



Microphones

Step up to the mic.™



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Leopold Hubschger: It's that trademark in the lion's rooster sign.
Sons of Samuel: A. Carter got a session with a sign, the
signs of Samuel: A. Carter got a session with a sign, the
signs of Samuel: A. Carter got a session with a sign, the

BLUE MICROPHONES

OMNIMOUSE



pressure

omni

ANOTHER CLASSIC MICROPHONE DESIGNED BY PEOPLE WHO STILL CARE ABOUT QUALITY AND ACTUALLY PLAY MUSICAL INSTRUMENTS.



OMNIMOUSE



OMNIMOUSE

Congratulations on your purchase of the Blue OmniMouse, a modern classic made the old-fashioned way — without compromise. Our stunning finish and unique rotating capsule make OmniMouse one of the most interesting and beautiful microphones you'll ever lay eyes on. And beneath the handsome exterior, you'll find that the OmniMouse is a precision-crafted recording tool, combining the low noise and superb detail of our Class-A discrete handmade electronics with the bold, larger-than-life sound of our handmade B4 true pressure omni capsule. 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.

response, the OmniMouse captures the full range of symphonic and choral recordings naturally and musically with depth and clarity. The OmniMouse also excels at ambient recording, capturing room tone with the most intimate detail — whether for rock drums, guitars or even vocals — any application where some natural space in the recording is desired.

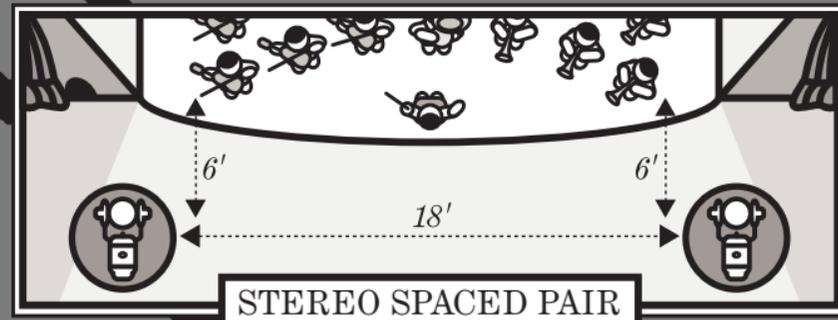
The OmniMouse was designed to provide the commanding, larger-than-life sound associated with the most sought-after (and most expensive) vintage orchestration microphones. With its luxurious high-frequency response, focused mid-range, and outstanding bass

SO, A LOT OF PEOPLE COME TO US AND ASK, "WHY DO YOUR MICS HAVE SUCH WEIRD NAMES?" WELL, superb det

LIKE ALL BLUE MICROPHONES, THE OMNIMOUSE HAS BEEN DESIGNED WITH A SPECIFIC SONIC SIGNATURE THAT IS DISTINCT FROM OTHER MICROPHONES. BUT THAT'S TRUE OF ALL OUR MICROPHONES, FROM OUR BUDGET-MINDED BALL SERIES

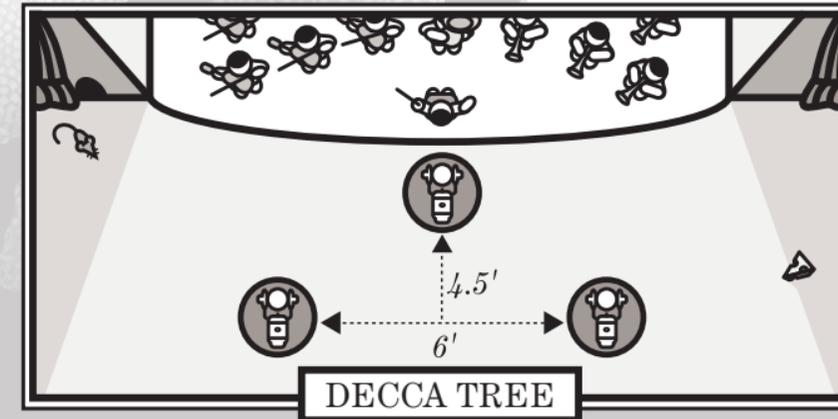
WHEN WAS THE LAST TIME YOU REALLY REMEMBERED SOMETHING CALLED THE C-11B7 OR THE MX-009, OR THE DL-700 (SERIES K). LET'S FACE IT, WITH THE EXCEPTION OF A FEW FAMOUS NUMBERS FROM THE GOLDEN AGE OF MICS (YEAH, WE KNOW YOU KNOW WHAT THEY ARE), MOST MIC NAMES THESE DAYS ARE AS MEMORABLE AS THE FINAL SCORE OF SUPERBOWL XXVII. SO LIKE EVERYTHING ELSE WE DO, WE SET OUT TO CHANGE THAT. THE RESULT IS THAT YOU CAN NOW WALK INTO ANY FINER AUDIO RETAILER AND WALK OUT WITH A BABY BOTTLE, A BLUEBIRD, A KIWI OR A CACTUS. NOT TO MENTION A MOUSE. OR AN OMNIMOUSE. OH, AND THEY COME IN INTERESTING COLORS, TOO.

