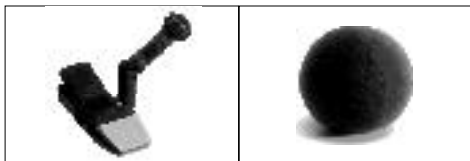




1 Precaution/Description

- 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 C 418 III

1 W 44

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

1.3 Optional Accessories



- **MK 9/10** microphone cable: 10-m (30-ft.) 2-conductor shielded cable w/male and female XLR connectors



- **MPA III L** phantom power adapter



- **B 29 L, B 15** battery power supplies



- **N 62 E, N 66 E, B 18** phantom power supplies

1.4 Features

- Rugged condenser microphone for instrument miking on stage.
- Frequency response tailored to drum miking.
- Rubber coated clamp for secure attachment to the instrument.

1 Description



- Microphone arm with swivel joint for precise alignment.
 - Transducer shock mount reduces handling and cable noise.
 - Frequency-independent hypercardioid polar response for high gain before feedback.
-

The C 418^{III} is a miniature hypercardioid condenser microphone. It has been specifically designed for miking up drums (snare drum, tom-toms, roto toms) directly on the instrument.

A bass rolloff below 500 Hz prevents the kind of low-frequency overemphasis that would be the natural consequence of placing a microphone extremely close to the top head of a drum. A boost in the microphone's sensitivity between 5 kHz and 10 kHz provides a punchy sound.

A solid, rubber coated clamp will fix the microphone securely on the instrument and the swivel joint on the microphone arm allows you to align the microphone exactly with the desired "sweet spot" on the skin.

The microphone's frequency-independent hypercardioid polar pattern ensures high gain before feedback and reduces spillover from neighboring instruments to a minimum. The transducer is suspended in a special shock mount that makes the microphone highly insensitive to mechanical noise and drumstick blows.

An external windscreen supplied with the microphone helps reduce wind noise when using the microphone on an open-air stage.

The C 418^{III} is available in two versions:

- With 3-pin XLR connector with integrated adapter for 9 to 52 V universal phantom power.
- With locking mini XLR connector for use with the B 29 L battery power supply, MPA III L

1.5 Brief Description

1.6 Versions

C 418^{III} PP:

C 418^{III} L:



1 Description

phantom power adapter, or AKG bodypack transmitters.



2 Interfacing

2.1 Introduction The C 418^{III} 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 418^{III} PP 2.2.1 Connecting to Balanced Inputs

Refer to fig. 1.

1. Connect the phantom power adapter (1) on the microphone cable 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.)

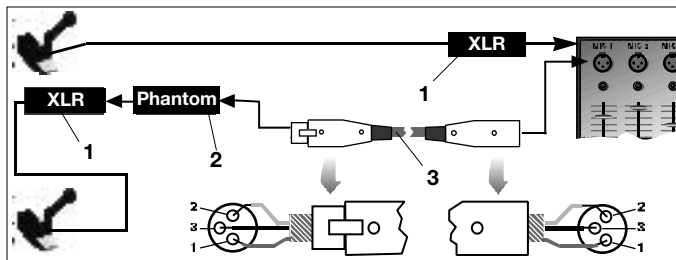


Fig. 1: Connecting to a balanced input.

- Refer to fig. 1.
3. **If your mixer provides no phantom power:** Connect the phantom power adapter (1) to an optional AKG phantom power supply (2) (N 62 E, N 66 E, B 18, B 15) and use an XLR cable (3) (e.g., an optional MK 9/10 from AKG) to connect

2 Interfacing



the phantom power supply to the desired balanced input.

You may connect any AKG phantom power supply (2) to an unbalanced input, too.

2.2.2 Connecting to Unbalanced Inputs

Use a cable (3) with a female XLR connector and TS jack plug:

Refer to fig. 2.

