

# Standard Microphones

## Omnidirectional Microphones

4006 4006-TL 4003

## Cardioid Microphones

4011-TL 4012

## Wide Cardioid Microphones

4015-TL 4016

## Standard Stereo Kits

3506 3503 3511

DPA Standard Microphones are high quality studio microphones comprised of omni, cardioids and wide cardioids. Our finest microphones with their pedigree slim housing and distinctive grid are designed for sonic integrity in any venue. No colouration is the insignia sound philosophy of DPA in providing exceptional tools intended to capture the truth. There is no comparison to the complete and honest accuracy of these microphones.



## Omnidirectional Microphones



- 4006** Omnidirectional Microphone, P48
- 4006-TL** Omnidirectional Microphone, P48, Transformerless
- 4003** Omnidirectional Microphone, 130 V

### Timeless transparency

The DPA 4006 Omni is without doubt the most popular mic in our standard range and has rightly earned the status of being a worldwide studio standard. This all-round omni has gained its reputation through its total transparency in any recording situation, picking up incredible detail and depth of sound. The definition of its high-frequency characteristics across a wide range of instruments is impressive for the vast majority of miking applications.

With the 4006, you can achieve clean, natural and precise reproductions in a multitude of uses from close-miking of instruments such as grand piano, guitar, bass and percussion through vocals to A-B stereo pairs for concert hall installations.

A wide selection of acoustic modification accessories - pressure equalisers, nose cone and interchangeable protection grids - allows the 4006 to be acoustically transformed into seven different microphone versions, making it the most multifaceted mic in your collection (see Product Focus, page 30).

### Crème de la crème

The DPA 4006-TL microphone is a transformerless version of the classic 4006. The transformerless design increases the sensitivity and provides an extended low-frequency handling capability (10 Hz to 20 kHz). All components are carefully selected to provide optimal neutrality, accuracy and extremely low distortion even at very high sound pressure levels and at complex passages in the music. The 4006-TL microphone is an extremely discerning audio alternative. The total transparency and natural-sounding clarity of this microphone will provide you with a lifetime of satisfying listening.

### Invest in purity and versatility

The DPA 4003 microphone is acoustically identical to the 4006, but is a high voltage transformerless alternative, powered by DPA's own 130 V 2-channel HMA5000 High-Voltage Microphone Amplifier. The high voltage system enables the 4003 to handle approximately 10 dB higher SPL than the 4006, capturing the purest of sounds and details in faithful reproduction. This additional headroom, together with the excellent phase, transient and distortion performance offered by the 130 V powering system represents a true investment in versatility and puts the 4003 omni in the top league of studio-quality microphones.

Read more about HMA5000 High-Voltage Microphone Amplifier on page 14.



The 4003 stereo pair is the ultimate recording kit and superior choice for classical recording. 4003s on UA0836 Stereo Boom

## Specifications



- 4006**
- 4006-TL**
- 4003**

Directional characteristics:

**Omnidirectional**

Principle of operation:

**Pressure**

Cartridge type:

**16 mm (0.63 in) pre-polarised condenser**

Power supply:

**4006/4006-TL: 48 V Phantom power**

**4003: 130 V via HMA5000**

Frequency range,  $\pm 2$  dB:

**4006: 20 Hz - 20 kHz**

**4003/4006-TL: 10 Hz - 20 kHz**

Sensitivity, nominal,  $\pm 2$  dB:

**4006: 10 mV/Pa; -40 dB re. 1 V/Pa**

**4003/4006-TL: 40 mV/Pa; -27 dB re. 1 V/Pa**

Equivalent noise level, A-weighted:

**Typ. 15 dB(A) re. 20  $\mu$ Pa**

S/N ratio, re. 1 kHz at 1 Pa (94 dB SPL):

**79 dB**

Total Harmonic Distortion:

**<0.5% up to 129 dB SPL peak**

**<1% up to 135 dB SPL peak**

Dynamic range:

**Typ. 120 dB**

Max. SPL, peak before clipping:

**4006/4006-TL: 143 dB**

**4003: 154 dB**

Switchable attenuator:

**4006-TL: 0 dB, -20 dB**

Output impedance:

**4006: <75 Ohm**

**4006-TL: <200 Ohm**

**4003: Matches HMA5000 input**

Cable drive capability:

**4006: Up to 300 m (984 ft)**

**4006-TL: Up to 100 m (328 ft)**

**4003: From microphone to HMA5000: Up to 20 m (66 ft)**

**From HMA5000: Up to 300 m (984 ft)**

Connector:

