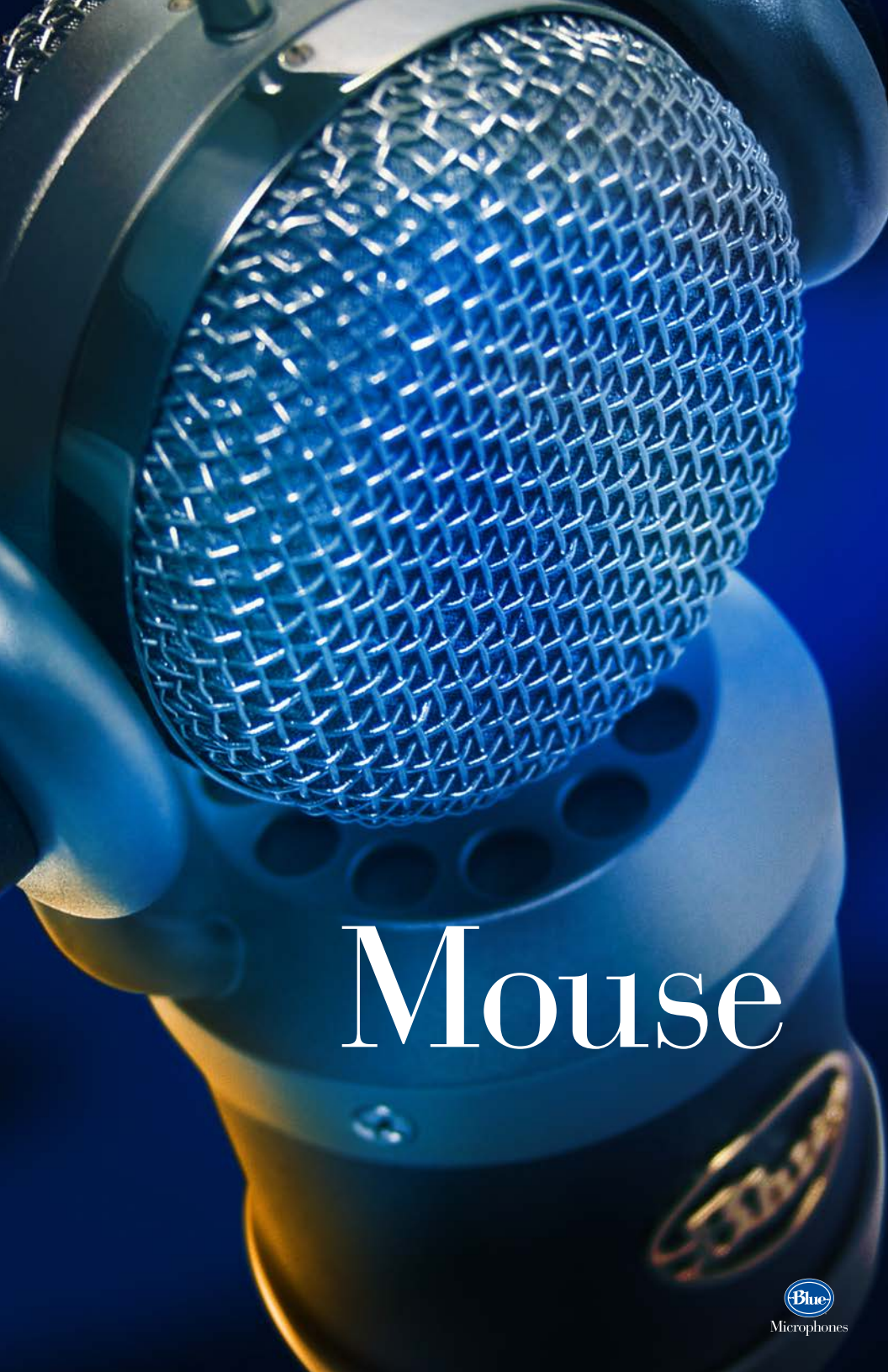

Mouse
Blue
Microphones

versatile

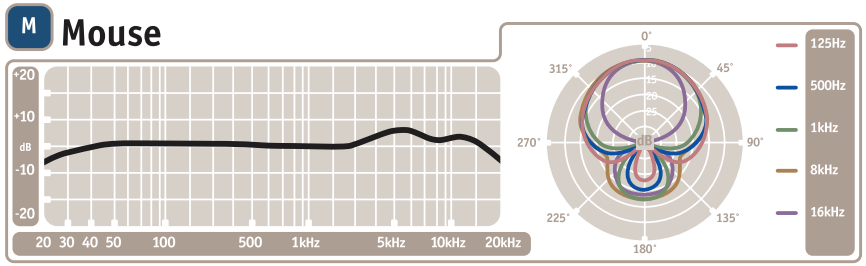
Congratulations on your purchase of the Blue Mouse, a classic modern microphone made the old-fashioned way, without compromise. The unique rotating capsule (also utilized on the Blue Dragonfly) makes this one of the most versatile and snazzy-looking mics you'll ever lay eyes on. And beneath the handsome 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.

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

thundering lows

Mouse Frequency & Polar Response Charts



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.

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.

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, try using Blue's Quad or Dual high-definition mic cable along with Blue's outstanding Class-A vacuum tube mic preamp, Robbie. And, whenever possible, connect the mic preamp output directly to your recorder or A/D converter, bypassing the mixing board and any unnecessary components.

Mouse with The Shock

To secure the delicate capsule during transport and storage, two transit screws are provided. These screws go into the solid metal ring around the circumference of the spherical grille, and should be in place when you first take the mic out of its case. Remove them before using the Mouse, and replace them at the end of the session.

The Mouse system includes Blue's custom The Shock suspension shockmount. The Shock is designed to isolate the Mouse microphone body from low frequency vibrations when mounted on a stand. To fit the Mouse into this assembly, first open the wire latches on the upper and lower circular padded bands situated inside the shockmount frame. Then simply slide the Mouse into the bands, and close the wire latches to tighten the bands around the microphone. The angle of the mount assembly can be swiveled and adjusted with the large thrumbscrew, which will normally be positioned at the rear of the mic. Once you have the Mouse secured in its shockmount, you may find it easiest to attach the assembly to a stand by 1) loosening the boom stand arm or threaded end of the mic stand, 2) grasping the mount assembly in one hand, and 3) screwing the mic stand threads into the mount, without over-tightening. This procedure will eliminate any possibility of damage to the mic.

