

STUDIO CONDENSER MICROPHONE

C-1

User's Manual

ENGLISH

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www.behringer.com



STUDIO CONDENSER MICROPHONE C-1

1. SAFETY PRECAUTIONS

Detailed safety precautions:

Please read all safety precautions and operating instructions before attempting to operate the unit. Keep all safety precautions and operating instructions for future reference.

Water and moisture:

Condenser microphones are extremely moisture-sensitive. Never use your microphone in close proximity to water (e.g. bath tubs, wash basins, sinks, washing machines, pools, etc.).

Power supply:

Always use the power supply specified in the operating instructions.

Damage:

Take care not to drop your microphone as this can lead to severe damage. BEHRINGER assumes no liability for any damage caused by the user.

Service and care:

After each use, wipe the microphone down with a soft cloth and place it back into its protective casing (included with the microphone). The small bag containing the moisture-absorbing crystals should remain in the casing to help keep your microphone dry.

Caution:

Never dismount the screen holding the capsule, as this can damage the microphone! Never try to modify the printed circuit board inside your C-1! This can lead to microphone damage that cannot be repaired. Any such attempt will void the warranty.

2. POWER SUPPLY

Your condenser mic C-1 needs a phantom power supply (+36 to +52 V). If your C-1 is connected to a microphone preamp and supplied with phantom power, the LED on the microphone lights up. BEHRINGER assumes no liability for any damage caused by a defective phantom power supply. Always mute the sound reinforcement system before you switch on the phantom power supply.

3. DIRECTIVITY

Your C-1 features a capsule with a cardioid pickup pattern and is ideal for recording individual instruments, vocals and speech. Cardioid pickup pattern means that the sound produced by sources located in front of the mic is strongly picked up. It is often used in recording situations, since this directivity pattern tones down the pickup of sounds located to the back of the microphone.

4. MICROPHONE INSTALLATION

There is an adapter on your microphone that lets you mount it on mic stands with either metric (Europe) or imperial-gauge threads (North America). First dismantle the microphone from the stand mount adapter by detaching the fine-thread shoulder screw at the bottom end of the microphone. Fasten the adapter onto the microphone stand, place the microphone into it and tighten the screw again.

Basically, the microphone in the stand mount adapter should stand upright and face the sound source at a right angle. The angle of the microphone to the sound source influences the sound of the recording; therefore, experiment with different positions until you achieve the desired sound. To this end, you can rotate the mic in the stand mount adapter by loosening the screw somewhat and tightening it again.

If necessary, you can bend the microphone out of its vertical position by using the hinge on the microphone stand.



Please make sure to handle the microphone shaft with attention and care to avoid damaging the screw thread. In no situation should you ever apply excessive force.

Of course, you can detach the C-1 from the stand mount adapter and attach it to a commercially available suspension mount.

5. AUDIO CONNECTION

Use a balanced XLR microphone cable with the following pin assignment: pin 1 = shielding; pin 2 = +; pin 3 = -. Since your C-1 features gold-plated contact points throughout, we recommend that you use only microphone cables with gold-plated connectors.

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6. LEVEL SETTING/ADJUSTING THE BASIC SOUND

Adjust the gain control in the microphone channel of your mixing console so that the peak LED lights up only occasionally or never at all. The EQ controls in the microphone channel should be set to mid-travel position to start with. To get the sound you want, try changing the mic position relative to the sound source or even move the microphone around in the recording room of your studio. Adjusting the angle at which walls face the sound source can also be helpful. Only when the desired basic sound has been achieved, should you start to use equalizers and signal processors, if any at all (remember: less is often more!)

Due to the extremely linear frequency response and the high sonic resolution of your C-1, there is no need for high-frequency “EQing” that can heavily influence the signal and unnecessarily increase the noise level. The C-1 provides that much-desired transparency which often gets lost during recording and mixing.

7. WARRANTY

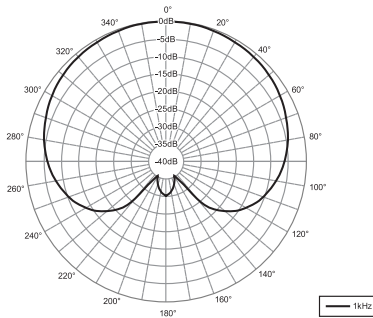


Please find our current warranty terms on our web site under <http://www.behringer.com> or send us a request by e-mail (support@behringer.de), fax (+49 2154 9206 4199), or telephone (+49 2154 9206 4166).

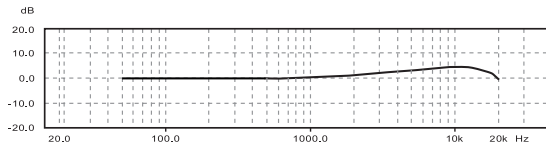
8. SPECIFICATIONS

Transducer type:	condenser, 16 mm
Polar pattern:	cardioid
Connection:	gold-plated balanced XLR connector
Open circuit sensitivity:	-33 ± 2 dBV (0 dBV = 1 V/Pa)
Frequency response:	40 Hz - 20 kHz
Max. SPL (1% THD @ 1 kHz):	136 dB
Nominal impedance:	100 Ω
Load impedance:	>1 kΩ
Supply voltage:	+36 - 52 V
Supply current:	2.5 mA
Dimensions:	∅ shaft: 54 mm, length: 169 mm
Weight:	approx. 0.45 kg

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Polar pattern



Frequency response

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