**4003: 4-pin modified XLR-M (High Voltage)**

**4006-TL/4006: 3-pin XLR-M (Standard P48)**

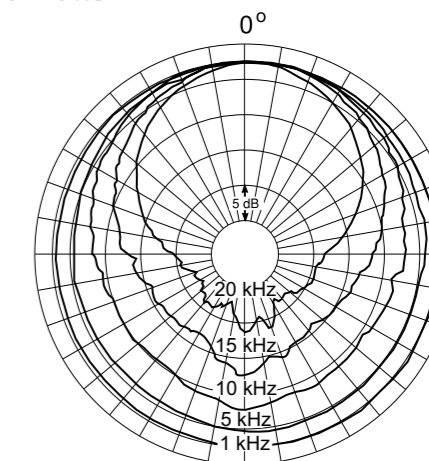
Dimensions:

**Length: 165 mm (6.5 in)**

**Diameter: Capsule: 16 mm (0.63 in), housing: 19 mm (0.75 in)**

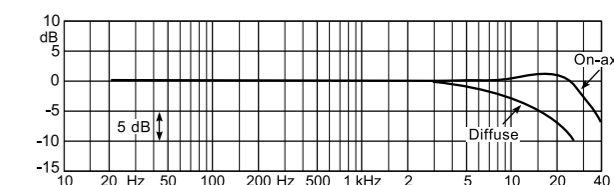
**Weight: 150 g (5.29 oz) 150 g (5.29 oz)**

### Polar Pattern

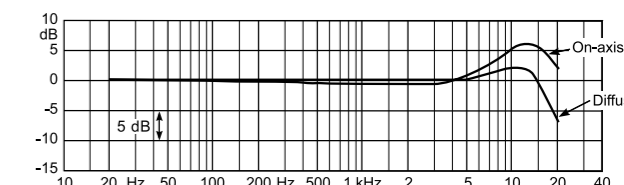


Directional characteristics of the 4006, 4006-TL & 4003 with Free-field Grid DD0251 fitted (normalised).

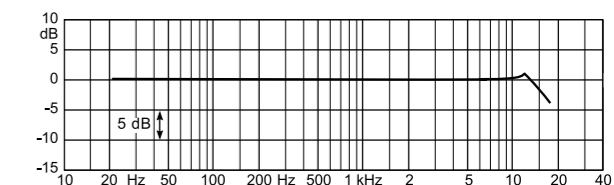
### Frequency Responses



On-axis and diffuse-field responses of 4006, 4006-TL & 4003 with Free-field Grid DD0251 fitted.



On-axis and diffuse-field responses of 4006, 4006-TL & 4003 with Diffuse-field Grid DD0297 fitted.



On-axis response of 4006, 4006-TL & 4003 with Close-miking Grid DD0254 fitted.

## Omnidirectional Stereo Kits

3506 4006-TL Stereo Kit, P48

3503 4003 Stereo Kit, 130 V

### Your portable solution for lifelike ambience

These A-B stereo kits are the ultimate portable solution for making sharply focused and realistically ambient stereo recordings, from an acoustic soloist to a full orchestra. Each kit consists of a pair of carefully-matched microphones, with a complete selection of acoustic modification accessories, windscreens and a compact stereo boom for floor or ceiling mounting. The 3503 kit uses the DPA preamp included. This provides a completely transformerless signal path and high voltage powering. Both sets are delivered in an attractive Samsonite® carrying case customised to house the mics and accessories.

### Meticulously matched microphone twins

To provide accurate stereo cues it is essential that the mics are accurately matched with respect to their overall sensitivity, individual frequency response and phase response. The low-noise, omnidirectional microphone pairs in our A-B stereo kits are hand-selected and meticulously matched to provide the best possible results. Each pair is guaranteed to match within 0.5 dB on sensitivity, self-noise, frequency response (20 Hz to 20 kHz) and phase responses within 5°.

