



C 411 III



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Bitte vor Inbetriebnahme des Gerätes lesen!	
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Please read the manual before using the equipment!	
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Veuillez lire cette notice avant d'utiliser le système!	
Istruzioni per l'uso	p. 32
Prima di utilizzare l'apparecchio, leggere il manuale!	
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Por favor leia este manual antes de usar o equipamento!	



1 Precaution/Description

- 1.1 Precaution** Please make sure that the piece of equipment your pickup 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 411 III

Adhesive compound

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 (for C 411 III L)



- **B 29 L** battery power supply (for C 411 III L)



- **N 62 E, N 66 E, B 18, B 15** phantom power supplies (for C 411 III PP)



1 Description



- Rugged vibration pickup for instrument miking on stage.
- Frequency response tailored to acoustic guitar, banjo, zither, and bowed string instrument miking.
- Complete with adhesive compound for mounting the pickup directly on the instrument.

1.4 Features

1.5 Brief Description

The C 411^{III} is a vibration pickup that converts the vibrations of an instrument's soundboard into an electrical signal.

The C 411^{III} has been specifically designed for direct attachment to an acoustic guitar, banjo, zither, or bowed string instrument and ensures absolutely accurate, coloration-free reproduction. The supplied adhesive compound for attaching the pickup will leave wooden, plastic, and metal surfaces untainted.

The C 411^{III} is available in two versions:

- For 9 to 52 V universal phantom power. 10-ft. (3-m) permanently attached connecting cable with phantom power adapter with integrated 3-pin XLR connector.
- For use with the B 29 L battery power supply, MPA III L phantom power adapter, or AKG.WIRELESS bodypack transmitters. 5-ft. (1.5-m) permanently attached connecting cable with 3-pin mini XLR connector

1.6 Versions C 411^{III} PP

C 411^{III} L



2 Interfacing

2.1 Introduction The C 411^{III} pickup is a condenser transducer and therefore needs a power supply.

(**Important!** **Using any power supply other than those recommended by AKG may damage your pickup and will void the warranty.**

2.2 C 411^{III} PP 2.2.1 Connecting to Balanced Inputs

Refer to fig. 1.

1. Connect the phantom power adapter (1) on the pickup 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 pickup.)
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 the phantom power supply to the desired balanced input.

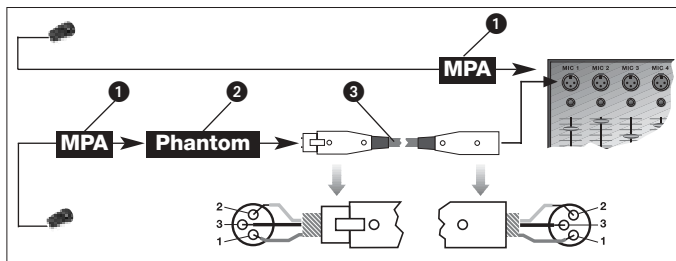


Fig. 1: Connecting to a balanced input.

2 Interfacing



You may connect any AKG phantom power supply (2) to an unbalanced input, too. Use a cable (3) with a female XLR connector and TS jack plug:

2.2.2 Connecting to Unbalanced Inputs
Refer to fig. 2.

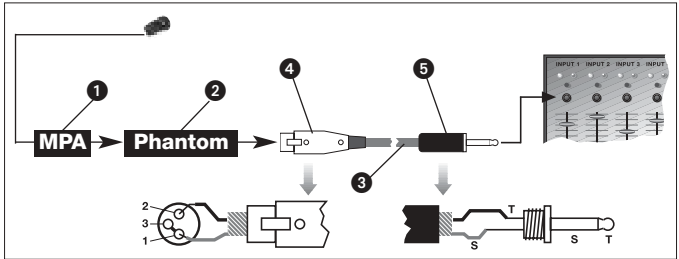


Fig. 2: Connecting to an unbalanced input.

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).
3. Connect the shield of the cable to the shaft contact on 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 if you use a cable that is longer than 16 feet (5 m).

