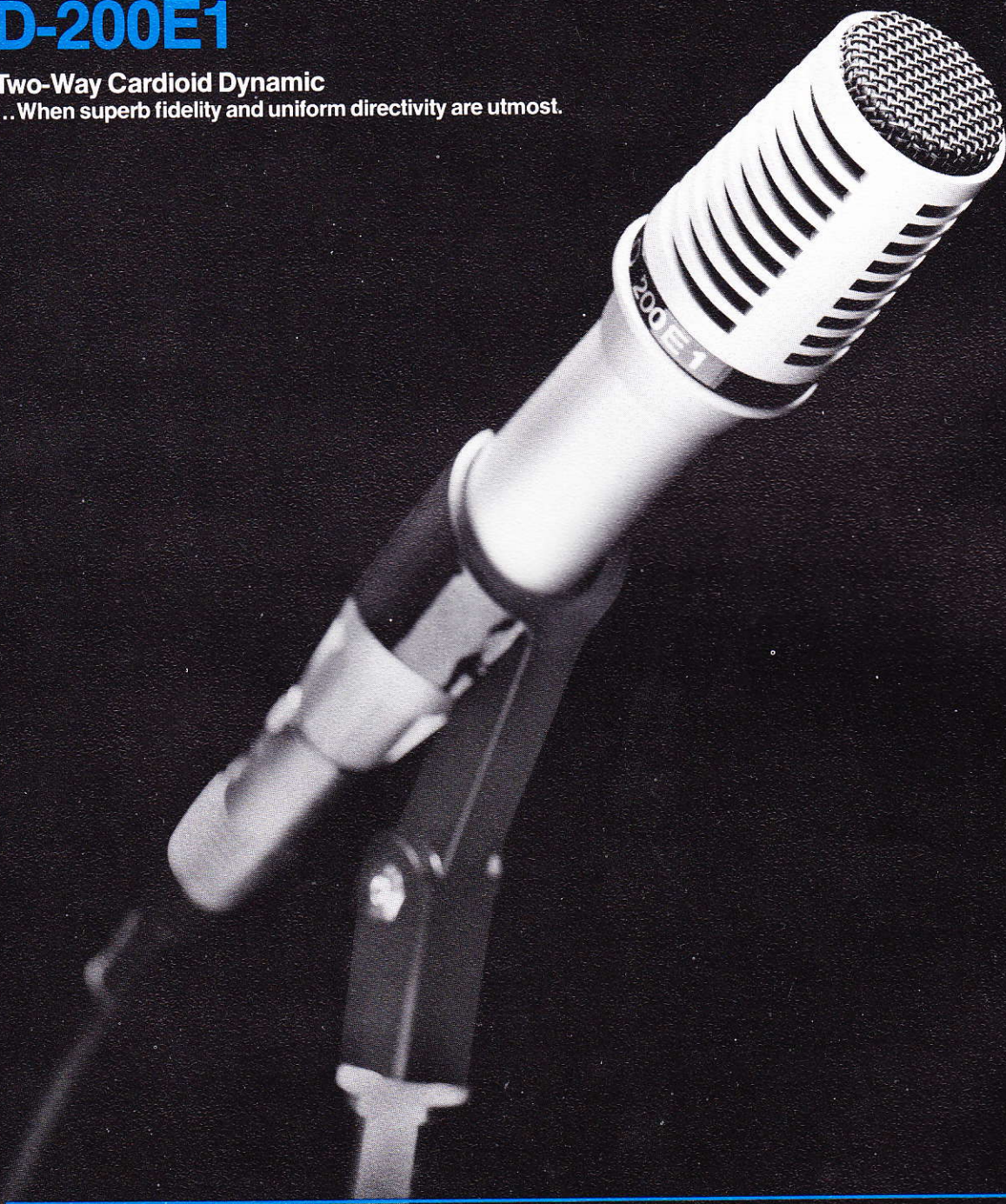
These features offer several advantages in practical applications: The flat frequency response allows the most natural and faithful pickup of sound. In public-address installations, it also permits control of feedback at virtually any frequency. The linear 90° off-axis response is of particular importance in recording applications whenever a number of microphones are used, since sound reaching the microphone $\pm 90^\circ$ off axis (such as leakage from other instruments, etc.) is reproduced faithfully without frequency discrimination characteristics. The same also applies to public-address installations where a speaker may move to the left or right (off-axis) of the microphone.

Uniform front-to-back discrimination is of prime importance in public-address installations since it virtually eliminates feedback and offers almost complete freedom in microphone and speaker placement. For instance, it has been found that a gain increase of approximately 6 dB could be achieved in a majority of sound systems by use of AKG two-way microphones. The exceptional front-to-back discrimination of this exclusive design also offers better-than-average separation in recording applications.

D-200E1

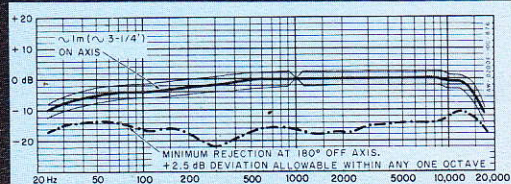
Two-Way Cardioid Dynamic

...When superb fidelity and uniform directivity are utmost.



