

AKG C 516 ML Professional Miniature Condenser Instrument Microphone



# AKG C 516 ML Professional Miniature Condenser Instrument Microphone User Manual

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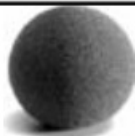






**AKG C 516 ML Professional Miniature Condenser Instrument Microphone**



### **Precaution/Description**

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.

### **Unpacking**

		
<b>1 x C 516</b>	<b>1x H 516</b>	<b>1 x W 44</b>
		
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 carrying bag
		
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 body-pack transmitter

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

- B 29 L battery power supply
- For more accessories, visit [www.akg.com](http://www.akg.com) or refer to the latest MicroMic brochure.

## Description

### Brief Description

1. Cardioid microphone for high gain before feed- back. Frequency response tailored to accordion, guitar/bass amp, and piano making.
2. Shock mount reduces handling and cable noise.
3. 125-mm (5-in.) gooseneck for accurate micro- phone 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.
5. 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.

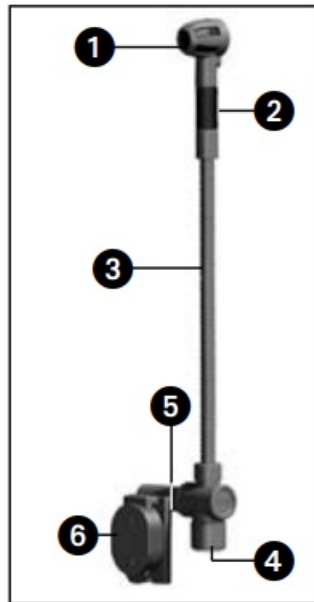


Fig. 1: C 516 ML microphone.

## Interfacing

### 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.

### B 29 L or MPA V L

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!

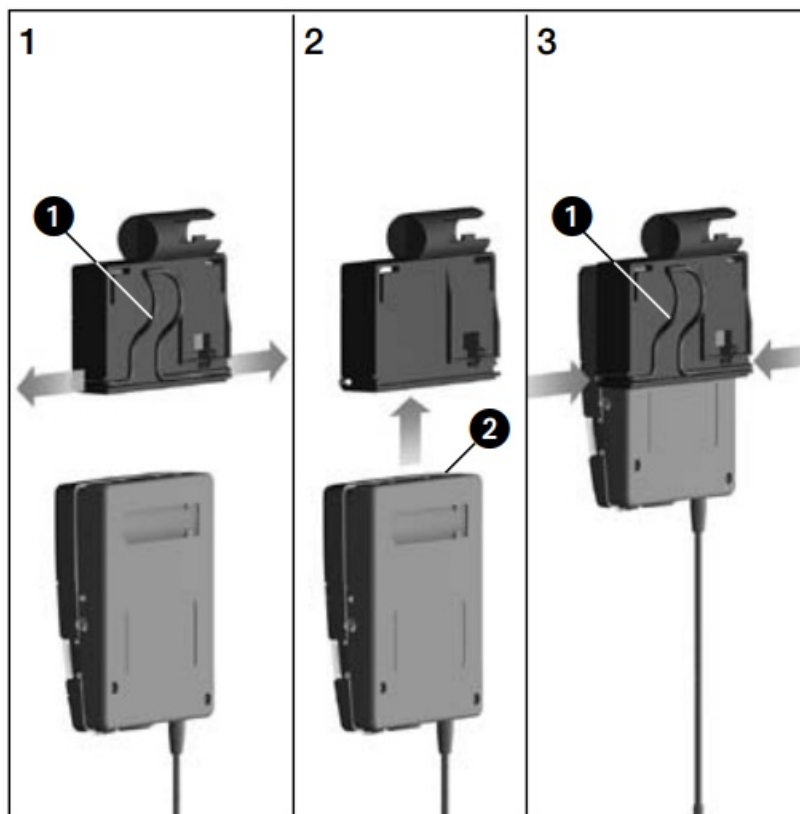
- **B 29 L:** Connect the B 29 L to the desired input.
- **MPA V L:** Connect the MPA V L to a balanced XLR microphone input with phantom power and switch the phantom power on.