Note: 



2 Interfacing

- 2.3 C 411^{III} L** The optional B 29 L battery supply allows you to connect the pickup to balanced or unbalanced inputs with no phantom power.
- 2.3.1 Using the Optional B 29 L**

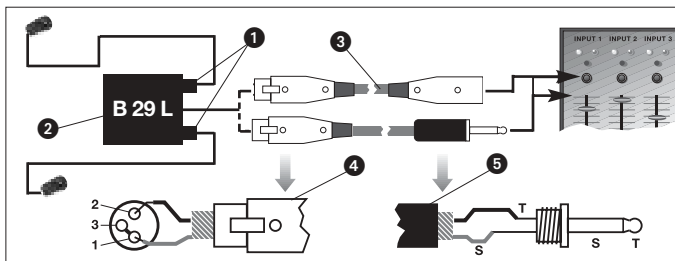


Fig. 3: Using the B 29 L to power the microphone.

- Refer to fig. 3. 1. **Connecting the cable:** Push the mini XLR connector (1) on the pickup 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 Interfacing



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

2.3.2 Using the MPA III L

Refer to fig. 4.

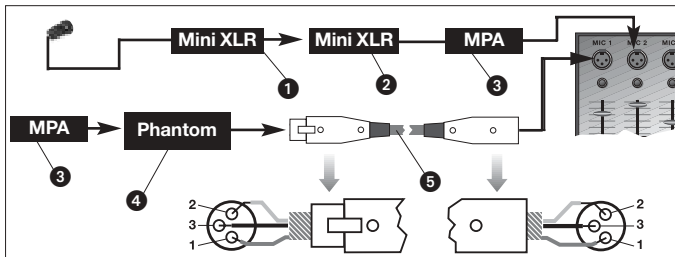


Fig. 4: Connection diagram with MPA III L.

Disconnecting the cable: Refer to section 2.3.1 above.

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 pickup.)
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 Use

3.1 Introduction

Since a soundboard vibrates differently in different places, you can get different sounds by carefully selecting the spot where you mount the pickup. Section 3.2 describes proven techniques that you may want to use as starting points for your own experiments.

3.2 Attaching the Pickup to the Instrument

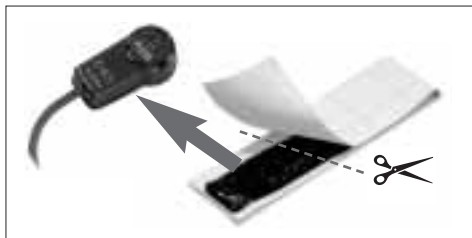


Note:

If you are going to attach the pickup to a lacquered surface, check the condition of the lacquer coat first.

If the lacquer coat is porous or cracked, the adhesive compound will lose some of its tack and may damage the lacquer coat further when you remove the pickup.

Fig. 5: Pressing the adhesive compound on the underside of the pickup.



1. Remove the backing from the supplied adhesive compound.
2. Press some of the adhesive compound (just enough to cover the "footprint" of the pickup) on the underside of the pickup.
3. Press the pickup onto the bridge of your instrument or onto the soundboard, near the bridge.

Refer to figs. 6 through 9 on page 19.

