

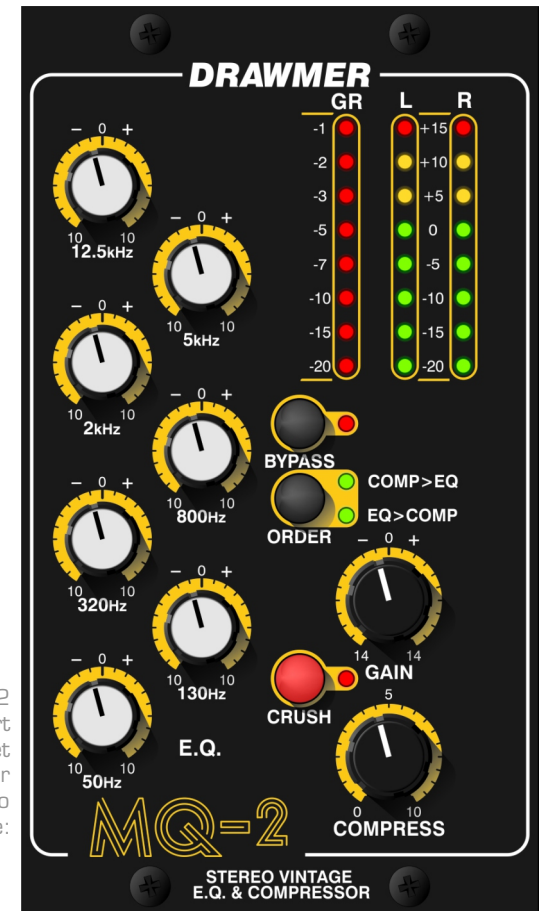


# MQ-2

## STEREO VINTAGE EQUALISER & COMPRESSOR

### QUICK START GUIDE

Congratulations on the purchase of your MQ-2 Stereo Vintage E.Q. & Compressor. This quick start guide should provide you with the very basics to get you started with integrating the MQ-2 into your studio. More information can be found by going to the MQ-2 page on the Drawmer website: [www.drawmer.com](http://www.drawmer.com).



#### DOWNLOAD MANUAL



Obtain the MQ-2 Operator's Manual at [https://www.drawmer.com/uploads/manuals/mq2\\_operators\\_manual.pdf](https://www.drawmer.com/uploads/manuals/mq2_operators_manual.pdf) or scan the code to the left using a QR scanner app on your mobile device.

#### PRODUCT REGISTRATION



Register your MQ-2 at <https://www.drawmer.com/register.php> or scan the code to the left using a QR scanner app on your mobile device.

#### CONTACTING DRAWMER

We will be pleased to answer all questions to enhance your usage of **DRAWMER** equipment.

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# DRAWMER

## Features

Taking inspiration from the legendary 'Motown EQ', the MQ-2 is a stereo, 7 band proportional Q parametric Equaliser with EQ curves akin to the renowned EQ's used in the illustrious Detroit studios in the 1960's. This 100% analogue EQ, features 7 bell curves, each having a variable cut/boost of  $\pm 10\text{dB}$  and set at the beautifully musical frequencies of the original.

However, the MQ-2 is not only an EQ, it also incorporates a programme dependant, effortless to use one knob compressor that adapts its envelope to the characteristics of the signal. But it doesn't stop there, in addition it incorporates the highly regarded 'CRUSH' feature present on the Drawmer 1971. When you activate the crush circuit, get ready for some pleasing harmonic saturation and that classic analogue warmth that adds a ton of character to any signal passing through the unit. The result? It fattens up the bass, adds presence to the mids, and brings a delightful shimmer to the top end. The harder you drive the EQ and compressor the more Crush you'll get! Using single controls for both channels it has never been easier to get the classic warm analogue sound you've been looking for.

- Stereo 7 band proportional Q parametric Equaliser for 500 series.
- Inspired by the 1960's Motown EQ.
- Fully variable 10dB boost or cut
- Integrated 'CRUSH' feature that warms up your mix with harmonic saturation.
- One knob Compressor to easily tame the levels.
- Swap EQ/Compressor in the signal path.
- Hard wired bypass.
- Designed and manufactured in the U.K.