## 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.

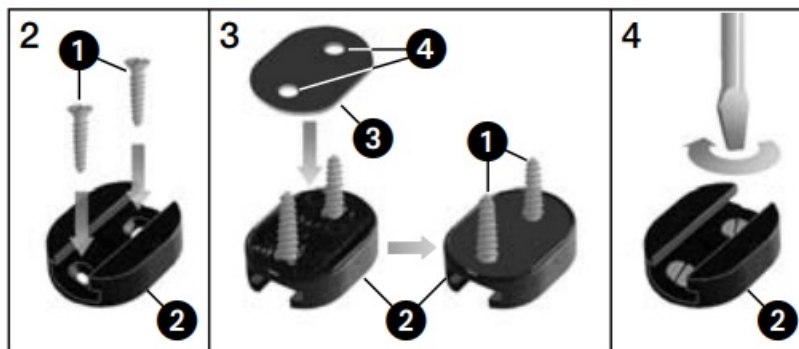
**Note:** You can attach the bodypack transmitter to your belt or to the instrument. The PT 40 and PT 400 bodypack transmitters will also be mounted directly on the microphone.

## Attaching the Bodypack Transmitter to the Microphone



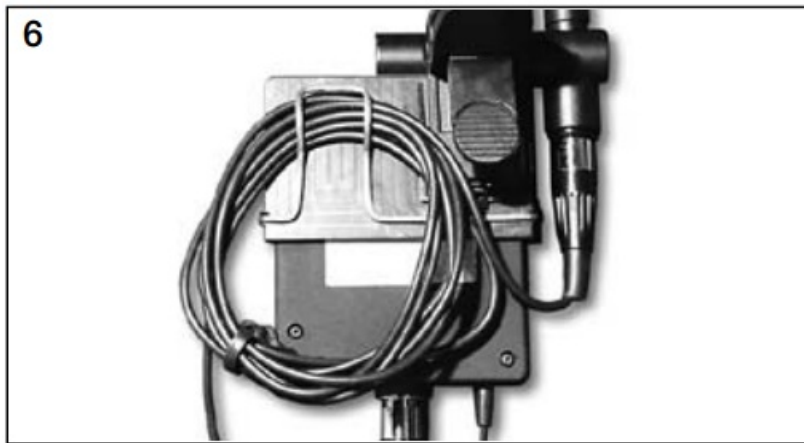
#### Inserting the transmitter into the adapter.

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.



#### 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.



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

## Using Your Microphone

### 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.

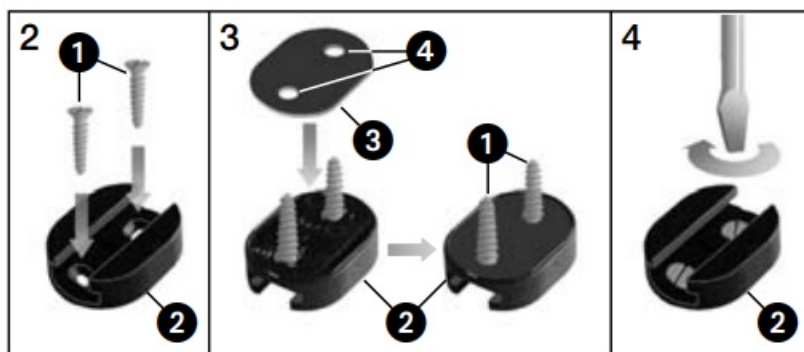
For more application hints refer to sections 3.3 to 3.5.

### Mounting the Microphone

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

#### 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.



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.

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

**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, to prevent it from being damaged during shipping: pull the microphone out of the H 516 mounting plate

## Accordion



### Kicking 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.

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

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

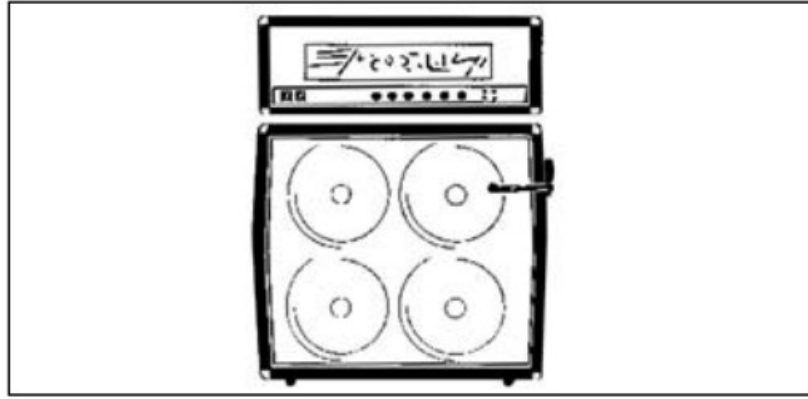


Fig. 8: Guitar/bass  
amp.

