
thinking sound
Meyer Sound

meyer sound

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THREE DECADES OF 30 THINKING SOUND
1979|2009

1979 – John and Helen found Meyer Sound

UM-1 stage monitor

650 subwoofer

dedicated loudspeaker processor

patent for horn loudspeaker and method for producing low distortion sound

we create everything with one goal in mind

All the innovation, engineering and customer support at Meyer Sound is not just about increasing the bottom line, or research for its own sake. It's all about providing a better experience for the people who come to hear the show.

1980 – MSL-10 loudspeaker

UPA-1 loudspeaker

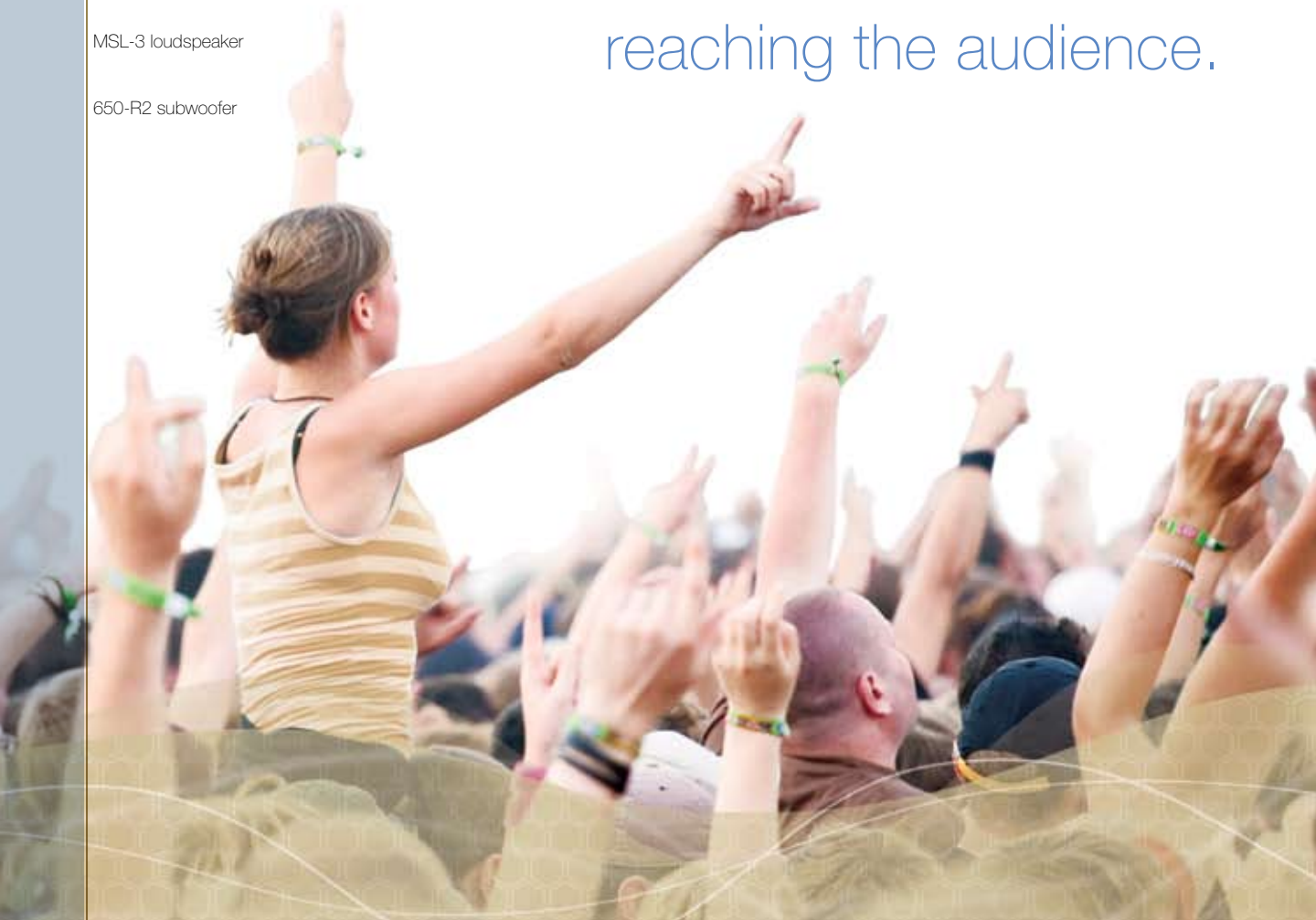
John Meyer understands that listeners are becoming more savvy and that entertainment values are on the rise. Therefore, despite all our achievements, Meyer Sound is still working hard every day to find new ways to make the listener experience better.