## Installation

Installation the MQ-2 into a 500 series rack:

- It is essential to consult the manual provided with the 500 series rack, as it should contain all the necessary information for the installation procedure.
- The MQ-2 requires two 500 series slots.
- Prior to installing or replacing the MQ-2 module, ensure that your 500 series rack is powered off and that the power cable is disconnected.
- Position the MQ-2 module into the adjacent vacant slots within your rack, ensuring that the connectors of the module are accurately aligned with the connectors of the rack.
- Gently press the MQ-2 module into the rack connectors, being careful not to use excessive force, and secure it by tightening the screws on the front panel.
- Connect the MQ-2 module to your audio setup using the connections available on your 500 series rack.
- Finally, reconnect the power cable to the 500 series rack and turn it on.

## Controls

As the MQ-2 is stereo all controls effect the left and right settings simultaneously.

### EQUALISER -10dB to +10dB

Comprises of seven Cut/Boost controls each with the a range of -10dB to +10dB.

They have fixed frequency chosen for their musicality:

#### 12.5 kHz BRILLIANCE

This range is utilized for achieving a sparkling quality and adding airiness to the sound, but over-boosting can emphasize hiss and lead to ear fatigue.

#### 5 kHz PRESENCE

Boosting enhances clarity and gives signals an edge, but too much can make the sound abrasive, while a reduction may create a sense of distance.

#### 2 kHz UPPER MIDRANGE

This frequency is crucial for enhancing the presence and definition of percussive hits and adding a crunchy character, but care must be taken to avoid ear fatigue from excessive boosting, so moderation is key.

#### 800 Hz MIDRANGE

Boosting this range improves the visibility of elements in a mix, though over-application can result in honkiness, leading to ear fatigue if not used judiciously.

#### 320 Hz LOW MIDRANGE

This frequency range is essential for adding bass presence, definition, and fullness. Too much can lead to a muddy sound, while too little results in a hollow perception.

#### 130 Hz BASS

Boosting this area adds warmth and a deeper sound with enhanced thump; however, an excessive boost can create a boomy effect, while too little results in a thin sound.

#### 50 Hz SUB-BASS

This frequency is typically felt rather than heard, imparting weight and a solid foundation that resonates in the chest, although care should be taken as it can amplify low-end rumble.

#### COMPRESS 0 to 10

Compression lowers the dynamic range of the signal and increases its perceived loudness and has an effect on the Crush. On the MQ-2 is applied using just one control!

It is programme dependant so will adapt the attack and release characteristics to the signal and alter the envelope to suit.

At all the way counter-clockwise, you get no compression and the more you turn it up, the more compression you get.

#### CRUSH On/Off

Adds a fixed time constant, auto gain makeup compressor and introduces some musically pleasing harmonics to each of the eq bands.

The effectiveness of the Crush button will vary depending on the frequency band that it is used in and also on the instrument that it is applied to. Use it in the lower frequencies to fatten up the kick, tom or snare drums, bass guitar and other elements of the rhythm section. In the mid frequencies it will help to warm the mix and enhance the presence. It will thicken the guitars and add punch to the percussion, increase the attack of a piano, as well as help to bring out the raspiness in a vocal, for example. At the high frequencies it will bring out the shimmer of cymbals and brighten the string instruments.

The effect is progressive, so as more boost is added to the band the CRUSH effect is more apparent. If you wish to apply much more boost to a band in order to obtain more 'crush' be sure to keep an eye on the meters to ensure that the band level doesn't reach the rails, if so, the GAIN control can be used to reduce the levels. Use the switch to listen to A/B comparisons to hear the effectiveness of the feature.

#### GAIN +14 to -14dB

Adjust the Output Gain control to the required output level using the meter above as a guide. If you require more crush drive the Eq and Compressor harder then back off to the required output level using this control.

#### ORDER COMP>EQ / EQ>COMP

This switch allows the signal path to either route through the EQ first or the compressor first, as each way creates a distinctly different tonal quality, and colouration depending on the setting.

#### BYPASS Switch

With the Bypass switch active the input signal is routed to the output with no signal processing taking place. Use it to provide A/B comparisons.

#### G.R. METER

An eight segment LED bargraph meter continuously monitors the gain reduction applied by the compressor over the range 0 to 30dB.

#### LEFT & RIGHT V.U. METER

Two 8 segment LED bargraph level meters for the Left & Right level of the output signal over the range -20dB to +15dB.

