

JOEMEER[®]



PRODUCT GUIDE

threeQ

DESKTOP CHANNEL



MIGHTY MITE FEATURES



ULTRA CLEAN MICROPHONE PREAMPLIFIER



HIGHLY MUSICALTHREE BAND EQ
with Sweep Midrange



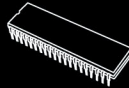
FULL FEATURED OPTICAL COMPRESSOR
with settings from "silk" to "in your face!"



ACCURATE LED METERING
for quick monitoring of level & gain reduction



LINE/INSTRUMENT INPUT
for use as a DI during sessions



BALANCED & UNBALANCED I/O
for proper interface with any system



INTUITIVE PANEL LAYOUT
for "transparent" use while recording



COMPACT 1/2 RACK DESIGN
for desktop or rackmount use

SPECIFICATIONS

INPUT IMPEDANCES:	Mic: 1.2kohm;; Line: 20 k ohm
PRE-AMP OVERALL GAIN:	0dB to 60dB
COMMON INPUT NOISE:	70dB
EQUIVALENT INPUT NOISE	-128.5dBu (unweighted)
DISTORTION:	0.001% (below compressor threshold)
FREQUENCY RESPONSE:	10 Hz to 70 Hz (-3dB)
MAXIMUM INPUT (BEFORE CLIP):	Mic: +19.5dBu; Line: +44.5dBu
HEADROOM (BEFORE CLIP):	+19.5dBu
COMPRESSOR THRESHOLD:	-6dBu to +22dBu (variable)
COMPRESSOR RATIO:	5:1 (typical)
COMPRESSOR ATTACK TIME:	1 msec to 100 msec (adaptive)
COMPRESSOR RELEASE TIME:	0.1 sec to 3 sec (adaptive)
NOMINAL OUTPUT LEVELS:	+4dBu/-10dBu
OUTPUT IMPEDANCE:	75ohm
OUTPUT LEVEL SWITCH:	12db attenuation
NOISE FLOOR:	-85dBu (typical, with 0db mic gain)
VU METER	8 segment bargraph
POWER SUPPLY	12V ac mains adaptor
POWER CONSUMPTION	12W
MECHANICAL	220W x 44H x 180D (overall)
WEIGHT	1 Kilo
EQ BOOST AND CUT:	-10 DBu to -50dBu (variable)
LF FREQUENCY:	80Hz fixed
MID FREQUENCY:	300Hz to 5kHz variable
HF FREQUENCY:	12kHz fixed

Features and specifications subject to change without notice

mc2

STEREO COMPRESSOR



SIMPLY STEREO

FEATURES



STEREO OPTICAL COMPRESSOR
with Comp, Slope, Attack, Release & Make Up Gain

FULLY BALANCED LINE LEVEL I/O
easy interfacing with +4 & -10 systems



FULL FEATURED OPTICAL COMPRESSOR
with settings from “silk” to “in your face!”



ACCURATE LED METERING
for quick monitoring of gain reduction & input



UNIQUE GAIN REDUCTION HOLD
prevents noise floor from rising during gaps in compressed program material



STEREO WIDTH
broadens the stereo imaging



INTUITIVE PANEL LAYOUT
for “transparent” use while recording



COMPACT 1/2 RACK DESIGN
for desktop or rackmount use

SPECIFICATIONS

INPUT IMPEDANCES:	Line: 20kohm
PRE-AMP OVERALL GAIN:	-6dB to 15dB
COMMON INPUT MODE REJECTION	70dB
EQUIVALENT INPUT NOISE	-95dBu (unweighted)
DISTORTION:	0.001% (below Compressor threshold)
FREQUENCY RESPONSE:	10Hz to 70kHz (-3dB)
MAXIMUM INPUT (BEFORE CLIP):	+19.5dBu
HEADROOM (BEFORE CLIP):	+19.5dBu
COMPRESSOR THRESHOLD:	-6dBu to +22dBu (variable)
COMPRESSOR RATIO:	1:1 to 10:1 (variable)
COMPRESSOR ATTACK TIME:	1 msec to 100 msec (adaptive)
COMPRESSOR RELEASE TIME:	0.1 sec to 3 sec (adaptive)
NOMINAL OUTPUT LEVELS:	+4dBu/-10dBv
OUTPUT IMPEDANCE:	75ohm
OUTPUT LEVEL SWITCH:	12dB attenuation
NOISE FLOOR:	-95dBu (typical, with 0dB Input and Make Up gain)
VU METER	8 segment bargraph
POWER SUPPLY:	12V ac mains adaptor
POWER CONSUMPTION:	12W
MECHANICAL:	220W x 44H x 180D (overall)
WEIGHT:	1 kilo
GR HOLD THRESHOLD:	-10dBu to -50dBu (variable)
STEREO WIDTH RANGE:	Mono/stereo/wide stereo (variable)
GR METER/VC METER	8 Segment bargraph synch