### Time-saving and convenient positioning

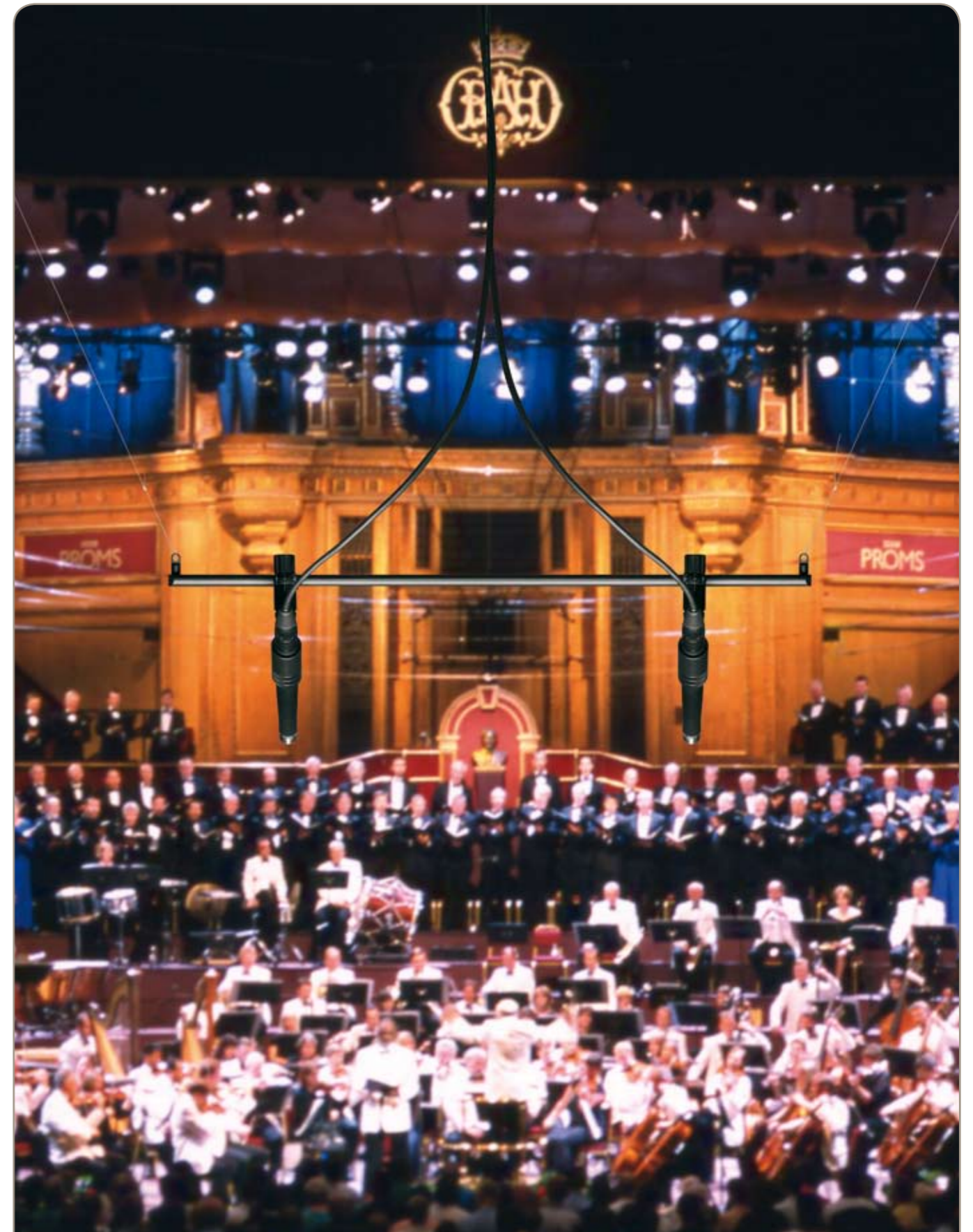
The precision-crafted stereo boom is specially designed for making precise stereo recordings. It can be mounted on a stand or suspended from wires for more permanent setups. It has centimetre graduations on the boom and angle graduations on the microphone holders for accurate and repeatable positioning. To learn more about stereo recording techniques using the DPA stereo boom, please visit Microphone University on the DPA website.

### DPA Matched Pair

A matched pair from DPA Microphones guarantees and substantiates, that the two microphones are identical within ± 0.5 dB on both frequency response (20 Hz - 20 kHz), self-noise and sensitivity. The phase responses are within 5°.

### 3506 3503 Kit includes

2 x 4006-TL	Omnidirectional Microphone, P48 (3506) or
2 x 4003	Omnidirectional Microphone, 130 V (3503)
UA0836	Stereo Boom with Holders
2 x DD0251	Free-field Grid, Silver
2 x DD0297	Diffuse-field Grid, Black
2 x DD0254	Close-miking Grid, Trapezoid, Silver
2 x UA0777	Nose Cone
2 x L30B	Acoustic Pressure Equaliser, 30 mm (1.18 in) Ball
2 x L40B	Acoustic Pressure Equaliser, 40 mm (1.57 in) Ball
2 x L50B	Acoustic Pressure Equaliser, 50 mm (1.97 in) Ball
1 x HMA5000	High-Voltage Microphone Amplifier, 2-channel (3503)
2 x DAO0130	Microphone Cable for 4003/04/12/16, 5 m (16.4 ft) (3503)
2 x UA0638	Windscreen for 4003/06



Recognize your well-known sound stage with the purity from the 4006-TL. 4006-TLs on UA0836 Stereo Boom (3506 kit).

## Cardioid Microphones



- 4011-TL Cardioid Microphone, P48
- 4012 Cardioid Microphone, 130 V

### Pure linear cardioid

The DPA 4011-TL Cardioid Microphone is a new upgraded version of our classic 4011, renowned in recording studios and rental companies all over the world as an exceptional mic. State-of-the-art components have been carefully selected to provide optimal neutrality, accuracy and extremely low distortion.

