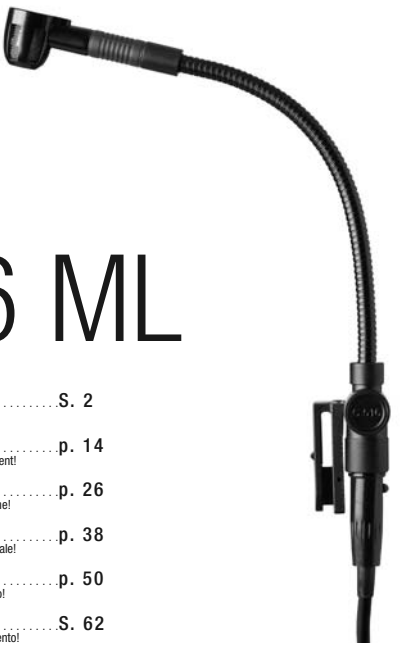
MICROMIC
THE ORIGINAL



C516 ML

AKG

Table of Contents

1.1 Precaution

Please make sure that the piece of equipment your microphone will be connected to fulfills the safety regulations in force in your country and is fitted with a ground lead.

1.2 Unpacking

		
1 x C 516	**1x H 516**	**1 x W 44**
		
2 wood screws (2,9 x 13 mm), 2 machine screws (3 x 30 mm)	2 double-sided adhesive rubber plates, 1 rubber plate with locating holes	Elastic adhesive compound
		
1 x mini XLR to mini XLR connecting cable (5 ft./1.5 m)		1 x A 400 adapter for PT 40 or PT 400 bodypack transmitter

Check that the packaging contains all of the components listed above. Should anything be missing, please contact your AKG dealer.

1.3 Optional Accessories

- B 29 L battery power supply
- For more accessories, visit www.akg.com or refer to the latest MicroMic brochure.

1 Description

1.4 Brief Description

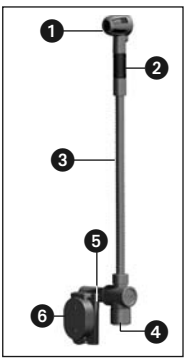


Fig. 1: C 516 ML microphone.

1 Cardioid microphone for high gain before feedback. Frequency response tailored to accordion, guitar/bass amp, and piano miking.
2 Shock mount reduces handling and cable noise.
3 125-mm (5-in.) gooseneck for accurate microphone alignment.
4 Mini XLR output socket for connecting cable.
5 Mounting plate for the A 400 adapter allowing you to attach a PT 40 or PT 400 bodypack transmitter.
6 H 516 installation plate for mounting the microphone on an instrument or speaker.

- For use with the B 29 L battery power supply, MPA V L phantom power adapter, or PT 40 or PT 400 bodypack transmitters.
- 5-ft. (1.5-m) plug-in connecting cable with 3-pin mini XLR connectors.
- A 400 adapter for attaching a PT 40 or PT 400 bodypack transmitter.

2 Interfacing

2.1 Introduction

The C 516 ML is a condenser microphone and therefore needs a power supply.

Important!

Using any power supply other than those recommended by AKG may damage your microphone and will void the warranty.

2.2 B 29 L or MPA V L

1. Use the supplied connecting cable to connect the output socket (4) on the gooseneck to one of the two mini XLR sockets on the B 29 L or the mini XLR socket on the connecting cable of the MPA V L.
   The connector will lock automatically.

Disconnecting the cable:

- To disconnect the cable, press the unlocking button on the mini XLR connector (1) and pull the connector (1) out of the socket.

Important!

- **To avoid damaging the cable, never pull at the cable itself!**

2. **B 29 L:** Connect the B 29 L to the desired input.
   MPA V L: Connect the MPA V L to a balanced XLR microphone input with phantom power and switch the phantom power on.

2.3 Connecting to a Bodypack Transmitter

- Use the supplied connecting cable to connect the output socket on the gooseneck to the input socket on the bodypack transmitter.

Note:

- You can attach the bodypack transmitter to your belt or to the instrument. The PT 40 and PT 400 bodypack transmitters will also mount directly on the microphone.

Refer to section 2.3.1 on page 18.

2.3.1 Attaching the Bodypack Transmitter to the Microphone

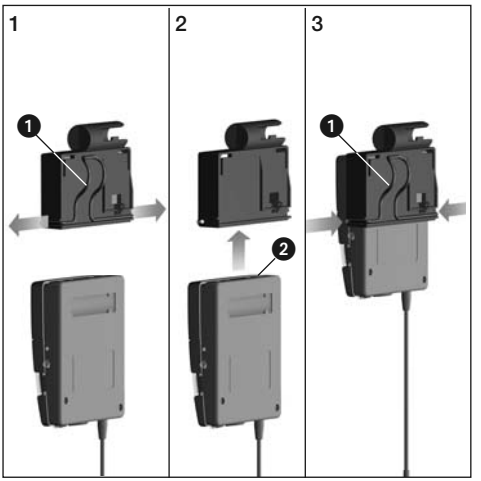


Fig. 2: Inserting the transmitter into the adapter.