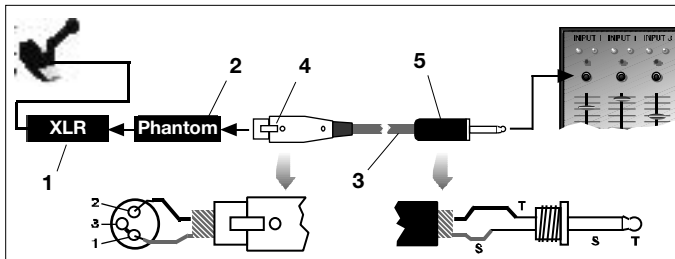


Fig. 2: Connecting to an unbalanced input.

1. On the XLR connector (4), use a wire bridge to connect pin 1 to pin 3 and the cable shield.
2. Connect the inside wire of the cable to pin 2 on the XLR connector (4) and the tip contact of the jack plug (5).

Unbalanced cables may pick up interference from stray magnetic fields near power or lighting cables, electric motors, etc. like an antenna. This may introduce hum or similar noise when you use a cable that is longer than 16 feet (5 m).

Note:

The optional B 29 L battery supply allows you to connect the microphone to balanced or unbalanced inputs with no phantom power.

2.3 C 418^{III} L

2.3.1 Using the Optional B 29 L



2 Interfacing

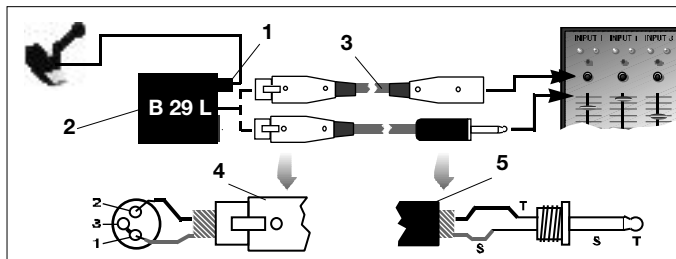


Fig. 3: Using the B 29 L to power the microphone.

Connecting the cable:

Refer to fig. 3.

1. Push the mini XLR connector (1) on the microphone cable into one of the two mini XLR sockets on the B 29 L (2) to the stop. 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 try to pull out the cable itself!

Refer to fig. 3.

2. Connect the B 29 L (2) to the desired input.

Balanced input:

- Use a commercial XLR cable (3) to connect the B 29 L (2) to a balanced input.

Unbalanced input:

- Refer to section 2.2.2 above.

2.3.2 Using the MPA III L

Connecting the cable:

Refer to fig. 4.

Disconnecting the cable:

1. Push the mini XLR connector (1) on the microphone cable into the mini XLR socket (2) on the cable of the MPA III L (3) to the stop. The connector will lock automatically.

Refer to section 2.3.1 above.

2 Interfacing

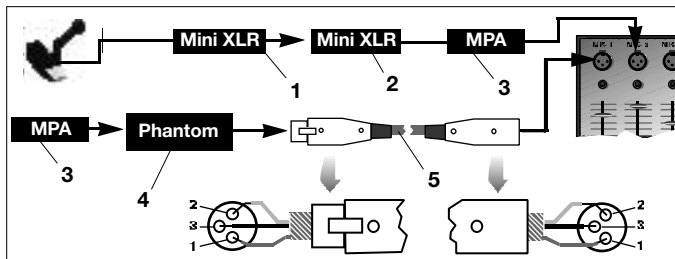


Fig. 4: Connection diagram with MPA III L.

2. Connect the MPA III L (3) to a balanced XLR microphone input with phantom power.
3. Switch the phantom power on. (Refer to the instruction manual of the unit to which you connected your microphone.)
4. **If your mixer provides no phantom power:** Connect the MPA III L (3) to an optional AKG phantom power supply (4) (N 62 E, N 66 E, B 18, B 15) and use an XLR cable (5) (e.g., an optional MK 9/10 from AKG) to connect the phantom power supply (4) to the desired balanced input.

Refer to fig. 4.

Refer to the manual of your bodypack transmitter.

2.3.3 Connecting to a Bodypack Transmitter



3 Using Your Microphone

3.1 Introduction The best way to get the ultimate sound is to experiment with various microphone positions. The following sections describe proven techniques that you may want to use as starting points for your own experiments.