The principal appeal of the 4011-TL is its directional quality and attention to detail: everything sounds like the original. The first-order cardioid pick-up pattern gives superb separation between sound sources while spot-miking on every kind of live music; from rock'n'roll to opera. The mic is equally suitable for close-up work on acoustic guitar, grand piano, overheads, percussion, wind instruments and vocals as it is for spot-miking for symphony music. It can handle incredibly high sound levels and even includes a 20 dB pad switch in the centre of the XLR connector to attenuate the output of the microphone.

A flat on-axis frequency response and excellent phase response deliver a totally faithful reproduction of the original sound. The off-axis response is similarly smooth so that any leakage is an accurate reflection of the original, though attenuated according to the true first-order cardioid pickup pattern. The feeling of "being there" will always be more intense with DPA 4011-TL than with any other cardioid. Chosen for its qualities as an all-round performer, the 4011-TL is a great, clean-sounding colourless mic. The variety of applications is as wide as the imagination of the user.

### 130 V for extra headroom

The 4012 cardioid is the high voltage (130 V) version of 4011-TL and is acoustically identical. The 4012 is powered by DPA's 2-channel HMA5000 High-Voltage Microphone Amplifier. This high level powering method allows an incredible SPL handling capability of 168 dB peak before clipping occurs and offers improved transient response characteristics. The clarity and end results achieved with this microphone are truly astounding.

Read more about the HMA5000 High-Voltage Microphone Amplifier on page 14.



Radio broadcast setups with the DPA 4011-TL provide a rich and natural sound without adding colour to the voice. 4011-TLs in UA0897 Shock Mount and DUA0090 Pop-filter.

## Specifications



### 4011-TL 4012

Directional characteristics:

**Cardioid**

Principle of operation:

**Pressure gradient**

Cartridge type:

**19 mm (0.75 in) pre-polarised condenser**

Power supply:

**4011-TL: 48 V Phantom power**

**4012: 130 V via HMA5000**

Frequency range,  $\pm 2$  dB:

**40 Hz - 20 kHz**

Sensitivity, nominal,  $\pm 2$  dB:

**4011-TL: 10 mV/Pa; -40 dB re. 1 V/Pa**

**4012: 9 mV/Pa; -41 dB re. 1 V/Pa**

Equivalent noise level, A-weighted:

**Typ. 19 dB(A) re. 20  $\mu$ Pa**

S/N ratio, re. 1 kHz at 1 Pa (94 dB SPL):

**75 dB(A)**

Total Harmonic Distortion:

**<0.5% up to 110 dB SPL peak**

**<1% up to 116 dB SPL peak**

Dynamic range:

**Typ. 97 dB**

Max. SPL, peak before clipping:

**4011-TL: 158 dB**

**4012: 168 dB**

Switchable attenuator:

**4011-TL: 0 dB, -20 dB**

Output impedance:

**4011-TL: <200 Ohm**

**4012: Matches HMA5000 input**

Cable drive capability:

**4011-TL: Up to 100 m (328 ft)**

**4012: From microphone to HMA5000: Up to 20 m**

**(66 ft) From HMA5000: Up to 300 m (984 ft)**

Connector:

**4011-TL: 3-pin XLR-M (Standard P48)**

**4012: 4-pin modified XLR-M (High Voltage)**

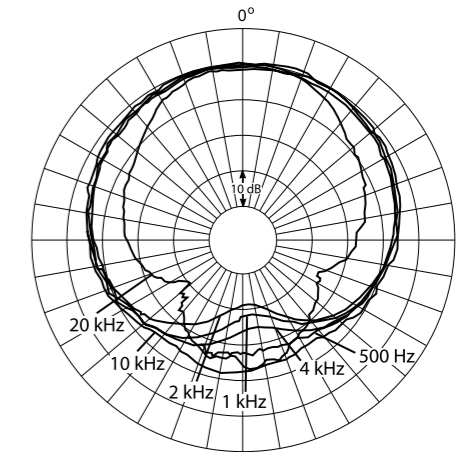
Dimensions:

