

**C-2**

**STUDIO CONDENSER MICROPHONES**

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**User's Manual**

Version 1.0 April 2005

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## **STUDIO CONDENSER MICROPHONES C-2**

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### **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.). When doing voice recordings, always use the enclosed windscreen to safely protect the capsule from moisture.

#### **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, remove the microphone from its mount and wipe it down with a soft cloth and place it back into its protective casing (included with the microphone). Then, lay the small bag containing the moisture-absorbing crystals on top of the microphone head.

### **2. INTRODUCTION**

Congratulations! By purchasing the BEHRINGER C-2, you have obtained 2 condenser microphones that offer the highest quality standards and the best audio characteristics.

Both microphones have been matched to one another (matched pair), and are therefore particularly well-suited for stereo recordings. Of course, you can also use the microphones individually.

Their outstanding characteristics make these microphones a valuable tool in the studio and on the stage.

### **3. POWER SUPPLY**

Phantom power (+48 V) is required to operate your microphone. We assume no liability for damage caused to your C-2 through defective phantom power. Before activating phantom power, mute your playback system and connect the C-2 to the microphone input of your mixing console. After activating phantom power, the C-2 requires several seconds to stabilize itself.

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### 4. PICKUP PATTERNS

Both microphones feature a capsule with a cardioid pickup pattern. Microphones with this polar pattern are most sensitive to sound coming from in front of the microphone, and also to a lesser extent from the sides. Sound coming from behind the microphone will be greatly attenuated. This makes the cardioid polar pattern most suitable for recording individual instruments or vocals within a group.

The so-called proximity effect is typical for microphones with the cardioid pickup pattern. Depending on the distance between the microphone and the sound source, a slight increase in the lower frequency range occurs. The shorter the distance, the more pronounced this effect. By cleverly selecting the position and the angle of your microphone, you can effectively manipulate the proximity effect and thus affect how your recording sounds. Experiment with various positions in order to gain more experience.



### 5. POSSIBLE APPLICATIONS

Both microphones have been matched to one another (matched pair). Therefore, they are particularly well-suited for stereo recordings. Regardless of whether you are miking an entire ensemble or a single sound source (e.g. drums, piano or background vocals), this pair of condenser microphones lets you achieve outstanding spatial impressions in every recording session.

Of course, you can use your microphones individually as well. A cardioid pattern capsule is often used in recording situations in which several sound sources are present. Since this capsule selectively tones down the pickup of sounds located to the side of the microphone, this way you can achieve good separation of sound sources, thus easily avoiding feedback.

### 6. LOW CUT-FILTER AND LEVEL ATTENUATION (-10 dB)

The C-2 studio microphones feature a switchable low-cut filter that lets you eliminate low-frequency disturbances such as subsonic noise. Set the switch to its middle position to activate the low-cut filter.

A switchable level attenuation is provided on your C-2s for applications in which the microphones are exposed to extremely high sound pressures. When the switch is in its "-10 dB" position, the level attenuation is activated.

When the switch is in its top-most position, the signal is not influenced in any way.

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### **7. MICROPHONE INSTALLATION**

To attach the microphones to the microphone stands, two clamps are included with the delivery. First screw a clamp onto the stand before attaching the microphone itself.

### **8. AUDIO CONNECTION**



To connect the C-2 to your equipment, use a balanced XLR microphone cable with the following pin assignment: Pin 1 = shielding, pin 2 = +, pin 3 = -. Since all contact points of the C-2 are gold-plated, your microphone cable too should feature gold-plated connectors, if possible.

### **9. 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; low-cut filter and level attenuation should be off. Try to achieve the desired sound by experimenting with the microphone position. Often, it will be useful to set up acoustic barriers ("baffles") at various angles towards the signal source. Only when the desired basic sound has been achieved, should you start using equalizers and signal processors, if any at all. Remember: less is often more!

### **10. ONLINE-REGISTRATION**

Please do remember to register your new BEHRINGER equipment right after your purchase by visiting [www.behringer.com](http://www.behringer.com) (alternatively [www.behringer.de](http://www.behringer.de)) and kindly read the terms and conditions of our warranty carefully.

BEHRINGER warrants all items purchased against defects in material or workmanship for one year\* from date of purchase. Full terms of the warranty may be found on our website at [www.behringer.com](http://www.behringer.com) (alternatively [www.behringer.de](http://www.behringer.de)).

Should your BEHRINGER product malfunction, our goal is to have it repaired as quickly as possible. To arrange for warranty service, please contact the retailer from whom the equipment was purchased. Should your BEHRINGER dealer not be located in your vicinity, you may directly contact one of our subsidiaries. Corresponding contact information is included in the original equipment packaging (Global Contact Information/European Contact Information). Should your country not be listed, please contact the distributor nearest you. A list of distributors can be found in the support area of our website ([www.behringer.com/support](http://www.behringer.com/support)).

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## STUDIO CONDENSER MICROPHONES C-2

Registering your purchase and equipment with us helps us process your repair claims quicker and more efficiently.

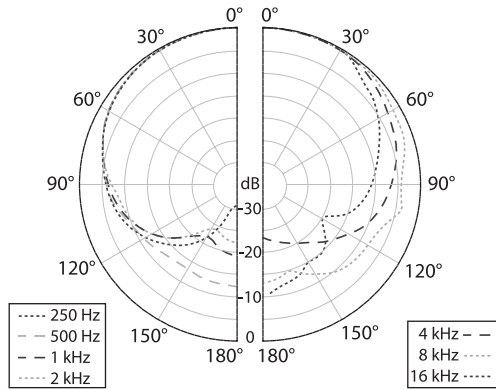
Thank you for your cooperation!

\*Customers in the European Union may have a different term, as such, please contact BEHRINGER Germany Support for further details.

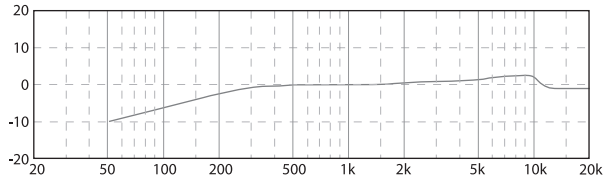
### 11. SPECIFICATIONS

Transducer type:	true condenser, 16 mm (0.63") single diaphragm	
Operating principle:	pressure gradient	
Polar pattern:	cardioid	
Connection:	gold-plated balanced XLR connector	
Open circuit sensitivity (at 1 kHz):	-41 dBV (0 dBV = 1 V/Pa),	
Frequency response:	20 Hz - 20 kHz	
Level attenuation:	-10 dB (switchable)	
Low-cut filter:	6 dB/oct. at 120 Hz (switchable)	
Max. SPL (1 % THD @ 1 kHz):	140 dB (0 dB); 150 dB (-10 dB)	
Equivalent SPL (IEC 651):	19 dB-A	
Signal-to-noise ratio:	75 dB	
Nominal impedance:	75 $\Omega$	
Load impedance:	>1 k $\Omega$	
Supply voltage:	+48 V	
Supply current:	3 mA	
Dimensions:	shaft: approx. 13/16" (20 mm), length: approx. 3 11/16" (94 mm)	
Weight:	approx. 0.21 lbs. (900 g)	

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*Polar pattern*



*Frequency response*

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