C114

PROFESSIONAL LARGE DIAPHRAGM
MULTI-PATTERN CONDENSER MICROPHONE



USER MANUAL

AKG®

1 SAFETY AND THE ENVIRONMENT 3
ENVIRONMENT 3

2 DESCRIPTION 4
INTRODUCTION 4
CONTENTS 4
SHORT DESCRIPTION 4
FEATURES 5

3 CONNECTING AUDIO EQUIPMENT 6
GENERAL 6
PHANTOM POWER 6
PINOUT 6
CONNECTING THE MICROPHONE 6

4 OPERATION 7
OPERATING INSTRUCTIONS 7
SELECTING POLAR PATTERNS 7
RECORDING TIPS AND TRICKS 8
APPLICATION 9

5 CLEANING 9

6 TROUBLESHOOTING 10

7 TECHNICAL DATA 11
SPECIFICATION SHEET 11
FREQUENCY AND POLAR PATTERN CHARTS 12

1 SAFETY AND THE ENVIRONMENT



Risk of Damage

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.

ENVIRONMENT

- At the end of the lifetime of the product, disconnect the housing, electronics and cable from each other and discard all components according to applicable disposal regulations.
- The packaging is recyclable. Dispose of the packaging via an appropriate collection system provided for this purpose.

2 DESCRIPTION

INTRODUCTION

Thank you for buying an AKG C114. Please read the user instructions carefully before using the microphone and keep them in a safe place so that you can refer to them in the future at any time. We wish you a lot of fun, and great sound!

CONTENTS

- C114 Microphone
- H84 Shock Mount

Check that the packaging contains all of the items listed. If anything is missing, please contact your AKG dealer.

SHORT DESCRIPTION

Experience phenomenal audio performance and seamless operation with the AKG C114 Large Diaphragm Multi-Pattern Condenser Microphone. Drawing from a rich musical heritage and crafted for today's creative innovators, it's tailored for musicians, podcasters, YouTubers, and streamers.

The C114 features and edge terminated capsule—echoing the celebrated design of world-renowned AKG C12 and C414 microphones. Integrated cardioid, omnidirectional, and figure of eight polar patterns offer the utmost in capture versatility. An advanced transformerless FET circuit delivers pristine clarity.

Sustainability is integral to its design; the C114 microphone body is made form 100% recycled PIR metals and alloys, and every component from packaging to accessories is designed to minimize environmental impact.

Enhance your creative projects with the AKG C114 Large Diaphragm Multi-Pattern Condenser Microphone, where classic inspiration meets modern innovation.

FEATURES

- **Edge Terminated Large Diaphragm Capsule |** An AKG innovation from the classic C12, this edge terminated, gold-sputtered capsule offers a smooth top end and balanced frequency response.
- **High Headroom, Minimum Distortion |** Capable of handling sound pressure levels up to 145dB without introducing perceptible distortion, the microphone will give excellent results in a wide range of applications.
- **Ultra-Wide Dynamic Range |** With an extremely low noise floor and high Max SPL, the C114 can clearly capture nearly any source. From loud electric guitars to the faintest whispers, you'll get a clean, detailed recording every time.
- **Environmentally Friendly Design |** The C114 microphone is thoughtfully designed and engineered to enhance sustainability. The microphone bodies are made from 100% recycled PIR metal, and the accessories are designed with sustainability as a key priority. Packaging is engineered for minimal environmental impact and is fully recyclable.

3 CONNECTING TO AUDIO EQUIPMENT

GENERAL

The Microphone uses a condenser transducer designed for 48-volt phantom powering to P48 standard and needs an external power supply (usually coming from a mixer or interface).

PHANTOM POWER (48V)

Condenser microphones are separate from dynamic microphones due to their construction and their need for phantom power. Dynamic microphones contain a diaphragm converting acoustic energy into mechanical energy, and then into electric currents. Condensers require voltage and current to power their internal amplifiers. This voltage also polarizes the microphone's transducer element. They have active control over polarity, are often more sensitive, and produce a higher output than their dynamic counterparts.

PINOUT

The microphone provides a balanced output on a 3-pin male XLR connector:

- Pin 1: ground
- Pin 2: hot
- Pin 3: cold

.