Refer to fig. 2.

1. Pull the ends of the fixing clip (1) out of the adapter.
2. Slide the transmitter (2) all the way into the adapter.
3. Reinsert the ends of the fixing clip (1) into the openings in the adapter. The ends of the fixing

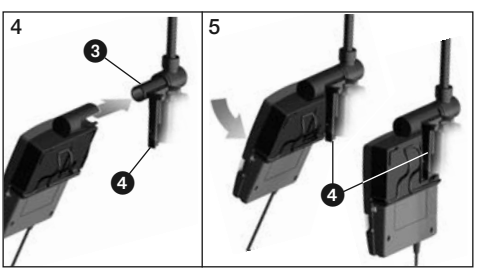


Fig. 3: Mounting the adapter and transmitter on the microphone.

clip engage the locating holes in the transmitter case to hold the transmitter in place.

4. Slide the adapter with the transmitter on the shaft (3) on the mounting plate (4).
5. Press the adapter against the mounting plate (4). The adapter will lock with an audible click.

Refer to fig. 3 on page 18.

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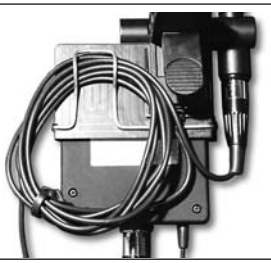


Fig. 4: Coiling and stowing the connecting cable.

6. Coil the connecting cable and tuck it under the fixing clip.

Refer to fig. 4.

3 Using Your Microphone

3.1 Introduction

Before permanently mounting the microphone on your instrument or speaker cabinet, experiment with various microphone positions to get the best possible sound. Fix the microphone temporarily using the supplied adhesive putty.

For more application hints refer to sections 3.3 to 3.5.

3.2 Mounting the Microphone

Step 1: Fix the H 516 installation plate on your instrument or speaker cabinet (see a, b, or c below).

3 Using Your Microphone

a) Using screws:

1. Depending on the material and thickness of the installation surface, use the 13-mm (0.5-in.) wood screws or the 30-mm (1.2-in.) machine screws and nuts.

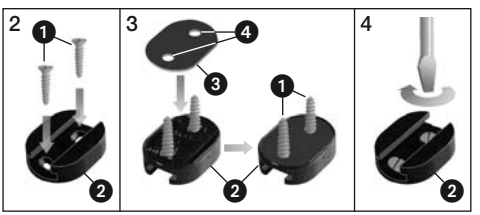


Fig. 5: Inserting the rubber plate to reduce mechanical noise.

Refer to fig. 5.

2. Insert the screws (1) into the openings in the installation plate (2).
3. Place the non-adhesive rubber plate (3) on the installation plate (2), making the screws engage the locating holes (4) in the rubber plate (3).
4. Screw the installation plate (2) on the instrument or speaker.

Important!

- **To maintain the mechanical-noise attenuation of the rubber plate, do not tighten the screws hard enough to squeeze the rubber plate.**

b) Mounting the microphone with no screws on a flat surface or...

- Remove the backing paper from both sides of the rubber plate and press the rubber plate firmly on the bracket and then on the instrument or speaker.

c) on an uneven surface:

- Use the supplied adhesive putty instead of the rubber plate.

- Both the rubber plate and the elastic putty provide the same amount of mechanical noise attenuation as the rubber eyelets on the H 516.

Note:

Step 2: Slide the mounting plate (1) of the microphone into the H 516 installation plate (2) to the point that the mounting plate (1) audibly clicks into place.

- You can remove the microphone easily, for instance, in order to prevent it being damaged during shipping: pull the microphone out of the H 516 mounting plate.

3.3 Accordion

Fig. 6: Miking up an accordion with two C 516 MLs.

To mic up an accordion optimally, you will need two microphones, one for the bass and one for the treble range. The gooseneck lets you align each microphone exactly as desired.
If your instrument is big enough, you can even install the microphone inside the case, making sure to slip on the supplied W 44 windscreen to suppress the wind noise produced by the bellows.
To keep the microphone cables out of your way, route them along the straps and from there to a B 29 L or two bodypack transmitters.

Refer to fig. 6.

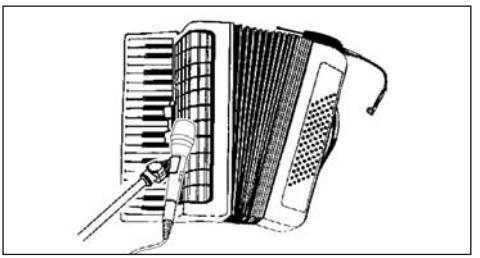


Fig. 7: Miking up an accordion with a C 516 ML and a stand-mounted microphone.

Refer to fig. 7.

