



baby bottle ^{SL}

LARGE-DIAPHRAGM STUDIO CONDENSER MICROPHONE

CONGRATULATIONS ON YOUR PURCHASE

Congratulations on your purchase of the Baby Bottle SL, a classic microphone made the old-fashioned way, without compromise. Following in the footsteps of our flagship Bottle mic system, the solid-state class A Baby Bottle SL microphone is truly a chip off the old block.

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. With proper care and feeding, the Baby Bottle SL will reward you with many years of recording enjoyment.

Baby Bottle SL is a pressure gradient cardioid condenser microphone that delivers classic sound and incredible versatility. With a richly present midrange, smooth top end, and neutral bottom, Baby Bottle SL is reminiscent of the world's finest vintage microphones. Featuring a -20dB pad and 100Hz high-pass filter, Baby Bottle SL excels at adding a rich, classic vibe to nearly any sound source—including vocals, drums, electric guitar amps, and even difficult brass instruments like saxophones and horns. We just don't recommend it for feeding.

The Baby Bottle SL includes a custom shockmount designed to isolate the microphone body from low frequency resonance (rumble).



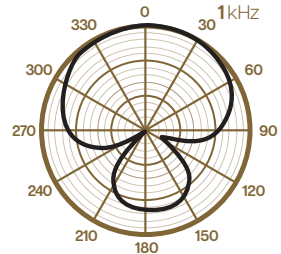
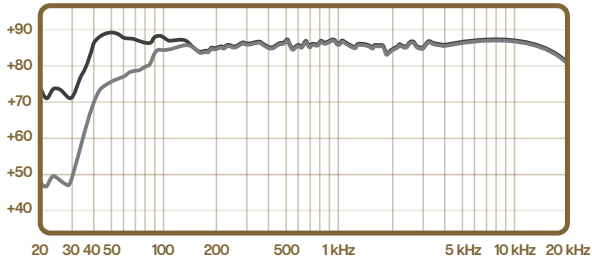
The Baby Bottle SL requires +48V phantom power and works great with audio interfaces, mixers and most mic preamps. For best performance and to avoid damage to the microphone's audio components, we recommend the following procedure:

- *Set mic preamp gain to its nominal position ("off").*
- *Mute the input channel in your DAW or mixing console.*
- *Connect the female end of your balanced XLR microphone cable to the Baby Bottle SL's output jack. Connect the male end to your balanced console input or balanced mic preamp input.*
- *Switch on phantom power.*
- *Un-mute all previously muted signal paths and adjust mic preamp gain as necessary.*

The Baby Bottle SL is a cardioid mic, and is designed to reject off-axis sound arriving at the back of the capsule. Once the Baby Bottle SL is on the mic stand and powered up, make sure that the active, on-axis side of the capsule (the side aligned with and directly above the Blue logo) is facing the desired sound source. Engage the -20dB pad if you're recording a loud sound source with sharp transients like a snare drum, toms, electric guitar amp, or a powerful vocalist. Unless you're recording a very low frequency instrument, like a kick drum or a bass amp, it's typically good practice to engage the 100Hz high-pass filter to make sure that very low frequency and subsonic rumble or peaks don't compromise the headroom of your recordings.

BABY BOTTLE SL FREQUENCY AND POLAR RESPONSES

These frequency charts are only a starting point to give you 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 mic cabling are only a few of the interacting issues. For an artist or an engineer, how the microphones are used creates the basis of the sound.



Now that you're familiar with the mic, here are some recording tips that will allow you to get the most out of your Baby Bottle SL.

VOCALS



Here's a little-known secret—vocalists love singing into unique and impressive mics like the Baby Bottle SL. Put it in front of any singer and you're guaranteed to get a 110% inspired performance. For a “big” vocal sound, get the vocalist within one to four inches of the capsule. Tilt the microphone 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 full lows and smoother highs. Engage the high-pass filter as necessary to make sure low frequency and subsonic rumble don't compromise the headroom of your vocal track.

