

# Mouse



## Mouse

*Classic microphones, made without compromise*



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### Warranty

This Microphone or related part is warranted under the conditions outlined below to its original, registered owner, provided the purchase was made from an authorized Baltic Latvian Universal Electronics (BLUE) dealer. This Microphone or related part is guaranteed to remain free from operating defects for one year from the date of purchase. In the event that service is required, all necessary parts and labor will be furnished free of charge during this period except for tubes, which are guaranteed for 90 days against defects. This warranty is void if the serial number has been altered, removed or defaced. The warranty is void if the equipment is altered, misused, mishandled, maladjusted, or is serviced by any parties not authorized by Baltic Latvian Universal Electronics (BLUE). The warranty does not include transportation costs incurred because of the need for service unless arranged for in advance. Baltic Latvian Universal Electronics (BLUE) reserves the right to make changes in design and improve upon its products without obligation to install these improvements in any of its products previously manufactured. This warranty is in lieu of any or all expressed or implied.



Congratulations on your purchase of the the BLUE Mouse, a classic modern microphone made the old-fashioned way, without compromise. The unique rotating capsule (also utilized on the the BLUE Dragonfly) makes this one of the most versatile and snazzy-looking mics you'll ever lay eyes on. And beneath the handsome exterior, you'll find that the Mouse is a precision recording tool, combining the low noise and superb transient response of top-grade modern electronics with the crisp, airy high end magic of legendary vintage vocal mics. In order to familiarize yourself with this microphone's specialized and unique features, please take the time to read this manual, and be sure to try the suggested recording tips.



The Mouse is a pressure-gradient cardioid condenser microphone, employing the BLUE single-membrane, factory-tuned large diaphragm capsule. For this hand-crafted diaphragm we have selected a 6-micron mylar film, sputtered with a mixture of pure gold and aluminum, and tensioned to our own hand-built brass backplates. Enclosed within a rotating spherical grille, the capsule can be positioned and adjusted in the smallest of spaces. This innovative design offers fine-tuning and precise placement to please the most discerning recordist, combined with an ease of use that is without equal among either vintage or contemporary microphones.



## Technical Data

Microphones	Blueberry	Mouse	Dragonfly	Kiwi	Cactus	Bottle (w/B6)
Acoustical operating principal			Pressure gradient			
Directional Pattern	Cardioid	Cardioid	Cardioid	multipattern		Cardioid
Frequency range			20Hz - 20KHz			
Sensitivity at 1 kHz into 1 kohm	20mV/Pa	21mV/Pa	19mV/Pa	18mV/Pa	20mV/Pa	20mV/Pa
Rated impedance	150ohms	150ohms	50ohms	150ohms	150ohms	200ohms
Rated load impedance			Not less than 1kohms			
S/N ratio CCIR468-3	75dB	76dB	76dB	76dB	71dB	76dB
S/N ratio DIN/IEC 651	86dB-A	87dB-A	87dB-A	87dB-A	82dB-A	87dB-A
Noise level DIN/IEC 651	8dB-A	7dB-A	7dB-A	8dB-A	10dB-A	7.5dB-A
Maximum SPL for THD 0.5%	133dB	134dB	132dB	133dB	130dB	134dB
Dyn. range of the mic amplifier	95dB	96dB	96dB	95dB	97dB	98dB
Supply voltage		48V phantom powered				
Weight	520g	980g	630g	880g	800g	1700g
Dimensions (mm)	235x50x30	165x65	165x60	220x60	230x50x30	390x90

the Mouse on a boom stand, and tilt the capsule up (toward the forehead) for more projection and head tone, straight on at the mouth for maximum brightness and intelligibility, or down toward the chest for more robust lows and smoother highs.

