

BLUE EN-CORE 300

Cardioid Condenser Performance Microphone

Features

The en-CORE 300 offers a relatively flat 40Hz-20kHz frequency response with some key peaks and valleys: a dip between 100 and 250Hz; a slow rising bump between 500Hz and 4.5kHz; a slight dip at 5kHz, then another larger dip at 10kHz; and finally a big bump (+7dB rise) to 15kHz. As such, the en-CORE 300 offers a carefully carved response for smooth vocal transduction with a nice, open top end. Maximum SPL is 146dB; output impedance is 25Ω; and sensitivity is 11mV/Pa. The mic weighs 0.9lbs and measures 7.9-inches long and from 0.9-inches to 2-inches in circumference.

The en-CORE 300 feels sturdy in the hand and looks downright handsome and classy – with strong, defined physical features that make it unmistakably Blue. It comes with a flexible, oversized mic clip and a well-made cotton canvas transport bag lined with blue faux fur for padded protection: typical neat, well-conceived packaging from Blue. Like all other Blue-manufactured products, the en-CORE 300 is covered by a two-year full warranty.

In Use

Upon plugging in the en-CORE 300 to a phantom-powered input on a Mackie Onyx preamp, its white oval suddenly glows blue, which – other than looking very cool on a dark stage – lets the user know the mic is ready for action. Its first application was on lead vocal on an old school R&B-style crooner with a wide dynamic range, a deep chesty bass, and the kind of detailed diction that just sounds superb with a condenser mic like this. After one soundcheck, the vocalist commented that his vocal sound was “really nice, like a studio track,” reminding me of comments I’d repeatedly heard years ago when auditioning premium live cardioid condensers for the first time. I agreed too; having a condenser available for at least lead vocal in a live setting adds that special sparkle and aural spotlight to the most crucial element of a live mix. I also used the mic on other lead vocalists, background vocalists, and even on a guitar cabinet, the latter of which was especially sparkly,

degradation. Believe me, I tried (but you won’t want to hear my attempts; I’m no Zack de la Rocha). For that reason, engineers will be happy to let those performers that grip mics in that manner do their thing, as they can still provide the audience with a surprisingly full, crisp vocal.

My only criticism of the en-CORE 300 is in the potential vulnerability of its windscreen’s Saturn ring. When dropped – and as a live mic, it’s going to happen – the en-CORE 300 ring may solidly hit the floor. Time after time, dropped on hard surfaces such as concrete, I believe that the beautiful en-CORE 300’s ring would soon look rather beat – it being such a focal point of the mic – and maybe become even rough to the touch, as die-cast metal can pock-mark rather easily when dropped. For that reason, I’d suggest that Blue consider ‘rubberising’ the ring itself. Alternately, users may get creative and add their own rubber surround.

Summary

The en-CORE 300 is a very good condenser microphone for live applications featuring some unique design elements for a very affordable price. In hand or on a mic stand, the en-CORE 300 should aesthetically and aurally impress your talent as well as their audiences. **A++**

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INFORMATION

① GB£160.00 (inc.VAT)

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THE REVIEWER

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