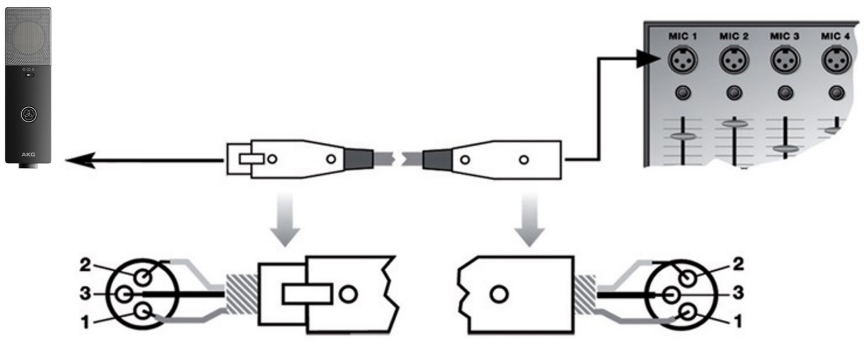


Figure 1: Connecting to a balanced input with phantom power

CONNECTING THE MICROPHONE

1. Use an XLR cable to connect the microphone to a balanced XLR input with phantom power.
2. Switch the phantom power on. (Refer to the user manual of the unit to which you connected your microphone.)

4 OPERATION

OPERATING INSTRUCTIONS

The C114 is a general-purpose multi-pattern microphone for recording, podcasting, streaming, and on-stage use.

Every instrument radiates sound in a specific way. Therefore, to get the best sound it is crucial to experiment with microphone placement.

- Whichever polar pattern you've selected, it is important to know which way the transducer axis is facing. The front of the microphone is the side of the body with the AKG logo and polar pattern selector (Figure 2) on it.
- When recording wind instruments or vocals, make sure not to blow or sing directly into the microphone. To avoid unwanted wind, pop noise, or moisture problems, place a pop screen between the microphone and the vocalist/instrument.
- Keep the microphone dry. Moisture from blowing or singing directly at the capsule from a short distance, or extremely high humidity may cause the microphone to start crackling or go very quiet due to partial short circuits in the polarization voltage.

SELECTING POLAR PATTERNS

- **Cardioid (center setting) |** This is a standard setting for recording and gives excellent results on all kinds of voices and a wide range of instruments. Remember to aim the microphone front at the sound source.
- **Omnidirectional (left-hand setting) |** This is the preferred setting for "all around the mic" recording, high quality ambiance (audience sound) miking, or far-field recording in exceptionally good sounding rooms.
- **Figure of Eight (right-hand setting) |** The microphone will pick up sounds arriving from the front and rear with equal sensitivity. Use this mode to mic up the side signal in M/S stereo recording or to record two sound sources (vocalists/instruments) facing each other. It's also a good choice for cymbal overhead miking.



Figure 2: Polar Pattern Selector located on C114 Front

RECORDING TIPS AND TRICKS

Your C114 has been developed to ensure that in every setting it is used in, it will perform to excellence. However, it is important to understand that there are variables while recording that could impact the quality. Luckily, these are controllable. Here are some to consider:

- **Placement and Proximity |** Where the mic is placed and the distance from the recorded subject might be the most influential aspect of recording. Let your creative mind run wild and utilize placement and proximity to your advantage. Want a clean, warm, and full recording? Make sure your mic is placed close to your subject. For a distant echo, place your microphone at the opposite end of your room from your subject.
- **Setting and Room Noise |** Every room sounds different, and room tone can provide variety across recordings. It is important to remember that your C114 will pick up noise separate from your intended source. This can be room tone, but any number of things found in our noisy world. Try to focus on the goal of your recording and use your judgement on where you should record.
- **Mic Handling |** The C114 is a very sensitive microphone. Whether it be loud breaths or unforeseen dynamic changes, you will notice the effects more on a condenser microphone. With that being said, your C114 will be sensitive to bumps, drops, or hits during recording. We suggest mounting it with your supplied shock mount to ensure the cleanest recording possible.

Keep in mind that these are suggestions. The audio world is your oyster and the C114 is here to help you in whatever endeavor you may choose.