**Length: 175 mm (6.89 in)**

**Diameter: 19 mm (0.75 in)**

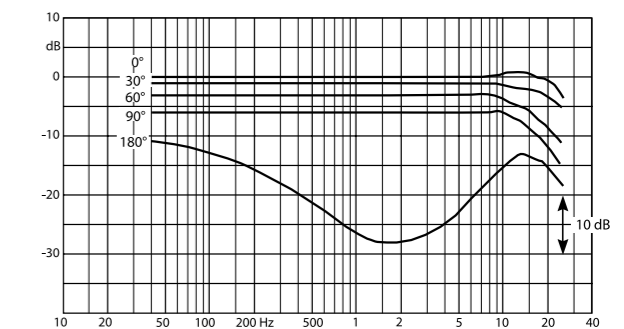
**Weight: 165 g (5.82 oz)**

### Polar Pattern

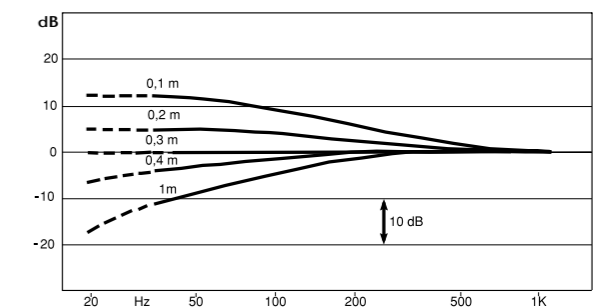


Directional characteristics of 4011-TL & 4012 (normalised). Distance between circles indicates 10 dB steps.

### Frequency Responses



On and off-axis responses of 4011-TL & 4012 measured at 30 cm (11.8 in).



The proximity effect exhibited by 4011-TL & 4012.

## Cardioid Stereo Kits

### 3511 4011-TL Stereo Kit, P48

#### Reality microphone solution

The DPA 3511 is a complete stereo kit for a broad range of recording applications, consisting of two carefully matched 4011-TL Cardioid Microphones. These cardioids are exceptionally linear in their on- and off-axis frequency responses resulting in a very natural experience. Several standard setups such as ORTF or XY are possible. This kit handles high SPLs and is therefore ideal for close placement as well as more distant setups. The kit is often used for jazz and pop piano recordings with a placement close to the strings or as overhead. To learn more about stereo recording techniques using the DPA stereo boom, please visit Microphone University on the DPA website.

The kit includes two shock mounts, a precision-crafted stereo boom for secure mounting of microphone pairs for A-B stereo recordings and a spacer to allow XY or ORTF stereo setups on the boom.

#### DPA Matched Pair

A matched pair from DPA Microphones guarantees and substantiates, that the two microphones are identical within  $\pm 1$  dB on both frequency response (40 Hz - 20 kHz), self-noise and sensitivity. The phase responses are within  $10^\circ$ .

#### 3511 Kit includes

- 2 x 4011-TL Cardioid Microphone, P48
- 2 x UA0897 Shock Mount
- UA0836 Stereo Boom with Holders
- DUA0019 Spacer for Stereo Boom, 19 mm (0.75 in)
- 2 x UA0896 Windscreen for 4011/12/15/16



The feeling of "being there" is intense and superior with the 4011-TLs.  
4011-TLs on UA0836 Stereo Boom. (3511 kit)

## Wide Cardioid Microphones



- 4015-TL Wide Cardioid Microphone, P48
- 4016 Wide Cardioid Microphone, 130 V

### Expand your horizon with a wider pattern

If you are already a 4011 devotee, you will discover an exciting alternative in our wide cardioid microphones. The DPA 4015-TL Wide Cardioid differs in its polar pattern and is the perfect fill-in between an omni and a more directional microphone. This is a new upgraded version of the original 4015, with state-of-the-art components carefully selected to provide optimal neutrality, accuracy and extremely low distortion. The wide cardioid covers a greater sound angle and is an excellent choice for grand piano, guitar, marimba, and percussion or as a spot mic for groups in a symphony orchestra. Likewise, it is an excellent speech, dubbing or vocal mic as its enhanced richness on the bass end nicely compliments many voices.

Recording orchestras or other ensembles sometimes requires a compromise between blending in the room reverberation and a more precise localisation. These wide cardioids are the perfect solution for this exacting task and will become an essential component of your audio toolbox for many years to come.

The 4015-TL has a linear frequency response from 40 Hz to 20 kHz and is intentionally designed with a soft high frequency boost to offer a more brilliant sound in close-miking applications and a linear response in the diffuse field. Both the 4015-TL and 4016 are transformerless, providing shorter signal paths and cleaner bass response at high SPLs.

### Specialists in extreme sound levels

They are capable of handling extremely high sound pressure levels before clipping occurs. The 4015-TL even includes a 20 dB pad switch in the centre of the XLR connector to prevent overloading of the mic amp. Even though the 4015-TL can handle an impressive 158 dB, an additional 10 dB headroom can be added by combining the 4016 with the HMA5000 High-Voltage Microphone Amplifier. Imagine your possibilities with such a condenser microphone.

Read more about the HMA5000 High-Voltage Microphone Amplifier on page 14.



