MICROMIC
THE ORIGINAL

C519 M
C519 ML

AKG

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1 Precaution/Description

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 519		**1 x W 44**
		
1 x mini XLR to standard XLR connecting cable (10 ft./3 m)	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
C 519 M only	C 519 ML only	


1 carrying bag
C 519 M & ML

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

1.3 Optional Accessories

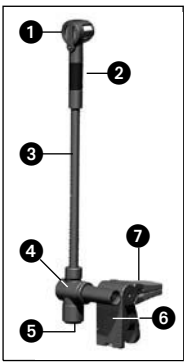
- Visit www.akg.com or refer to the latest MicroMic brochure.
- C 519 ML: B 29 L battery power supply

1.4 Brief Description

Refer to fig. 1 on page 14.

1 Cardioid microphone for high gain before feedback. Frequency response tailored to wind instrument and piano miking.
2 Shock mount reduces handling and cable noise.
3 125-mm (5-in.) gooseneck for accurate microphone alignment.
4 Swivel joint (135°).

1 Description



5 Mini XLR output socket for connecting cable.
6 Mounting plate for the A 400 adapter allowing you to attach a PT 40 or PT 400 bodypack transmitter.
7 Clamp for secure attachment to the instrument.

Fig. 1: C 519 M/ C 519 ML microphone

1.5 C 519 M

- For 9 to 52 V universal phantom power.
- 10-ft. (3-m) plug-in connecting cable with phantom power adapter with integrated 3-pin XLR connector and switchable bass rolloff (9) (-4 dB at 100 Hz).

Fig. 1a: Phantom power adapter with bass rolloff switch (9).

1.6 C 519 ML

- For use with the B 29 L battery power supply, MPA V L phantom power adapter, or PT 40 or PT 400 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 519 M/C 519 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 C 519 M

Refer to fig. 1.

1. Use the supplied connecting cable to connect the output socket (5) on the gooseneck to a balanced XLR microphone input with phantom power.
2. Switch the phantom power on. (Refer to the instruction manual of the unit to which you connected your microphone.)

2.3 C 519 ML

2.3.1 B 29 L or MPA VL

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.

2.3.2 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 below).

Attaching the Bodypack Transmitter to the Microphone:

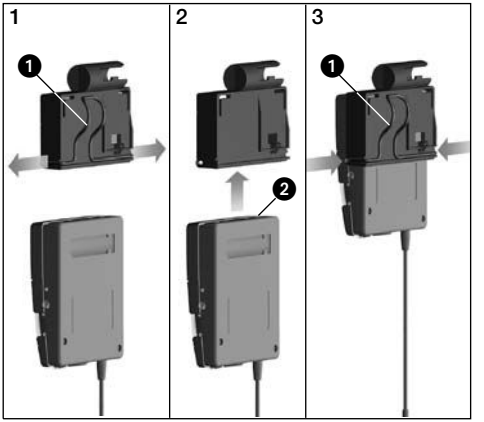


Fig. 2: Inserting the transmitter into the adapter.

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

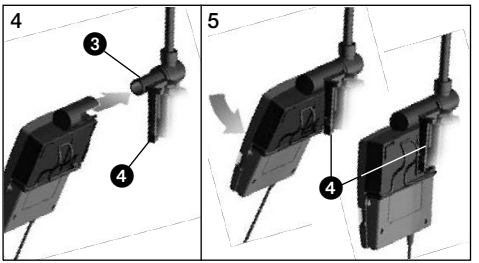


Fig. 3: Mounting the adapter and transmitter on the microphone.

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.

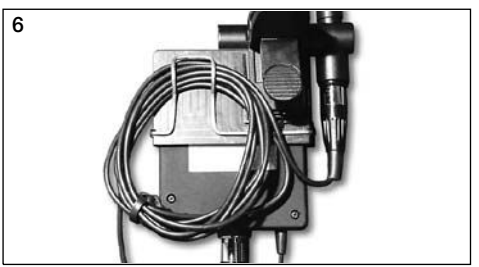


Fig. 4: Coiling and stowing the connecting cable.