The D-200E1 is an improved, hum-compensated version of the highly acclaimed D-200E. Incorporating the patented AKG two-way transducer system, the new D-200E1 provides unusually smooth, wide-range frequency response coupled with an extraordinarily uniform cardioid pattern. Free of off-axis coloration and feedback tendencies at virtually any frequency, this microphone is a superb, objective recording instrument. Stereo tapes made with a pair of D-200E1's are distinguished by faithful reproduction—both on *and* off axis—and by outstanding stereo separation. In public address systems, uniform directivity of the D-200E1, permits tighter control of feedback, offers almost complete freedom of microphone and speaker placement, and allows higher volume settings.

For mic'ing acoustical string instruments such as violin, piano, guitar, etc., the D-200E1 is unsurpassed by any single-transducer cardioid dynamic microphone. Complete with SA-20 stand adapter and foam-lined vinyl case.



Transducer Type: Dynamic, two-way

Directional Characteristic: Cardioid

Sensitivity: -56 dBm (EIA G_m : -149 dBm: high-Z output
w/MCH-20T or MCH-20TS: -67 dBV at 1 μ b)

Finish: Enameled aluminum

Overall Dimensions: 7 $\frac{1}{16}$ " long x 1 $\frac{9}{16}$ " dia.

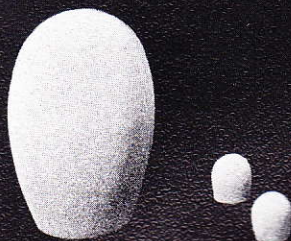
Net Weight: 7 oz

Accessories

Windscreens

W-4

(fits D-200E1, D-1000E), foam



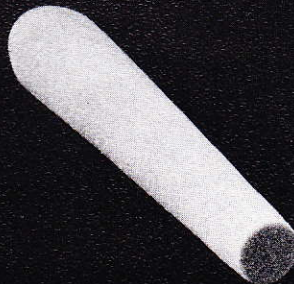
W-8

(fits D-140E, D-160E1 (w/W-16), D-190E/ES), foam



W-18

(fits CE-8), foam



W-23

(fits CE-5, D-170E, D-2000E), foam



W-6

(fits CE-10) pair supplied, foam



W-16

(fits D-160E1), wire mesh



W-20

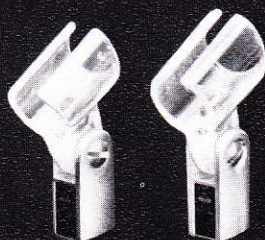
(fits CE-1, CE-2, D-58E, D-160E1), foam



Stand Adapters, Shock Suspensions-Belt Clip

SA-11/1

(fits SE-5, D-120E/ES, D-160E1, D-190E/ES) "metal base"



SA-20/1

(fits D-200E1) "metal base"



SA-25/1

(fits D-140E) "metal base"



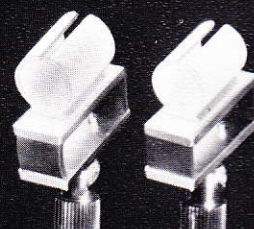
SA-30

(fits SE-5, D-120E/ES, D-130E, D-140E, D-160E1, D-190E/ES, D-200E1) "flexible snap-in metal base"



H-24

shock-suspension (fits SE-5, D-120E/ES, D-160E1, D-190E/ES) "metal base"



SA-12/1

(fits D-170E, D-1000E, D-2000E) "metal base"



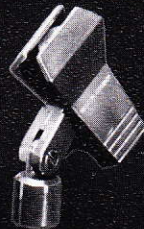
SA-23/2

(fits SE-5, D-120E/ES, D-160E1, D-190E/ES) "snap-out metal base"



SA-26

(fits SE-5, D-120E/ES, D-140E, D-160E1, D-170E, D-190E/ES, D-200E1, D-1000E, D-2000E) "clothespin clamp"



H-16

(Belt clip fits SE-5E, CE-10/1)



H-60

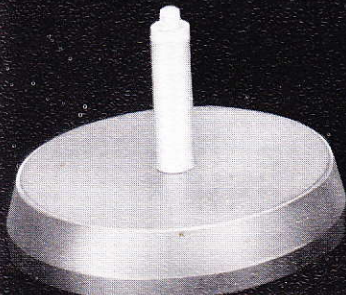
Shock-suspension (fits D-140E) "metal base"



Table Stands, Gooseneck

ST-305

Anti-shock table stand



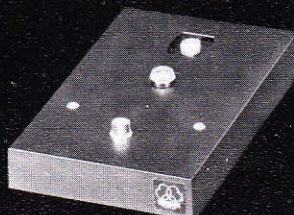
ST-4A

Table stand



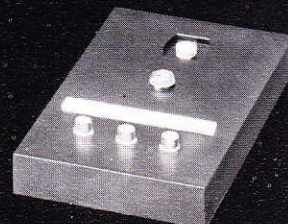
ST-41

Table stand with one DPDT momentary-contact pushbutton, one 24V signal lamp.



ST43

Table stand with three DPDT momentary-contact pushbuttons, one 24V signal lamp.



MSH-58E

8" flexible gooseneck XLR-type connector to mate with C-500 System powering module, D-120E/ES, D-140E, D-160E1, D-190E/ES, D-1000E