Rich bass and a silky high frequency lift offer a multiplicity of miking options with the 4015-TL. 4015-TL in UA0897 Shock Mount and DUA0090 Pop-filter

## Specifications



### 4015-TL 4016

Directional characteristics:

Wide cardioid

Principle of operation:

Pressure gradient

Cartridge type:

19 mm (0.75 in) pre-polarised condenser

Power supply:

4015-TL: 48 V Phantom power

4016: 130 V via HMA5000

Frequency range,  $\pm 2$  dB:

40 Hz - 20 kHz

Sensitivity, nominal,  $\pm 2$  dB:

4015-TL: 10 mV/Pa; -40 dB re. 1 V/Pa

4016: 9 mV/Pa; -41 dB re. 1 V/Pa

Equivalent noise level, A-weighted:

Typ. 19 dB(A) re. 20  $\mu$ Pa

S/N ratio, re. 1 kHz at 1 Pa (94 dB SPL)

75 dB(A)

Total Harmonic Distortion:

<0.5% up to 110 dB SPL peak

<1% up to 116 dB SPL peak

Dynamic range:

Typ. 97 dB

Max. SPL, peak before clipping:

4015-TL: 158 dB

4016: 168 dB

Switchable attenuator:

4015-TL: 0 dB, -20 dB

Output impedance:

4015-TL: <200 Ohm

4016: Matches HMA5000 input

Cable drive capability:

4015-TL: Up to 100 m (328 ft)

4016: From microphone to HMA5000: Up to 20 m

(66 ft) From HMA5000: Up to 300 m (984 ft)

Connector:

4015-TL: 3-pin XLR-M (Standard P48)

4016: 4-pin modified XLR-M (High Voltage)

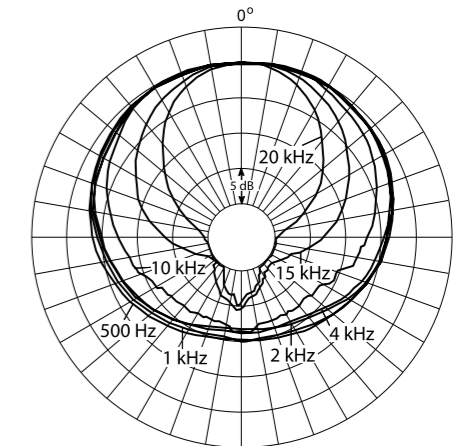
Dimensions:

Length: 175 mm (6.89 in)

Diameter: 19 mm (0.75 in)

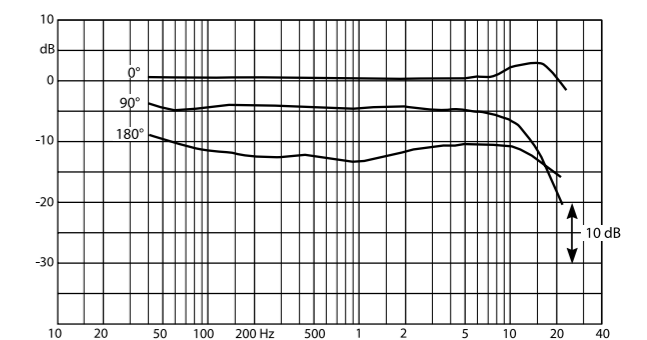
Weight: 165 g (5.82 oz)

### Polar Pattern

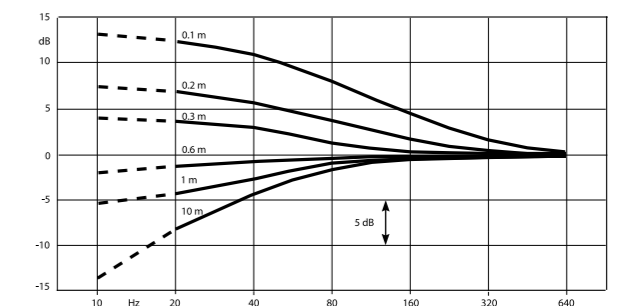


Directional characteristics of 4015-TL & 4016 (normalised). Distance between circles indicates 5 dB steps.

### Frequency Responses



On and off-axis responses of Type 4015-TL & 4016. Measured at 60 cm (23.6 in).



The proximity effect exhibited by the 4015-TL & 4016.

## Accessories Available for Standard Microphones



### Acoustic Modification Accessories

- APE L6 Acoustic Modification Kit, 2 x 3 pcs
- 1 DD0251 Free-field Grid, Silver
- 2 DD0254 Close-miking Grid, Trapezoid, Silver
- 3 DD0297 Diffuse-field Grid, Black
- L30B Acoustic Pressure Equaliser, 30 mm (1.18 in) Ball
- L40B Acoustic Pressure Equaliser, 40 mm (1.57 in) Ball
- 4 L50B Acoustic Pressure Equaliser, 50 mm (1.97 in) Ball
- 5 UA0777 Nose Cone

### Cables

- 6 DAO0130 Microphone Cable for 4003/04/12/16, 5 m (16.4 ft)
- DAO0131 Microphone Cable for 4003/04/12/16, 10 m (32.8 ft)

### Converters

- 7 HTP4000 Converter: 130 V to P48
- PCC4000 Converter: P48 to 130 V Microphones