Features and specifications subject to change without notice

sixQ

STUDIO CHANNEL



GET YOUR OPTICAL DEFINITION FEATURES



ULTRA CLEAN MICROPHONE PREAMPLIFIER
with Iron (switches to transformer coupling)



HIGHLY MUSICAL THREE BAND EQ
with Sweep LF & MF, Selectable HF (6k & 12k)



FULL FEATURED OPTICAL COMPRESSOR
with settings from "silk" to "in your face!"



ACCURATE LED METERING
for quick monitoring of level & gain reduction



24 BIT 96K ANALOG - DIGITAL CONVERTERS
with Optical & S/PDIF



BALANCED & UNBALANCED I/O
for proper interface with any system



FRONT PANEL INSTRUMENT INPUT
to use as a DI during sessions



INTUITIVE PANEL LAYOUT
for "transparent" use while recording

SPECIFICATIONS

INPUT IMPEDANCES:	Mic: 1.2kohm;; Line: 20 k ohm
PRE-AMP OVERALL GAIN:	0dB to 60dB
COMMON INPUT NOISE:	70dB
EQUIVALENT INPUT NOISE	-128.5dBu (unweighted)
DISTORTION:	0.001% (below compressor threshold)
FREQUENCY RESPONSE:	10 Hz to 70 Hz (-3dB)
MAXIMUM INPUT (BEFORE CLIP):	Mic: +21 dBu; Line: 45dBu
HEADROOM (BEFORE CLIP):	+21dBu
COMPRESSOR THRESHOLD:	-6dBu to +22dBu (variable)
COMRESSOR RATIO:	1:1 to 10 :1 (variable)
COMPRESSOR ATTACK TIME:	1 msec to 100 msec (adaptive)
COMPRESSOR RELEASE TIME:	0.1 sec to 3 sec (adaptive)
NOMINAL OUTPUT LEVELS:	+4dBu/-10dBu
OUTPUT IMPEDANCE:	75ohm
OUTPUT LEVEL SWITCH:	12db attenuation
NOISE FLOOR:	-85dBu (typical, with ~40db mic gain)
HIGH PASS FILTER	12 dB per octave cut below 80Hz
EQ BOOST & CUT	+/- 15 dB (zero phase shift bell response)
LF FREQUENCY	40HZ to 650 Hz (variable)
MID FREQUENCY:	300Hz to 5kHz (variable)
HF FREQUENCY:	6kHz/ 12kHz (switchable)
SAMPLING:	24 Bit
SAMPLING RATE:	44.1kHz, 48kHz, 88.2 or 96kHz (selectable)
OUTPUT FORMATS	S/PDIF electrical, S/PDIF optical