3.2 Snare Drum



Fig. 5: Fixing the microphone on a snare drum.

- Refer to fig. 5.
1. Clamp the microphone to the top hoop.
 2. Align the microphone:
 - To get a tight, punchy sound, aim the microphone at the perimeter of the skin.
 - To get a rounder, more open sound, aim the microphone at the center of the skin.

3.3 Tom-toms, Roto Toms

Refer to figs. 6 and 7.

Note: The frequency response of the microphone has been specifically designed to roll off gently below 500 Hz down to a maximum attenuation of 12 dB at 50 Hz. This will largely prevent top head ringing from becoming audible. To get a very dry sound, you can tape a strip of felt or a piece of tissue paper to the skin in an off-center position.

3 Using Your Microphone

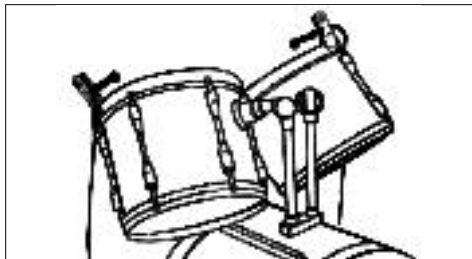


Fig. 6: Fixing the microphone on tom-toms.

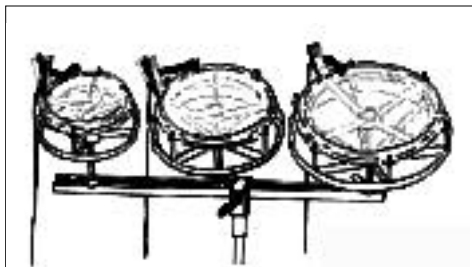


Fig. 7: Fixing the microphone on Roto toms.

4 Cleaning



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



5 Troubleshooting

Problem	Possible Cause	Remedy
No sound:	<ol style="list-style-type: none">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.	<ol style="list-style-type: none">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:	<ol style="list-style-type: none">1. Gain control on the mixer set too high.2. Mixer input sensitivity too high.	<ol style="list-style-type: none">1. Turn gain control down CCW.2. Connect a 10-dB preattenuation pad between microphone cable and input.

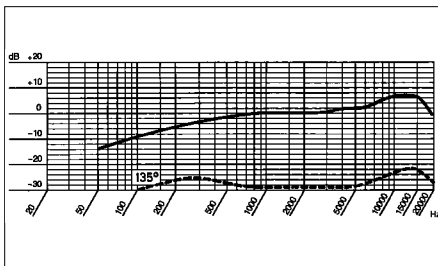
6 Specifications



Type:	pre-polarized condenser microphone
Polar pattern:	hypercardioid
Frequency range:	50 Hz to 20,000 Hz
Sensitivity at 1 kHz:	4 mV/Pa (-48 dBV re 1 V/Pa)
Impedance:	200
Recommended load impedance:	2000
Max. SPL for 1%/3% THD:	131/140 dB SPL
Equivalent noise level:	38 dB (A) (to DIN 45412)
Power requirement:	C 418 ^{III} PP: 9 to 52 V universal phantom power C 418 ^{III} L: B 29 L battery power supply, MPA III L phantom adapter, AKGWMS bodypack transmitters
Current consumption:	approx. 2 mA
Cable length/Connector:	C 418 ^{III} PP: 3 m (10 ft.) / 3-pin male XLR C 418 ^{III} L: 1.5 m (5 ft.) / 3-pin mini XLR
Finish:	matte black
Size:	75 x 35 mm (2.9 x 1.4 in.)
Net/shipping weight:	C 418 ^{III} PP: 126 g (4.5 oz.) / 448 g (15.8 oz.) C 418 ^{III} L: 62 g (2.2 oz.) / 381 g (13.5 oz.)

This product conforms to EN 50 082-1 provided it is connected to equipment with a CE mark.

Frequency Response



Polar Diagram