The Mouse shockmount is provided as an option, but should not be necessary for most studio applications. Complete internal shockmounting is built into the Mouse at two 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. Also, don't forget to check out The Pop, Blue's elegant and durable, adjustable universal windscreen.

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.

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 ten seconds before disconnecting the mic.

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 Pop or a mesh windscreen to protect the diaphragm at this distance. Mount the Mouse on a boom stand, and title 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- t=14th frets). For starters, keep the mic as close as possible, and tile 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 form 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 enough with other rhythm instruments.

Enjoy!

Technical Specifications:

Transducer Type	**Condenser, Pressure Gradient**
Polar Pattern	**Cardioid**
Frequency Response	**20Hz – 20KHz**
Sensitivity	**21.0mV/Pa at 1kHz (1Pa = 94dB SPL)**
Output Impedance	**150Ω**
Rated Load Impedance	**>1 kΩ**
Maximum SPL	**138 dB SPL (2.5kΩ, 0.5% THD)**
S/N Ratio	**85 dB-A (IEC 651)**
Noise Level	**8.0 dB-A (IEC651)**
Dynamic Range	**130 dB (@2.5kΩ)**
Power Requirement	**+48V DC Phantom Power (IEC 268-15)**
Weight	**520g**
Dimensions	**235mm x 50mm x 30mm**

Included Accessories:

- Elegant wood storage box
- *The Shock* – customer shockmount

Recommended Optional Accessories:

- *The Pop* – adjustable pop filter
- *The Icicle* – XLR to USB converter and pre-amp
- *Robbie the Mic Pre* – Class-A vacuum tube mic preamplifier

Blue Microphones

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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 three years from the date of purchase. In the event that service is required, all necessary parts and labor will be furnished free of charge during the serial number had 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.

In keeping with our policy of continued product improvement, Baltic Latvian Universal Electronics (BLUE) reserves the right to alter specifications without prior notice.

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