The most common configurations for the capsule are stereo spaced pairs and the venerable Decca Tree. The spaced pair, as its name implies, constitutes a pair of identical microphones placed at a certain distance from one another on the same horizontal and vertical plane equidistant from the sound source. Omnidirectional microphones are the mics of choice for this application due to their relatively uniform frequency response at most angles of incidence. Though there are few hard and fast rules governing mic placement of spaced omnis, careful attention to the phase relationship (time arrival) between the two mics will yield the best results. One rule that should be observed is the *3:1 rule* which states that the mics in a spaced pair should be *at least* three times further apart from one another than from the sound source — if the mics are two feet from the source, they should be at least six feet apart; if they are 15 feet from the source, they should be at least 45 feet apart and so on.



The Decca Tree has been used for years as an industry-standard technique for both symphonic and choral recording as well as film scoring. This technique requires three microphones, usually omnis, placed in a triangular array in front of the sound source. The Decca Tree is also known as an "LCR" array for "left, center, right." The left and right mics are placed approximately six feet apart on the same horizontal and vertical plane, just as in a spaced pair. The center is placed directly in between the left and right mics, but approximately 4.5 feet in front of them, forming the "point" of the triangle. This array can be constructed using three separate mic

stands but commercially-available Decca Tree fixtures are available and allow for ease of setup and precise placement. The array is generally placed directly behind and a few feet above the conductor. The benefit to the Decca Tree is its ability to provide a strong center image while at the same time providing excellent spatial cues both horizontally across the stereo field as well as a sense of depth. The Decca Tree also stands up very well to various surround-processing systems which is why it is a favorite of film scoring and mixing engineers. As with the spaced pair configuration, once you have achieved a good placement, rotate the capsules for optimal pickup.

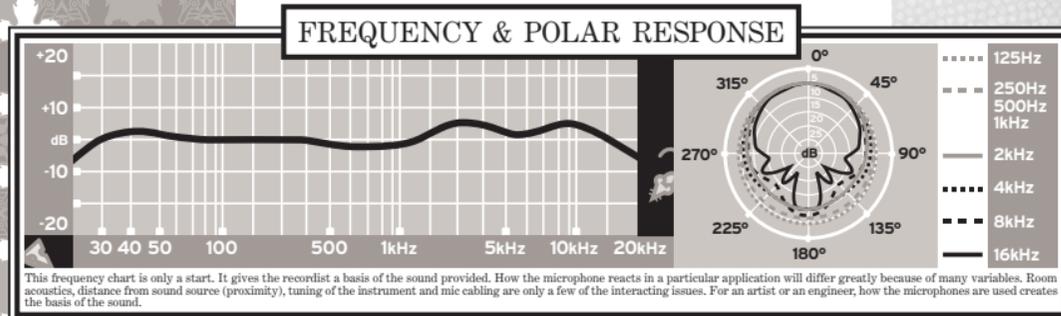


To get the most out of the OmniMouse, it is essential to pair it with a high-quality microphone pre-amplifier. Most professional recordists prefer to have outboard preamps on hand, and will choose solid-state or vacuum tube models based on their unique characteristics. We recommend you audition our Robbie hybrid vacuum tube mic pre, which was designed specifically to compliment our microphone capsules and circuitry. To maintain the integrity of your signal, use the Blue Kiwi high-definition mic cable, a braided-shield quad-conductor. Whenever possible, connect the mic preamp line output directly to your recorder or A/D converter line input, bypassing the mixing board and any unnecessary components.



A recessed, threaded mic stand socket is built into the OmniMouse body, next to the XLR output jack. To mount the OmniMouse 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 OmniMouse mount. This procedure will eliminate any possibility of handling damage to the mic. However, we recommend always using the included shock mount to better isolate the OmniMouse from the physical environment, greatly reducing low-frequency rumble and other undesirable environmental sounds.

The OmniMouse requires 48 volt phantom power, which is standard with most mic preamps, mixing consoles, or separate phantom power supplies. 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 OmniMouse and microphone input jack, 3) turn on phantom power, 4) turn up the mic preamp gain, etc. To disconnect or re-route the OmniMouse, 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.



Acoustical Operating Principle	Pressure
Directional Pattern	Omnidirectional
Frequency Range	20Hz - 20kHz
Sensitivity at 1 kHz into 1kΩ	8mV/Pa
Output Impedance	150 Ω
Rated Load Impedance	Not less than 1 k Ω
S/N ratio DIN/IEC 651	74dB-A
Noise Level DIN/IEC 651	20dB-A
Max SPL (0.5% THD) into 2.5kΩ	145dB
Dynamic Range (2.5kΩ load)	96dB