Features and specifictions subject to change without notice

oneQ

MASTER CHANNEL





TAKE TOTAL CONTROL OF YOUR SOUND


FEATURES

 **ULTRA CLEAN MICROPHONE PREAMPLIFIER**
with Iron (switches to transformer coupling)

 **HIGHLY MUSICAL FOUR BAND EQ**
with Sweep LM & HM, Selectable LF & HF

 **FULL FEATURED OPTICAL COMPRESSOR**
with Compressor Link for Stereo Applications

 **DE-ESSER WITH LISTEN FUNCTION**
for quick, precise elimination of sibilance

 **LARGE, ACCURATE VU METERING**
for quick monitoring of level & gain reduction

 **HARMONIC ENHANCER**
adds definition without gain increase

 **XLR INPUTS FRONT AND REAR**
for easy Session set-up

 **FRONT PANEL INSTRUMENT INPUT**
to use as a DI during sessions

 **24 BIT 96K ANALOG - DIGITAL CONVERTERS**
with AES/EBU, S/PDIF, Optical & Word Clock

 **COMP LINK FEATURE**
Link two oneQs for stereo compression

SPECIFICATIONS

INPUT IMPEDANCES:	Mic: 1.2kohm; Line: 20 k ohm
PRE-AMP OVERALL GAIN:	0dB to 60dB
COMMON INPUT NOISE:	70dB
EQUIVALENT INPUT NOISE	-128.5dBu (unweighted)
DISTORTION:	0.001% (below compressor threshold)
FREQUENCY RESPONSE:	10 Hz to 70 Hz (-3dB)
MAXIMUM INPUT (BEFORE CLIP):	Mic: +21 dBu (variable)
HEADROOM (BEFORE CLIP):	+21dBu
COMPRESSOR THRESHOLD:	-6dBu to +22dBu (variable)
COMPRESSOR RATIO:	1:1 to 10 :1
COMPRESSOR ATTACK TIME:	1 msec to 100 msec (adaptive)
COMPRESSOR RELEASE TIME:	0.1 sec to 3 sec (adaptive)
NOMINAL OUTPUT LEVELS:	+4dBu/-10dBu
OUTPUT IMPEDANCE:	100ohm
OUTPUT LEVEL SWITCH:	12db attenuation
NOISE FLOOR:	-85dBu (typical, with ~40db mic gain)
HIGH PASS FILTER	12 dB per octave cut below 80Hz
EQ BOOST & CUT	+/- 15 dB (zero phase shift bell response)
LF FREQUENCY	80HZ to 120 Hz (switchable)
LOW MID FREQUENCY:	200Hz to 2kHz (variable)
HIGH MID FREQUENCY:	1kHz to 6kHz (variable)
HF FREQUENCY:	6kHz/ 12kHz (switchable)
EQUALIZER "Q"	0.9 (1.6 octaves)
SAMPLING:	24 Bit
SAMPLING RATE:	44.1kHz, 48kHz, 88.2 or 96kHz (selectable)
OUTPUT FORMATS	AES3 compliant (balanced) S/PDIF electrical & optical
EXTERNAL WORD CLOCK INPUT:	750ohm 1.2V- TTL level, 44.1kHz to 96 kHz (auto synch)

Features and specifications subject to change without notice

twinQ

DUAL STUDIO CHANNEL



LIVE LIFE IN STEREO FEATURES



ULTRA CLEAN MICROPHONE PREAMPLIFIER
with Iron (switches to transformer coupling)



HIGHLY MUSICAL FOUR BAND EQ
with Sweep LF & MF, Selectable HF (6k & 12k)



FULL FEATURED OPTICAL COMPRESSOR
with Compressor Link for Stereo Applications



LARGE, ACCURATE VU METERING
for quick monitoring of level & gain reduction



24 BIT 96K ANALOG - DIGITAL CONVERTERS
with AES/EBU, S/PDIF, Optical & Word Clock



BALANCED & UNBALANCED I/O
for proper interface with any system



FRONT PANEL INSTRUMENT INPUT
to use as a DI during sessions



INTUITIVE PANEL LAYOUT
for "transparent" use while recording



COMP LINK FEATURE
Link both channels for stereo compression

SPECIFICATIONS

INPUT IMPEDANCES:	Mic: 1.2kohm; Line: 20 k ohm
PRE-AMP OVERALL GAIN:	0dB to 60dB
COMMON INPUT NOISE:	70dB
EQUIVALENT INPUT NOISE	-128.5dBu (unweighted)
DISTORTION:	0.001% (below compressor threshold)
FREQUENCY RESPONSE:	10 Hz to 70 Hz (-3dB)
MAXIMUM INPUT (BEFORE CLIP):	Mic: +21 dBu; Line: 45dBu
HEADROOM (BEFORE CLIP):	+21dBu
COMPRESSOR THRESHOLD:	-6dBu to +22dBu (variable)
COMPRESSOR RATIO:	1:1 to 10 :1
COMPRESSOR ATTACK TIME:	1 msec to 100 msec (adaptive)
COMPRESSOR RELEASE TIME:	0.1 sec to 3 sec (adaptive)
NOMINAL OUTPUT LEVELS:	+4dBu/-10dBu
OUTPUT IMPEDANCE:	75ohm
OUTPUT LEVEL SWITCH:	12db attenuation
NOISE FLOOR:	-85dBu (typical, with ~40db mic gain)
HIGH PASS FILTER	12 dB per octave cut below 80Hz
EQ BOOST & CUT	+/- 15 dB (zero phase shift bell response)
LF FREQUENCY	40HZ to 650 Hz (variable)
MID FREQUENCY:	300Hz to 5kHz (variable)
HF FREQUENCY:	6kHz/ 12kHz (switchable)
SAMPLING:	24 Bit
SAMPLING RATE:	44.1kHz, 48kHz, 88.2 or 96kHz (selectable)
OUTPUT FORMATS	AES3 compliant (balanced) S/PDIF electrical & optical
EXTERNAL WORD CLOCK INPUT:	750ohm 1.2V- TTL level, 44.1kHz to 96 kHz (auto synch)

Features and specifications subject to change without notice



floorQ



FEATURES



FULL FEATURED OPTICAL COMPRESSOR
A professional studio compressor in compact pedal format.