### Holders

- 8 DUA0019 Spacer for Stereo Boom, 19 mm (0.75 in)
- 9 TB4000 Table Base
- 10 UA0639 Microphone Clip
- 11 UA0836 Stereo Boom with Holders
- UA0837 Stereo Boom excluding Holders
- 12 UA0897 Shock Mount
- 13 UA0961 Microphone Holder

### Microphone Amplifier and Power Supply

- 14 HMA5000 High-Voltage Microphone Amplifier, 2-channel

### Shock Mount Rubbers

- 15 DDS0030 Rubber Mount 27-32 mm (1.18 in), Medium Soft
- DDS0031 Rubber Mount 27-32 mm (1.18 in), Extra Soft
- 16 DDS0413 Rubber Mount 24 mm (1 in), Medium Soft
- DDS0731 Rubber Mount 19 mm (0.75 in), Medium

### Windscreens

- 17 DUA0090 Pop-filter
- UA0638 Windscreen for 4003/06
- UA0896 Windscreen for 4011/12/15/16



A pair of 4011-TL microphones is a serious overhead miking solution to capture the sound, width and dynamics of the drum kit as it is.

## Acoustic Modification Accessories



### Product Focus

#### Changing Characteristics

By using DPA Acoustic Modification Accessories you can acoustically alter the behaviour of your microphone. From one single 4003 or 4006, for instance, you can achieve 7 different frequency responses and directional characteristics without compromising noise, phase-shift or distortion! Every console or outboard EQ - no matter the quality - will to some degree add these affectations to the sound colour.

**The Acoustic Pressure Equalisers - APEs** - are passive acoustic processors functioning as both spatial and spectral equalisers. They use diffractions on the surface to modify the sound field near the microphone diaphragm. This technique is only possible on omnidirectional, pressure microphones.

Two primary changes occur:

1. An upper-midrange/high frequency boost (without changing the low end) due to the pressure build-up at certain frequencies depending on the element's size.
2. More directionality at higher frequencies (focus).

A presence (upper-midrange) lift is often desirable in rhythmical genres, to make a voice or an instrument cut through a mix or simply to make it more intelligible or well-defined. For symphonic music, the frequency response of certain legendary vintage types of microphones can be obtained using one of the APEs from the APE L6 kit. However, you will achieve a much higher degree of naturalness and detail, when using a precision handcrafted 4003 or 4006.

**The interchangeable grids** are not only for protecting the microphone diaphragm, but are as much an important part of the microphone's acoustical design. They are used to obtain a final adjustment of the frequency response and to control the behaviour of sound waves on the diaphragm. A relevant use of grids is adaptation of the microphone's frequency response to the sound field. In the diffuse sound field a high frequency loss will occur. This can be compensated for by using the DD0297 Diffuse-field Grid which - as with the Acoustic Pressure Equalisers - will work as an acoustical object over the capsule. The DD0254 Close-miking Grid will gently roll-off the highest audible frequencies to make the microphone's response softer for the often intense high frequency character from sound sources recorded at very short distances. The UA0777 Nose Cone makes the microphone perfectly omnidirectional in the audible frequency range and can for instance be used in optimal acoustic environments where every direction should be reproduced uncoloured.

#### It's like using an equaliser - but then again not...

Whenever you switch in a filter or an EQ electronically it will influence the total sound field picked up by the omni microphone. You actually do a "360 degree equalisation" of the microphone signal. Alternatively, by using acoustic modification accessories, you can choose to make the desired frequency alteration in the direction you actually need it. The change is made acoustically - right at the diaphragm.

Every craftsman will bring along his toolbox to optimize his work with the ability to always choose the right tool for the specific job. For the ambitious and discerning sound engineer, the DPA Acoustic Modification Accessories are serious tools to claim.

Read more about acoustic modification accessories at the Microphone University on the DPA website.

## Acoustic Pressure Equalisers



For use with DPA 4006, 4006-TL, and 4003



L30B

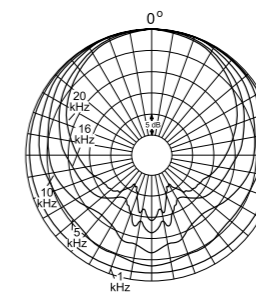
L40B

L50B

#### L30B Acoustic Pressure Equaliser, 30 mm

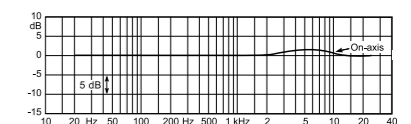
Provides on-axis boost between 2 and 8 kHz, making your recordings more present and crisp.

#### Directional Characteristics



Directional characteristics of L30B (normalised).