APPLICATION

1. **Voice |** Place the mic 3-8 centimeters away from the subject. There is a direct correlation between low frequency pick-up and proximity. The closer you record someone; lower frequencies will be more pronounced. Try to define a relative distance the speaker will remain throughout the recording to keep these frequencies consistent.
2. **Acoustic Guitar |** Place the microphone 15 centimeters away from the guitar. The placement of the microphone creates a wide variation with acoustic guitars. For a general, quality sound place the microphone at the bottom of the neck next to the resonant hole. For a bright, high-end boosted sound, move up the neck.
3. **Amplifiers |** Place the mic 3-15 centimeters away from the amplifier. Locate one of the cones of the speaker and place the microphone 5 centimeters off-center of the cone.
4. **Drums |** The C114 performs best when recording overhead, toms, or room. When recording overhead, place the mic ~1 meter above the kit and angle the front downward.

5 CLEANING

- Use a soft cloth moistened with water to clean the surface of the microphone body.

6 TROUBLESHOOTING

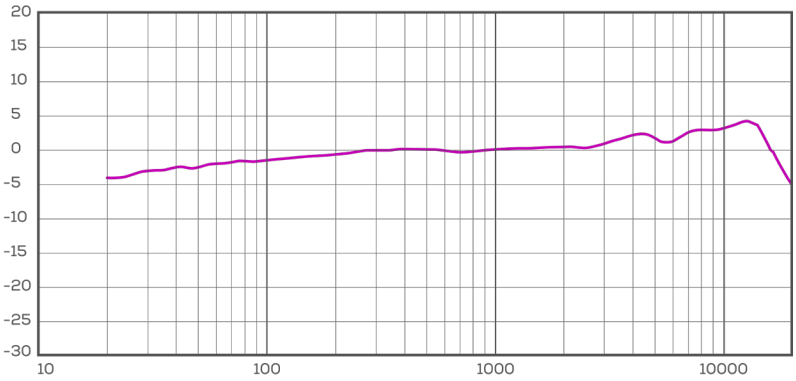
PROBLEM	POSSIBLE CAUSE	REMEDY
No Sound	Power to mixer, interface, and/or amplifier is off.	Switch power to mixer, interface, or amplifier on.
	Channel or master fader on mixer or volume control on preamp is at zero.	Set channel or master fader on mixer or gain control on preamp to desired level.
	Microphone is not connected to mixer/interface/amplifier.	Connect the microphone to mixer/interface/amplifier.
	Cable connectors are seated loosely.	Check cable connectors for secure seat.
	Cable is defective.	Check cable and replace if damaged.
	No supply voltage/phantom power.	Switch phantom power on. Phantom power supply: connect to power outlet or insert batteries. Check cable and replace if necessary.
Distortion	Channel gain control on preamp set too high.	Turn gain control down CCW.
	Microphone too close to sound source.	Move microphone further away from sound source.
Crackling noises or low output	Partial short circuits due to excessive humidity.	Place microphone in warm, dry room and allow to dry.

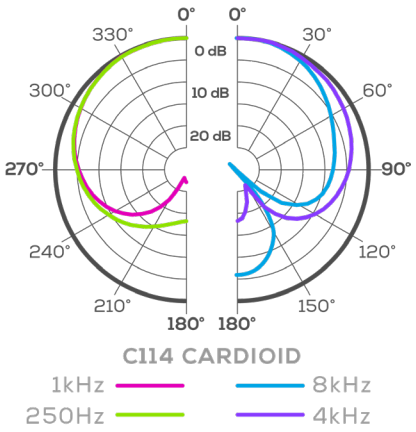
7 TECHNICAL DATA

SPECIFICATION SHEET

Capsule Type:	26mm Dual Diaphragm, true condenser pressure gradient
Polar Pattern:	Cardioid, Omnidirectional, Figure of Eight
Sensitivity:	(cardioid) 13.5mV/Pa (-37.4 dBV)
Frequency Response:	20Hz - 20kHz (see frequency response trace)
Electrical Impedance:	≤200 ohms
Recommended load impedance:	≥1000 ohms
Self-Noise Level:	12dB(A) SPL
Signal to Noise:	82dB re 1 Pa
Max SPL for 0.5% THD	145dB SPL
Temperature Range:	-5 to 50 °C (23 to 122 °F)
Phantom Powering:	48V +/- 4V to IEC 61938
Current Consumption:	≤5 mA
Connector:	3-pin XLR (pin 2 hot)
Length:	158mm
Width:	47mm
Height:	35mm
Product weight:	415g