#### Acoustic Guitar

Large diaphragm mics require careful placement when used on acoustic guitar, but the transparency and superb transient response of the Mouse are well-suited to this job. In fact, reviewers have raved about the Mouse after trying it on acoustic guitar, resonator guitar, and mandolin. For a balanced sound with plenty of sparkling high end, position the microphone facing the guitar neck, right where the neck joins the body (usually around the 12th – 14th frets). For starters, keep the mic as close as possible, and tilt the capsule toward the soundhole to capture a blend of low end and pick sound. If you need more lows, move the microphone closer to the soundhole. For more high end detail, move the Mouse farther from the guitar, either at the same neck position, or above the instrument up by the guitarist's head.

#### Electric Guitar

The Mouse is an excellent mic for any clean amp sound, ranging from bright rhythm chords to warm jazzy tones. Rotate the capsule toward the center of the speaker to capture more highs, or turn the capsule toward the edge of the cone for a fuller sound with more low end. For overdriven or distorted tones, move the mic towards the outer edge of the cone, or back it away from the amp a foot or more to add a little room sound and soften the extreme high end.

#### Drums

The rotating capsule, superior sound pressure handling capability, and fast transient response of the Mouse offer numerous advantages when recording drums. For kit and hand drums, begin by placing the microphone two to four inches above the rim or hoop (where the head is secured to the shell). Angle the capsule toward the player's stick or hand to pick up more attack and definition. Turning the capsule toward the shell will soften the sharp attack of a hand drum, or pick up more of the bright, crackling buzz from a snare. Moving the microphone closer to a drum generally increases the low end, shell resonance, and separation from other sound sources, while more distant placement emphasizes the interaction of the drum and the environment, producing a blended, airier sound.

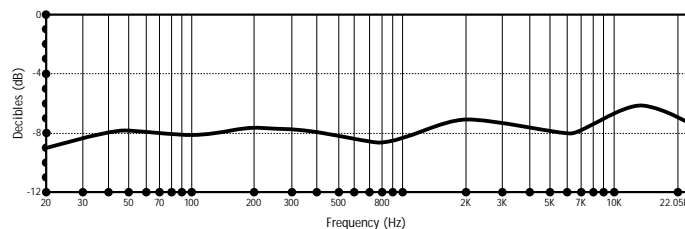
#### Percussion

On tambourine, shaker, bells, clave, and orchestral percussion the Mouse offers astounding clarity and realism. And unlike most large diaphragm microphones, the Mouse can be positioned quite close to a percussive source without distortion or undue proximity effect. Start by placing the microphone about a foot from percussive instruments. Moving the mic closer will emphasize detail and tone, as well as decreasing the proportion of ambient room sound on a track. More distant placement will yield a natural, roomy sound that blends easily with other rhythm instruments.

Enjoy!

First and foremost, the Mouse has been designed to provide the commanding, intimate presence associated with the

## Mouse Capsule Frequency Response



*This frequency chart of the Mouse capsule is only a start. It gives the recordist a basis of the sound provided. How the microphone reacts in a particular application will differ greatly because of many variables. Room acoustics, distance from sound source (proximity), tuning of the instrument and microphone cabling are only a few of the interacting issues. For an artist or engineer, how the microphones are used creates the basis of the sound.*

world's best (and most expensive) vintage vocal microphones. With its shimmering, detailed highs, smooth mid-range, and minimized proximity effect (a bass boost inherent in all unidirectional mics), this capsule design excels at delivering a vocal right to the front of the mix where it belongs. When processed with limiting and/or compression, as is standard practice for most pop vocals, tracks recorded with the Mouse will be free of pumping and low end thumps. Acoustic guitar, hand percussion, drums, and other critical high end sources also shine in front of the Mouse, gaining an extra measure of "air" and presence that enables the most delicate sounds to cut through a mix, even at very low levels.

The Mouse circuitry is based on a Class A, fully discrete circuit. In plain English, this means that the sound which arrives at the diaphragm is transduced (converted to electrical energy) as accurately as possible, with no integrated circuits (a.k.a. "IC's") in the signal path. To this end, the Mouse utilizes hand-selected electronic components of the highest quality (such as expensive metal-film resistors), and there are no pad or low-cut filter switches in the circuit.

