

## **BLUE Blueberry Microphone**

By Steve La Cerra, *EQ Magazine*, 1999, Issue #3

The Blueberry is BLUE's most affordable microphone. A cardioid condenser with a discrete Class A amplifier, The Blueberry employs a single, large diaphragm in a factory-tuned capsule. BLUE supplies The Blueberry with a hardwood storage case; optional accessories include the S1 shock mount and W1 pop filter (packaged together) and the BB high-definition mic cable. A quick look under the hood revealed that the Blueberry had the same high level of craftsmanship as its big brother, The Bottle, with a clean circuit layout and an impressive-looking capsule.

Our first session with The Blueberry was a male vocal, and we liked the sound of The Blueberry right away. The vocalist was working within about four inches from the mic and though The Blueberry exhibited some proximity effect, it was subtle — without the overblown, big fat bottom many mics produce at this distance (this character proved to be a strength on other instruments as well). We then used The Blueberry to record acoustic instruments, including piano, guitar, and percussion. On piano, The Blueberry was one of the few mics we've used that sounds more like music and less like a microphone.

Transient response was excellent and (depending upon distance) the mic also picked up the sound of the player's fingernails clicking sounding too aggressive. Positioning the mic within a foot of the harp bumped up the bass response slightly, adding a nice warmth to the instrument's low end.

At about 10 inches away from the bridge of an acoustic guitar. The Blueberry's pickup pattern was just wide enough to catch a bit of room ambience, adding depth to the sound of the guitar. When we tried the mic on an egg-type shaker, the high-frequency response was a bit spiffy, though The Blueberry did have the ability to clearly discern the timbre of the egg from a maraca, which was (at times) being played simultaneously. Moving the mic off-axis resulted in a softening of the high frequencies (most notably on tambourine), but, as long as the instrument was kept on axis, the tone was clear and clean.

Our Blueberry came without the shock mount, and, after a few sessions, we realized that positioning this mic can be very difficult when it is attached directly to the mic stand. This is because the mic's range of angles to the stand is very limited due to the stand mount being integral to the mic body (miking a floor tom was a major production). If you're serious about purchasing this mic, add the shock mount into the budget so that position adjustments can be made more easily and accurately.

That minor gripe aside, The Blueberry is a very good, all-around microphone with excellent construction. Most studios would find it useful in many situations, and it's priced reasonably enough that they won't have to break the bank to buy it.