ELECTRIC GUITAR



Because of its full midrange response, the Baby Bottle SL is an excellent mic for any clean or distorted amp sound. Orient the capsule toward the center of the speaker to capture more highs, or 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. Give the Baby Bottle SL a try on electric bass, blues harmonica, and organ too! Engage the -20dB pad as necessary for high volume situations.

ACOUSTIC GUITAR



Large diaphragm mics require careful placement when used on acoustic guitar, but the Baby Bottle SL's rich tone and hot output is well-suited to this job. For a balanced sound with plenty of sparkling high end, place 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 Baby Bottle SL farther from the guitar, either at the same neck position, or above the instrument up by the guitarist's head. Engage the high-pass filter as necessary to make sure low frequency and subsonic rumble don't compromise the headroom of your guitar track.

STRINGS



Because of its high output, natural highs and abundant midrange characteristics, the Baby Bottle SL is an excellent choice for miking all members of the bowed string family. In general, the capsule should be oriented toward the instrument's bridge to pick up a blend of resonance and bow sound. On bass and cello, placement from 3 to 6 inches in front of the bridge is usually ideal. For violin and viola, it's preferable to position the microphone 1 to 2 feet above the instrument. Angle the capsule toward the bridge for more bow sound and low tones, or move the microphone toward the tuning pegs to capture a more diffuse, bright, and blended sound.

DRUMS



The Baby Bottle SL's slim profile and fast transient response 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. Orienting 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. Engage the -20dB pad as necessary for high volume situations.

SAXES, FLUTES AND REEDS



The smooth, natural high-end response of the Baby Bottle SL makes it an ideal choice for miking saxophones and other wind instruments. For soprano sax, clarinet, and related instruments, position the capsule directly above and in front of the keys between the middle of the horn and the lowest pads. Try moving the mic up or down along the length of the body to adjust the balance of airy highs (toward the mouthpiece) and cutting midrange (toward the bell). On flute, start by placing the Baby Bottle SL above the middle of the instrument, and move the capsule closer to the mouthpiece if more highs and breath sound is desired. For other members of the saxophone family, start by placing the Baby Bottle SL two to six inches in front of the lip of the bell. Angle the capsule up toward the mouthpiece to capture more air, brightness, and high notes. For a mellower sound, orienting the capsule toward the floor emphasizes the low range of the sax, and tames the biting upper mids that project straight out of the bell.

Enjoy your Baby Bottle SL!

TECHNICAL SPECIFICATIONS:

- Transducer Type: Condenser, Pressure Gradient
- Polar Pattern: Cardioid
- Frequency Response: 20Hz-20kHz
- Sensitivity: 39.8 mV/Pa at 1 kHz (1 pa = 94 dB SPL)
- Output Impedance: 50 ohm
- Rate Load Impedance: not less than 1k ohm
- Maximum SPL: 134dB SPL (1k, THD 0.5%)
- S/N Ratio: 83.2 dB-A
- Noise Level: 10.8 dB
- Dynamic Range: 123.2 dB
- Power Requirements: +48V DC Phantom Power
- Weight: 410g
- Dimensions: 222.5mm x 51.5mm
- HPF: 100Hz, 12dB per octave
- PAD: -20dB

INCLUDED ACCESSORIES:

- Wood storage box
- Custom shockmount

WARRANTY

Blue Microphones warrants its hardware product against defects in materials and workmanship for a period of TWO (2) YEARS from the date of original retail purchase, provided the purchase was made from an authorized Blue Microphones dealer. This warranty is void if the equipment is altered, misused, mishandled, maladjusted, suffers excessive wear, or is serviced by any parties not authorized by Blue Microphones. The warranty does not include transportation costs incurred because of the need for service unless arranged for in advance. Blue Microphones 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. For warranty service or for a copy of Blue's Warranty Policy including a complete list of exclusions and limitations, contact Blue at 818-879-5200. In keeping with our policy of continued product improvement, Baltic Latvian Universal Electronics (BLUE) reserves the right to alter specifications without prior notice.



Designed in USA. Made in China.



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