Alternatively, you can mic up the accordion with a single C 516 ML and a stand-mounted microphone:

1. Mount the C 516 ML on the bass side of the accordion and point the microphone to one of the sound holes.
2. Align the stand-mounted microphone with the treble side of the accordion.

3.4 Guitar/Bass Amp Speaker, Leslie Cabinet

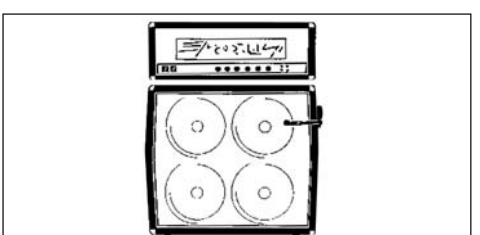


Fig. 8: Guitar/bass amp.

Refer to fig. 8.

Place the microphone a little off the center of one of the speakers in order to accurately capture the sound of the amp. Pointing the microphone directly at the center of the speaker may produce an exceedingly harsh sound.

3 Using your Microphone

To mic up two or three-way speakers and Leslie cabinets, use two microphones, one for the high and midrange driver and one for the bass driver.

3.5 Grand Piano

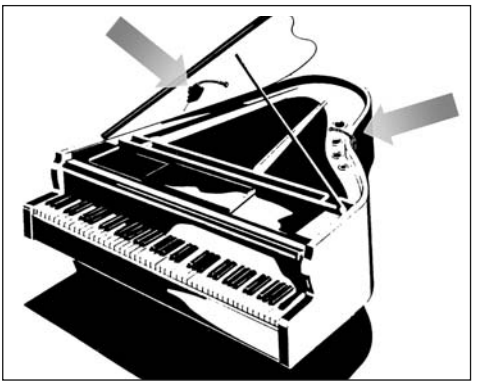


Fig. 9: Miking up a grand piano with two C 516 MLs

The piano being a very large sound source, you should use two microphones in order to get a neutral sound.
Aim one at the bass and one at the treble strings.

Refer to fig. 9.

4 Cleaning

To clean the microphone case, use a soft cloth moistened with water.

5 Troubleshooting

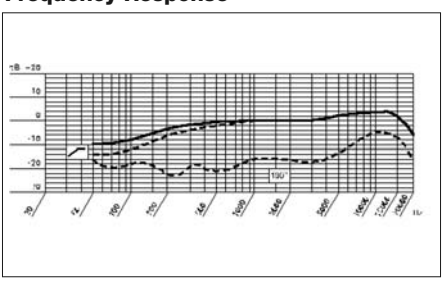
Problem	Possible Cause	Remedy
No sound:	1. Power to mixer and/or amplifier is off. 2. Channel or master fader on mixer, or volume control on amplifier is at zero. 3. Microphone is not connected to mixer or amplifier. 4. Cable connectors are seated loosely. 5. Cable is defective. 6. No supply voltage.	1. Switch power to mixer or amplifier on. 2. Set channel or master fader on mixer or volume control on amplifier to desired level. 3. Connect microphone to mixer or amplifier. 4. Check cable connectors for secure seat. 5. Check cable and replace if damaged. 6. Switch phantom power on. Phantom power supply: connect to power outlet or insert battery (batteries). Check cable and replace if necessary.
Distortion:	1. Gain control on the mixer set too high. 2. Mixer input sensitivity too high.	1. Turn gain control down CCW. 2. Connect a 10-dB preattenuation pad between microphone cable and input.
Also read the transmitter and receiver manuals!		

6 Specifications

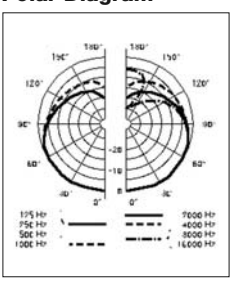
Type:	pre-polarized condenser microphone
Polar pattern:	cardioid
Frequency range:	60 Hz to 20,000 Hz
Sensitivity at 1 kHz:	5 mV/Pa (-46 dBV re 1 V/Pa)
Impedance:	≤ 200 ohms
Recommended load impedance:	≥ 2000 ohms
Max. SPL for 1%/3% THD:	130/132 dB SPL
Equivalent noise level:	31 dB(A) to DIN 45412
Power requirement:	B 29 L battery power supply, MPA V L phantom adapter, AKG WMS bodypack transmitters
Cable length / Connector:	1.5 m (5 ft.) / 3-pin mini XLR
Finish:	matte black
Size (microphone only):	length: 235 mm (9.3 in.) max. width: 47 mm (1.9 in.)
Net weight (microphone and cable):	46 g (1.6 oz.)
Shipping weight:	320 g (11.3 oz.)

This product conforms to the standards listed in the Declaration of Conformity. To order a free copy of the Declaration of Conformity, visit http://www.akg.com or contact sales@akg.com.

Frequency Response



Polar Diagram



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Printed in Austria. 09/06/9100 U 1198