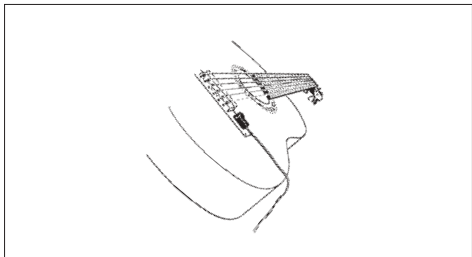


Fig. 6: Guitar

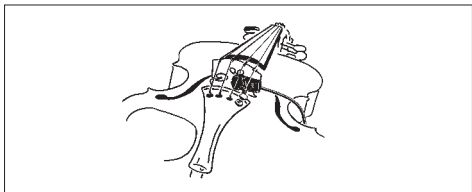


Fig. 7: Violin

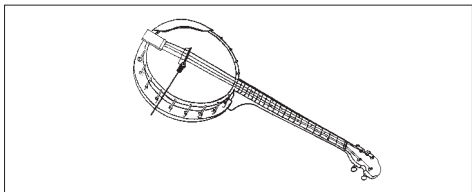


Fig. 8: Banjo

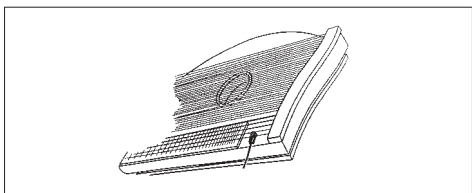


Fig. 9: Zither



5 Troubleshooting

Problem	Possible Cause	Remedy
No sound:	<ol style="list-style-type: none"><li data-bbox="381 267 651 355">1. Power to mixer and/or amplifier is off.<li data-bbox="381 361 651 481">2. Channel or master fader on mixer, or volume control on amplifier is at zero.<li data-bbox="381 547 651 634">3. Pickup is not connected to mixer or amplifier.<li data-bbox="381 640 651 698">4. Cable connectors are seated loosely.<li data-bbox="381 733 651 762">5. Cable is defective.<li data-bbox="381 797 651 827">6. No supply voltage.	<ol style="list-style-type: none"><li data-bbox="676 267 930 355">1. Switch power to mixer or amplifier on.<li data-bbox="676 361 930 540">2. Set channel or master fader on mixer or volume control on amplifier to desired level.<li data-bbox="676 546 943 604">3. Connect pickup to mixer or amplifier.<li data-bbox="676 639 940 728">4. Check cable connectors for secure seat.<li data-bbox="676 733 940 792">5. Check cable and replace if damaged.<li data-bbox="676 797 943 1074">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"><li data-bbox="381 1112 651 1199">1. Gain control on the mixer set too high.<li data-bbox="381 1205 651 1263">2. Mixer input sensitivity too high.	<ol style="list-style-type: none"><li data-bbox="676 1112 930 1170">1. Turn gain control down CCW.<li data-bbox="676 1205 930 1355">2. Connect a 10-dB preattenuation pad between pickup cable and input.

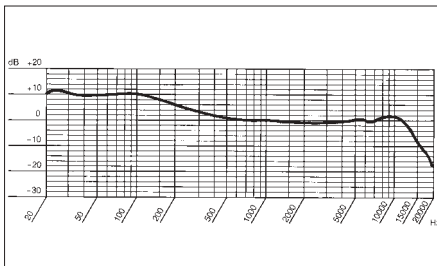
6 Specifications



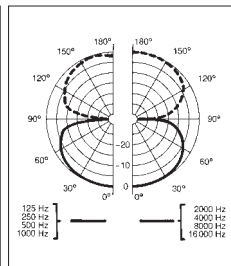
Type:	pre-polarized condenser transducer
Polar pattern:	figure 8
Frequency range:	10 Hz to 18,000 Hz
Sensitivity at 1 kHz:	1 mV/ms ⁻² (vibration pickup)
Impedance:	200 Ω, unbalanced
Recommended load impedance:	≥1000 Ω
Max. SPL for 1%/3% THD:	96 / 103 dB SPL
Power requirement:	C 411 ^{III} PP: 9 to 52 V universal phantom power C 411 ^{III} L: B 29 L battery power supply, MPA III L phantom adapter, AKG WMS bodypack transmitters
Current consumption:	approx. 2.2 mA
Cable length/Connector:	C 411 ^{III} PP: 3 m (10 ft.) / 3-pin male XLR C 411 ^{III} L: 1.5 m (5 ft.) / 3-pin mini XLR
Finish:	matte black
Size:	27 x 14 x 9.5 mm (1 x 0.6 x 0.4 in.)
Net/shipping weight:	C 411 ^{III} PP: 98 g (3.5 oz.) / 225 g (8 oz.) C 411 ^{III} L: 18 g (0.6 oz.) / 150 g (5.3 oz.)

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

Frequency Response



Polar Diagram



Cleaning: To clean the pickup case, use a soft cloth moistened with water.

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AKG Acoustics GmbH

Lemböckgasse 21-25, P.O.B. 158, A-1230 Vienna/AUSTRIA, Tel: (+43 1) 86 654-0*, Fax: (+43 1) 86 654-7516,
www.akg.com, e-mail: sales@akg.com

H A Harman International Company

AKG Acoustics GmbH

Bodenseestraße 228, D-81243 München/GERMANY, Tel: (+49 89) 87 16-0, Fax: (+49 89) 87 16-200,
www.akg-acoustics.de, e-mail: info@akg-acoustics.de

AKG ACOUSTICS, U.S.

914 Airpark Center Drive, Nashville, TN 37217, U.S.A., Tel: (+1 615) 620-3800, Fax: (+1 615) 620-3875,
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