Refer to fig. 8.

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

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 is a very large sound source, you should use two microphones to get a neutral sound. Aim one at the bass and one at the treble strings.

### Cleaning

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

### Troubleshooting



Problem	Possible Cause	Remedy
No sound:	<ol style="list-style-type: none"> <li>1. The power to the mixer and/or amplifier is off.</li> <li>2. The channel or master fader on the mixer, or volume control on the amplifier is at zero.</li> <li>3. The microphone is not connected to the mixer or amplifier.</li> <li>4. Cable connectors are seated loosely.</li> <li>5. The cable is defective.</li> <li>6. No supply voltage.</li> </ol>	<ol style="list-style-type: none"> <li>1. Switch the power to the mixer or amplifier on.</li> <li>2. Set the channel or master fader on the mixer or volume control on the amplifier to the desired – level.</li> <li>3. Connect the microphone to the mixer or amplifier.</li> <li>4. Check the cable connectors for the secure seat.</li> <li>5. Check the cable and replace if damaged.</li> <li>6. Switch phantom power on.</li> </ol> <p>Phantom power supply: connect to a power outlet or insert battery (batteries).</p> <p>Check the cable and replace if necessary.</p>
Distortion:	<ol style="list-style-type: none"> <li>1. Gain control on the mixer set too high.</li> <li>2. Mixer input sensitivity too high.</li> </ol>	<ol style="list-style-type: none"> <li>1. Turn gain control down CCW.</li> <li>2. Connect a 10-dB pre-attenuation pad between the microphone cable and the input.</li> </ol>
Also read the transmitter and receiver manuals!		

## Specifications

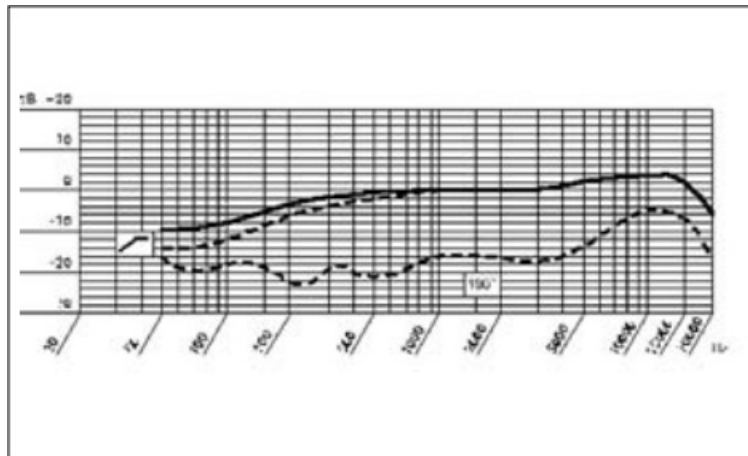
- **Type:** pre-polarized condenser microphone
- **Polar pattern:** cardioid
- **Frequency range:** 60 Hz to 20,000 Hz
- **Sensitivity at 1 kHz:** 5 mV/Pa (-46 dB re 1 V/Pa)
- **Impedance:** ≤ 200 ohms
- **Recommended load impedance:** ≥ 2000 ohms
- **Max. SPL for 1%/3% THD:** 130/132 dB SPL
- **Equivalent 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: 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.)

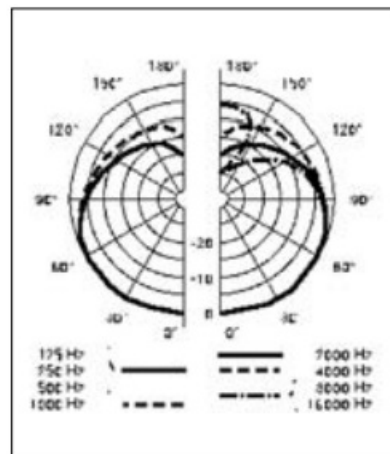
This product conforms to the standards listed in the Declaration of Conformity.

To order a free copy of the Declaration of Conformity, visit <http://www.akg.com> or contact [sales@akg.com](mailto:sales@akg.com)

## Frequency Response



## Polar Diagram



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## References

-  [Official AKG Store “Microphones, Headphones, and More!”](#)
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