C114 CARDIOID FREQUENCY RESPONSE



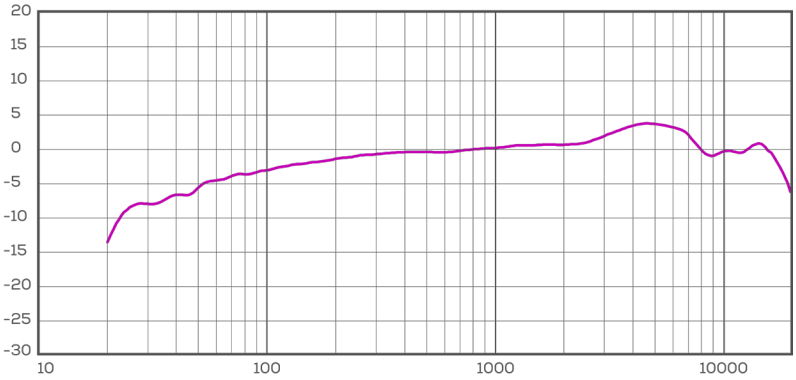


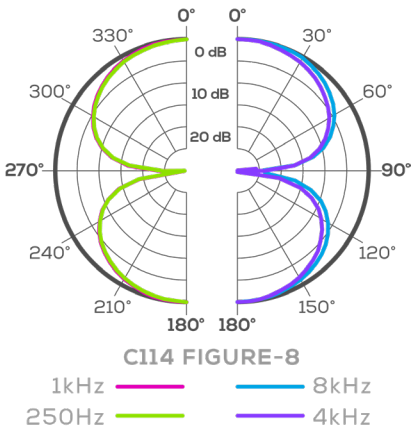
C114 CARDIOID

1kHz — 8kHz

250Hz — 4kHz

C114 FIGURE-8 FREQUENCY RESPONSE



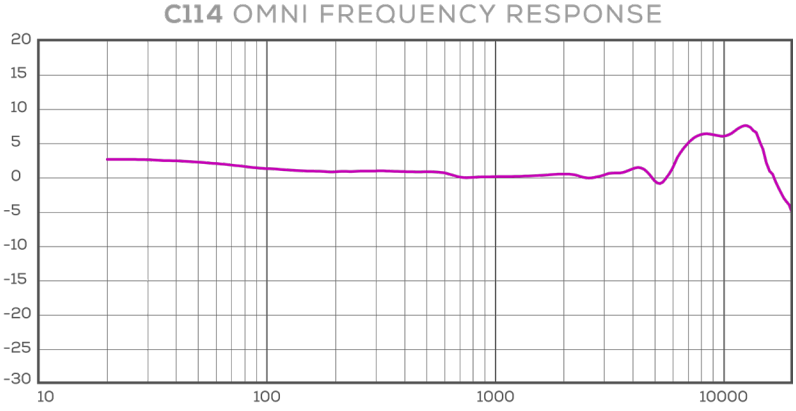


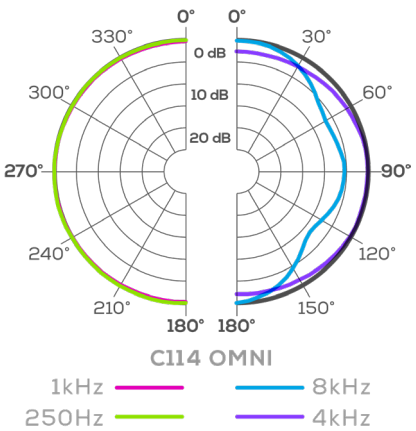
C114 FIGURE-8

1kHz — 8kHz

250Hz — 4kHz

C114 OMNI FREQUENCY RESPONSE





C114 OMNI

1kHz — 8kHz

250Hz — 4kHz

AKG ACOUSTICS, U.S. 8500 BALBOA BOULEVARD, NORTHRIDGE, CA 91329, U.S.A.

© 2025 HARMAN International Industries, Incorporated. All rights reserved. AKG is a trademark of AKG Acoustics GmbH, registered in the United States and/or other countries. Features, specifications and appearance are subject to change without notice.