



# THE PROJECT PACK



C 3000 B

C 1000 S

H 100 shock mount &  
SA 43 stand adapter

PACK INCLUDES

► **BONUS:**  
tips & tricks  
application guide



# STAGE & STUDIO TIPS

## C 1000 S

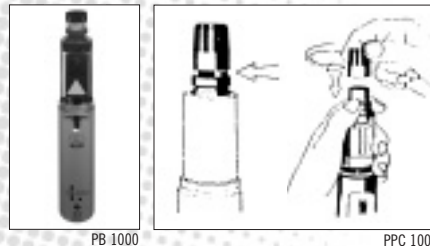
The C 1000 S is a small diameter back-plate electret design with a total dynamic range of 118 dB. It normally has a cardioid pattern, but when the PPC1000 hypercardioid polar pattern converter is installed over the diaphragm assembly the pattern becomes hypercardioid, for extra reach. The extended frequency response has slight peaks at 5 kHz and 9 kHz, which will add presence for most applications. The response has further been tailored to have a gentle bass rolloff commencing at 150 Hz. For close-in use, this will be compensated for by normal proximity effect bass rise. The PB1000 presence booster may be installed, while in the cardioid mode, providing an additional 5 dB brilliance peak between 5 to 9 kHz making the C 1000 S appealing for use as a stage and studio drum overhead microphone, on string instruments or wherever indicated. A battery on/off switch, slightly recessed, makes the microphone useful for a variety of hand-held and on-stage applications.

## MUSIC AND ON-STAGE APPLICATIONS

**1. PERCUSSION PICKUP:** The extended frequency response of the C 1000 S does great justice to cymbals, brushes on snare drums, and all kinds of metal-against-metal transients. The small diameter diaphragm exhibits very little narrowing of the pickup pattern at high frequencies, so the microphone responds well to a number of instruments, which may be placed anywhere in its frontal pickup zone. With its moderate output level of 6 mV/Pa it can easily be padded at the console input when used with the highest level drums.

**2. HORN/WOODWIND PICKUP:** In multitrack recording, natural timbres are usually preferred by mixers and producers, reserving for post-production any specific EQ of the basic tracks. Therefore, a microphone that is basically flat and uncolored is often preferred. Because of the extended high frequency response of the C 1000 S, we recommend placing the microphone slightly off the axis of the bell of brass instruments. For woodwinds, the microphone position should be well off the axis of the bell, looking down on the instrument. There is very little radiation from the bell of woodwind instruments except at the lowest frequencies.

**3. GUITAR PICKUP:** The unamplified sound of an acoustic guitar is very subtle and often quite soft. Place the C 1000 S in the region of the tone hole, on the body of the instrument, at a distance of about 18 to 20 inches. Proximity effect will round out the bottom end nicely, balancing the extended high end of the microphone. If the C 1000 S is employed for micing an acoustic guitar during a live performance, we recommend that the PPC1000 be considered if feedback or stage leakage is an issue.



**4. STRING PICKUP:** Massed strings are often a problem in the 2500 to 3000 Hz range and can sound rather "screechy" if not properly picked up. Avoid at all costs placing any microphone perpendicular to the top plates of the instruments. When micing a violin section, place the C 1000 S overhead and slightly to the back of the section; this should put it well off the axes of the violin top plates. Use multiple C 1000 S's panning them left and right for a rich stereo presentation.

**5. VOCAL PICKUP:** Most solo vocalists prefer a so-called vocal microphone, one that complements their voice in one way or another. However, a vocal group, small or large, will benefit from the flat response of the C 1000 S, with its clean uncolored sibilants.

## SPEECH APPLICATIONS

In those applications where the microphone must be hidden, a C 1000 S, with its hypercardioid converter and positioned at about 45 degrees off-axis at a distance of about two feet from the speaker, will produce about as natural speech quality as you could wish for.



# & TRICKS

## C 3000 B

*The C 3000 B is a 1" large diaphragm condenser studio and stage microphone to be used for both vocal and instrumental applications. A slight, broad rise in response of about 3 dB in the 8 kHz range is typical of many AKG studio large diaphragm condensers and adds presence to both vocal and instrumental timbres.*

## STUDIO/STAGE APPLICATIONS

**1. VOCAL PICKUP:** The best recommendation here is to place the C 3000 B slightly above the singer at a distance of 6 to 12 inches. The microphone should be angled downward so that its primary axis is pointed at the singer's mouth – but be careful that the singer does not create any wind turbulence at the microphone. Use a nylon pop screen if necessary. For normal vocal recording, the proximity effect of a cardioid is actually part of the sonic picture, especially with female vocals. With male vocals, do not hesitate to roll off the low frequency response with the bass cut switch on the C 3000 B if it produces a better sound.

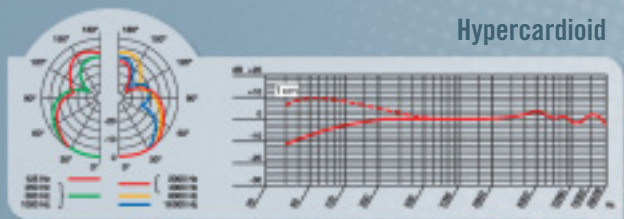
**2. INSTRUMENTAL PICKUP:** The C 3000 B is recommended for pickup of any prominent solo instrument and the availability of flat, rolled off low frequency or preattenuation will be useful in matching the microphone to the job at hand.

*The C 3000 B distinguishes itself from most studio one-inch condensers with the tightness of its cardioid polar pattern. This translates into greater overall off-axis and rear hemisphere rejection. This means that you can operate the C 3000 B a few inches farther away from the sound source than you may be used to. This will generally produce a warmer, more natural sound, with little loss of presence. (All wind and percussion instruments, keyboards and guitars are good applications.)*

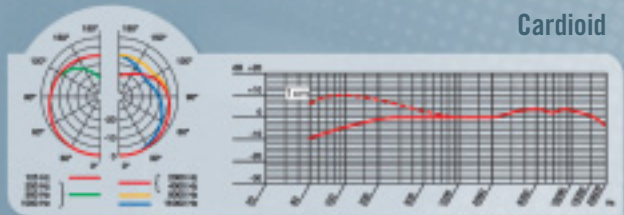


# SPECIFICATIONS

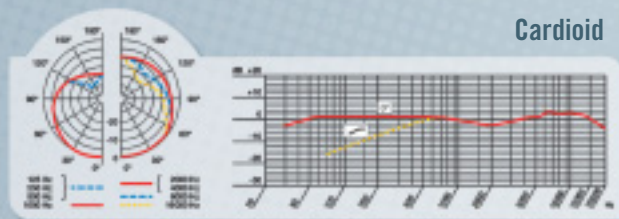
Hypercardioid



Cardioid



Cardioid



C 1000 S



C 3000 B



	C 1000 S	C 3000 B
Frequency Range:	50 Hz to 20 kHz	20 Hz to 20 kHz
Pickup Patterns:	cardioid; hypercardioid w/PPC1000 adapter	Cardioid
Preattenuation:		-10 dB
Bass Cut Filter:		6 dB/octave below 500 Hz
Sensitivity:	6 mV/Pa	25 mV/Pa
Impedance:	200 ohms	200 ohms
Equivalent Noise Level:	20 dB-A	14 dB-A
Maximum SPL for 0.5% THD:	137 dB	140/150 dB
Power Requirement:	9 to 52 Vdc/9V Battery	9 to 52 Vdc
Current Consumption:	approximately 2 mA	< 2 mA

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