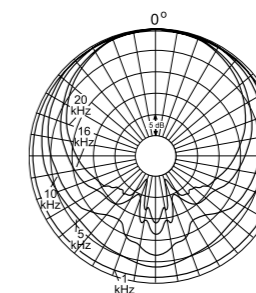
#### Frequency Responses



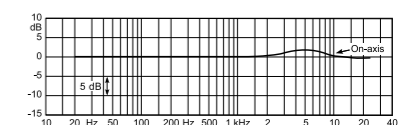
On-axis frequency response with L30B.

#### L40B Acoustic Pressure Equaliser, 40 mm

Provides on-axis boost between 2 and 8 kHz and increases the directivity of your recordings.



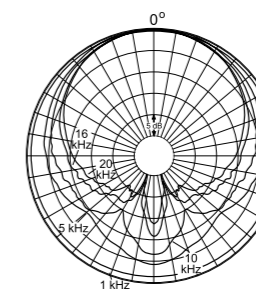
Directional characteristics of L40B (normalised).



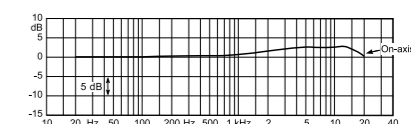
On-axis frequency response with L40B.

#### L50B Acoustic Pressure Equaliser, 50 mm

Provides broad on-axis boost between 1 and 16 kHz and a more intense sensation of source clarity.



Directional characteristics of L50B (normalised).



On-axis frequency response with L50B.

## Interchangeable Grids



For use with DPA 4006, 4006-TL, 4003, 4051, 4052, and 4053



DD0251



DD0254

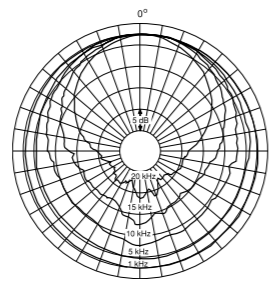


DD0297

### DD0251 Free-field Grid, Silver

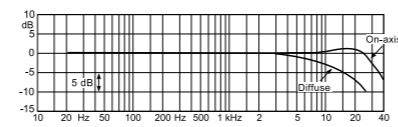
Provides linear response in the free sound field.

#### Directional Characteristics



Directional characteristics of DD0251 (normalised).

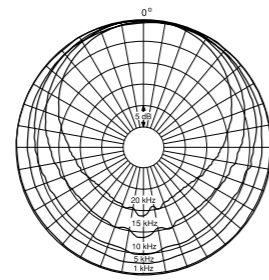
#### Frequency Responses



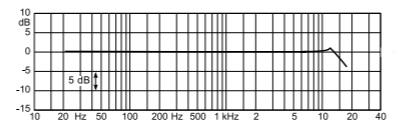
On-axis and diffuse-field response with DD0251.

### DD0254 Close-miking Grid, Silver, Trapezoid

Provides a soft response in the high frequencies.



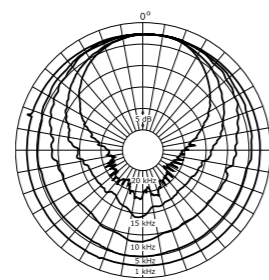
Directional characteristics of DD0254 (normalised).



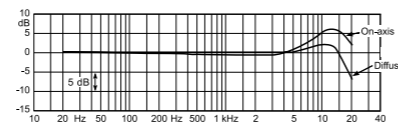
On-axis frequency response with DD0254.

### DD0297 Diffuse-field Grid, Black

Provides linear response in the diffuse sound field.



Directional characteristics of DD0297 (normalised).



On-axis and diffuse-field response with DD0297.

## Interchangeable Grids



For use with DPA 4006, 4006-TL, 4003, 4051, 4052, and 4053

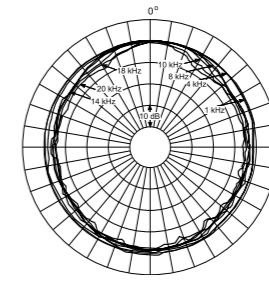


UA0777

### UA0777 Nose Cone

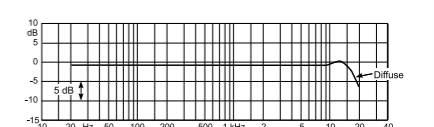
Provides a perfectly omnidirectional microphone at all audible frequencies.

#### Directional Characteristics



Directional characteristics of UA0777 (normalised).

#### Frequency Responses



Diffuse-field response with UA0777.

### Kits including APEs & Grids

**APE L6 Acoustic Modification Kit, 2 x 3 pcs**  
A pair of all three Acoustic Pressure Equalisers for 4006, 4006-TL, and 4003.

**3503 4003 Stereo Kit, 130 V**  
A complete A-B Stereo Kit with two factory-matched 4003s, mic amp and accessories.

**3506 4006-TL Stereo Kit, P48**  
A complete A-B Stereo Kit with two factory-matched 4006-TLs and accessories.

**4052 with UA0777 Nose Cone in SM4000 Suspension Mount.**