The Mouse is available with two different output circuitries—transformer and transformerless. The main difference between these designs is that the transformer-based Mouse allows the user the option to run extra long mic cables for special applications and provides the user with the utmost protection for outside interference such as radio type frequencies (RF). These models are also designated by their difference in body color. The transformer version is styled in matte black while the transformerless is finished in a dark royal blue.

To get the most out of this, or any quality microphone, it is essential to pair it with a good microphone pre-amplifier. Most professional recordists prefer to have outboard preamps on hand, and will choose solid-state or vacuum tube models based on their unique characteristics. To maintain the integrity of your signal, use the BLUE Cranberry high-definition mic cable going into the mic preamp. And, whenever possible,



connect the mic preamp output directly to your recorder or A/D converter, bypassing the mixing board and any unnecessary components.

The single set screw at the top of the capsule should be left in place at all times, as it stops the grille from rotating 360 degrees. The circular white plastic cap located underneath the grill assembly of the Mouse is for shipping purposes and should be removed before use. Gently lift the Mouse grill assembly and turn it at a 90 degree angle. Lift the plastic piece out and store it in a safe place for future shipping if needed.



A recessed, threaded mic stand socket is built into the Mouse body, next to the XLR output jack. To put the

Mouse on a stand, you may find it easiest to 1) loosen the boom stand arm or threaded end of the mic stand, 2) grasp the mic in one hand, and 3) screw the mic stand threads into the Mouse mount. This procedure will eliminate any possibility of handling damage to the mic.

The Mouse Shockmount is available as an option, but should not be necessary for most studio applications. Complete internal shock mounting is built into the Mouse at two



*The optional Mouse shockmount*

stages; first by suspension of the capsule within the grille on three rubber stems, and then by shockmounting of the grille assembly where it contacts the U-shaped yoke. The

handbuilt Mouse Pop Filter will provide protection to the valuable microphone capsule and provide a means to minimize "P" popping sounds from voice work.

The Mouse requires 48 volt phantom power, which is standard with most mic preamps, mixing consoles, or separate phantom power supplies. It is important to note that some units, though rated at 48 volts, may supply insufficient or unstable phantom power, which can result in distortion and/or degraded performance when used with the Mouse.



*Mouse Pop Filter*

To avoid damage to audio components when connecting phantom power, follow this simple procedure: 1) turn down the mic preamp gain, headphones, and your studio monitors, 2) connect microphone cable to the Mouse and microphone input jack, 3) turn on phantom power, 4) turn up the mic preamp gain, etc. To disconnect or re-route the Mouse, 1) turn down the mic preamp gain, headphones, and your studio monitors, 2) turn off phantom power and wait 10 seconds before disconnecting the mic.

Once the Mouse is on the stand and powered up, make sure that the active, on-axis side of the capsule (the shiny hemisphere of the grille) is facing the desired source. For example, if you are speaking into the mic, the Blue logo and shiny hemisphere will be in front of your mouth, and the solid metal ring around the circumference of the grille will be aligned vertically, with the single set screw in place on the top of the grille. The Mouse is a cardioid mic, and is designed to reject off-axis sound arriving at the back of the capsule (the dull metal hemisphere). And now, here are some recording tips that will allow you to get the most out of the Mouse and its elegant rotating capsule!

#### *Vocals*

Here's a little-known secret —vocalists love singing into unique and impressive mics. And in addition to its good looks, the Mouse was developed especially to enhance the airiness and detail in any voice, while diminishing the proximity-induced lows which can cloud a mix or produce compression artifacts. Put it in front of any singer and you are guaranteed to get a 110% inspired performance that sits perfectly in the mix with little or no additional equalization. The Mouse is also an outstanding choice for narration and voiceover work.

For that "big" vocal sound with maximum presence, get the vocalist within one to three inches of the capsule. There is no need to worry about overloading the microphone capsule, but be sure to use the Mouse pop filter or a mesh windscreen to protect the diaphragm at this distance. Mount