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

Refer to fig. 4.

3 Using Your Microphone

3.1 Wind Instruments

1. Clamp the microphone on the bell.
2. Aim the microphone at the rim of the bell.

3.1.1 General Hints

- You can modify the sound by varying the microphone position.
- If you get too much wind noise, slip the supplied external windscreen on the microphone.

Brass Instruments:

- If you use a mute, be sure to position the microphone outside of the bell to clear the mute.

3.1.2 Saxophone

- For subtone playing, you might like to align the microphone with the middle of the bell.

3.1.3 Clarinet

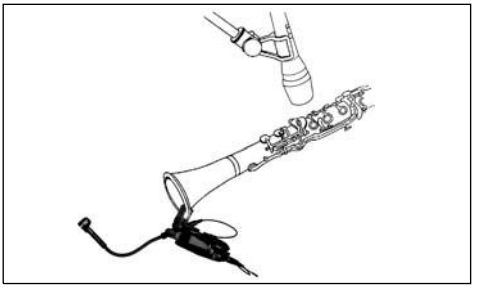


Fig. 5: Miking up a clarinet with two microphones.

Refer to fig. 5.

- The clarinet radiates low frequencies through the keys and high frequencies through the bell only.
- We therefore recommend aiming a stand-mounted microphone (e.g., a C 5900 or C 535 from AKG) at the keys in addition to the C 519.

Alternative technique with no stand-mounted microphone:

1. Clamp the microphone on the bell so that the microphone will look at the outside of the clarinet.
2. Point the microphone at the lowest key. This is the only area where all frequencies are radiated at approximately equal intensity.

3.1.4 Trumpet

- Place the microphone as far away from the instrument as possible and aim the microphone at the bell.

3.2 Piano

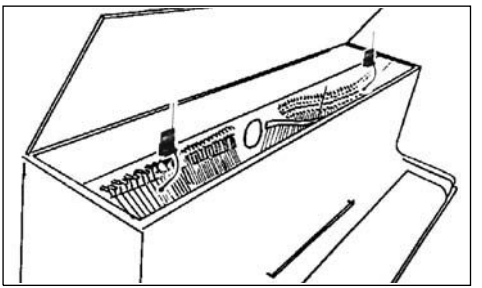


Fig. 6: Using two C 519s to mic up an upright piano.

The best way to capture the full range of the piano is to use two microphones:

1. Clamp one microphone on the frame above the bass strings.
2. Clamp the second microphone on the frame strut in the octave above Middle C.
3. Align the two microphones so that all notes will be reproduced at roughly the same level.

Refer to fig. 6.

4 Cleaning

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

5 Troubleshooting

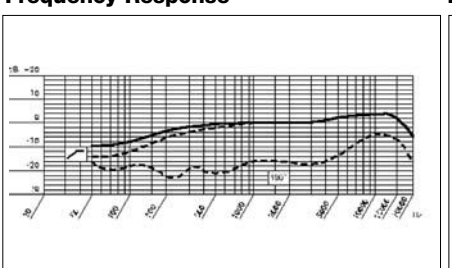
Problem	Possible Cause	Remedy
No sound:	1. Power to mixer and/or amplifier is off. 2. Channel or master fader on mixer, or volume control on amplifier is at zero. 3. Microphone is not connected to mixer or amplifier. 4. Cable connectors are seated loosely. 5. Cable is defective. 6. No supply voltage.	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.
C 519 ML: 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 IEC 60268-4
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: 213 mm (8.4 in.) max. width: 47 mm (1.9 in.)
Net weight (microphone and cable):	C 519 M: 195 g (6.9 oz.) C 519 ML: 85 g (3 oz.)
Shipping weight:	C 519 M: 430 g (15.2 oz.) C 519 ML: 310 g (11 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