ULTRA CLEAN PREAMPLIFIER

SPECIFICATIONS

INPUT IMPEDANCES:	6.8Mohm
PRE-AMP GAIN:	0dB to +20dB (variable)
EQUIVALENT INPUT NOISE	-94dBu (unweighted)
DISTORTION:	0.001% (below compressor threshold)
FREQUENCY RESPONSE:	15 Hz to 20 kHz (-3dB)
MAXIMUM INPUT (BEFORE CLIP):	+19.5dBu
HEADROOM (BEFORE CLIP):	+19.5dBu
COMPRESSOR THRESHOLD:	-6 dBu to +22dBu (variable)
COMPRESSOR RATIO:	1:1 to 10 :1 (variable)
COMPRESSOR ATTACK TIME:	1 msec to 100 msec (adaptive)
COMPRESSOR RELEASE TIME:	0.1 sec to 3 sec (adaptive)
NOMINAL OUTPUT LEVELS:	0dBu
OUTPUT IMPEDANCE:	100 ohm
NOISE FLOOR:	-94dBu (typical, with 0dB Input and 0dB Output gain)
POWER SUPPLY:	9V to 18V, ac or dc



FEATURES



ULTRA CLEAN PREAMPLIFIER



DISTORTION GENERATOR



HIGHLY MUSICAL THREE BAND EQ



DIRECT INJECT (DI) BOX



HEADPHONE AMPLIFIER

SPECIFICATIONS

INPUT IMPEDANCES:	6.8 Mohm
PRE-AMP GAIN:	0dB to +20dB (variable)
EQUIVALENT INPUT NOISE	-92dBu (unweighted)
DISTORTION:	0.001% (below distortion threshold)
FREQUENCY RESPONSE:	15 Hz to 20 kHz (-3dB)
MAXIMUM INPUT (BEFORE CLIP):	+19.5dBu
HEADROOM (BEFORE CLIP):	+19.5dBu
EQ BOOST AND CUT:	-15dBu to +15dBu (variable)
EQ "Q":	.9(1.6 octaves)
LF FREQUENCY:	40Hz to 350Hz (variable)
MF FREQUENCY:	150Hz to 2.55kHz (variable)
HF FREQUENCY:	500kHz to 7kHz (variable)
OUTPUT GAIN:	-infinity to 0dB
NOMINAL OUTPUT LEVEL:	0dBu
OUTPUT IMPEDANCE:	100ohm
POWER SUPPLY:	9V to 18V, ac or dc
NOISE FLOOR:	-92dBu (typical, with 0dB Input and 0dB Output gain)





Joe Meek was a man ahead of his time. From an era when the recording industry was in its infancy, he is credited with a slew of innovative techniques, many of which later became standard methods of audio engineering.

Through the course of his life, Joe changed the way recordings were made. He also had a profound effect on the role of the engineer during the recording process, and the general consensus about the proper use of recording equipment.

He so completely immersed himself in the projects he recorded that he created a new job description: engineer/producer.

A highly eccentric and very private man, Joe was among

the first to close-mic instruments, and to use compressors and preamplifiers as effects.

His later stereo recordings were groundbreaking, raising the bar for generations of engineers to follow.

Joe Meek's legacy lives on to this day, through the recordings he left behind and the green equipment that bears his name.

We hope that you use our gear to build your own legacy!

The Reviews Are In!



"I love Joemeek in my studio!"

Joe Vitale, world famous drummer for The Eagles, C,S,N,&Y, and Joe Walsh.



"The gbQ is truly a unique device, capable of producing an almost unlimited variety of high-quality overdriven and distortion tones, as well as providing an excellent discreet EQ. It would make a wonderful addition to any recording or sound design studio that takes distortion seriously."

Guitar Player



"The Joemeek gear has an intoxicating flavor all its own! We love it!"

Greg Hampton, singer, songwriter, musician and producer/arranger.

"The optical compressor could be both traditional and very expressive. Throw in every digital and analog I/O, word clock capabilities, a good pre, dynamics galore and an attractively revamped front panel interface, and the oneQ is definitely a full featured channel strip."

"the oneQ is a steal!"

Mix Magazine

"Nothing quite delivers the features, performance, and unique character combination of the oneQ"

"The oneQ is quite clearly up there with the very best front ends you're likely to encounter."

Resolution

"The sixQ has all you need to get great sounds from your microphone to your recording system"

"The sixQ is very affordable and highly usable. It should be a welcome addition to studios of all sizes."

Electronic Musician

"I play 2nd keys and guitar and have been using the Joemeek floorQ compressor and don't seem to ever want to turn it off. I found a great setting that kinda feels like a medium tube squash and love it!"

David Delhomme, The Tonight Show

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