1981 – patent for trapezoidal cabinet

MSL-3 loudspeaker

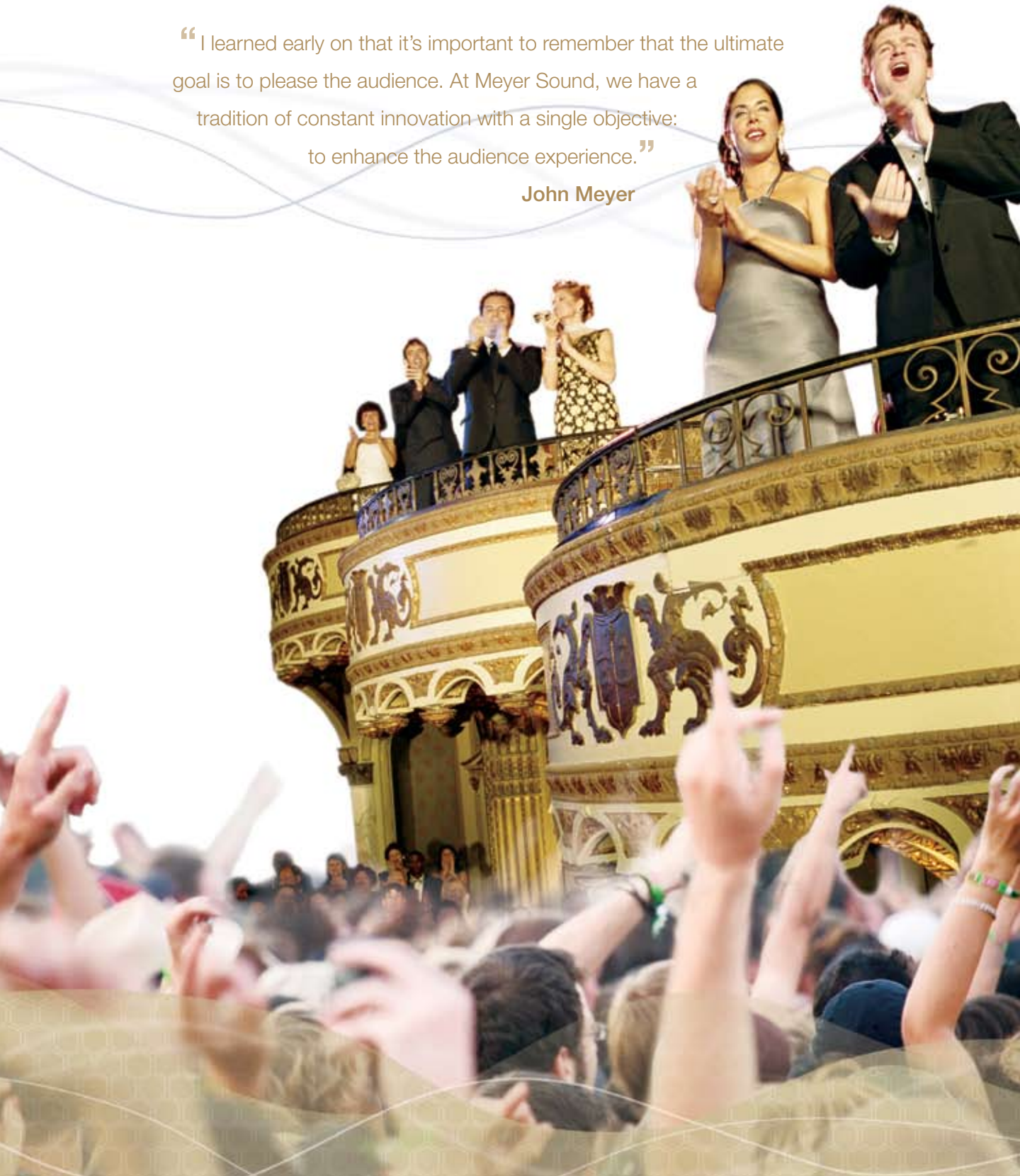
650-R2 subwoofer

reaching the audience.



“I learned early on that it’s important to remember that the ultimate goal is to please the audience. At Meyer Sound, we have a tradition of constant innovation with a single objective: to enhance the audience experience.”

John Meyer



1982 – USW-1 subwoofer

833 studio monitor

patent for circuit and method for correcting distortion in a digital audio system

1983 – company headquarters moves to Berkeley

1984 – SIM® source independent measurement

1985 – CP-10 complementary phase parametric equalizer

John Meyer named a Fellow of the AES

1986 – TEC (Technical Excellence and Creativity) Award for SIM®

1987 – first sponsorship of Montreux Jazz Festival

MS-1000 stereo power amplifier

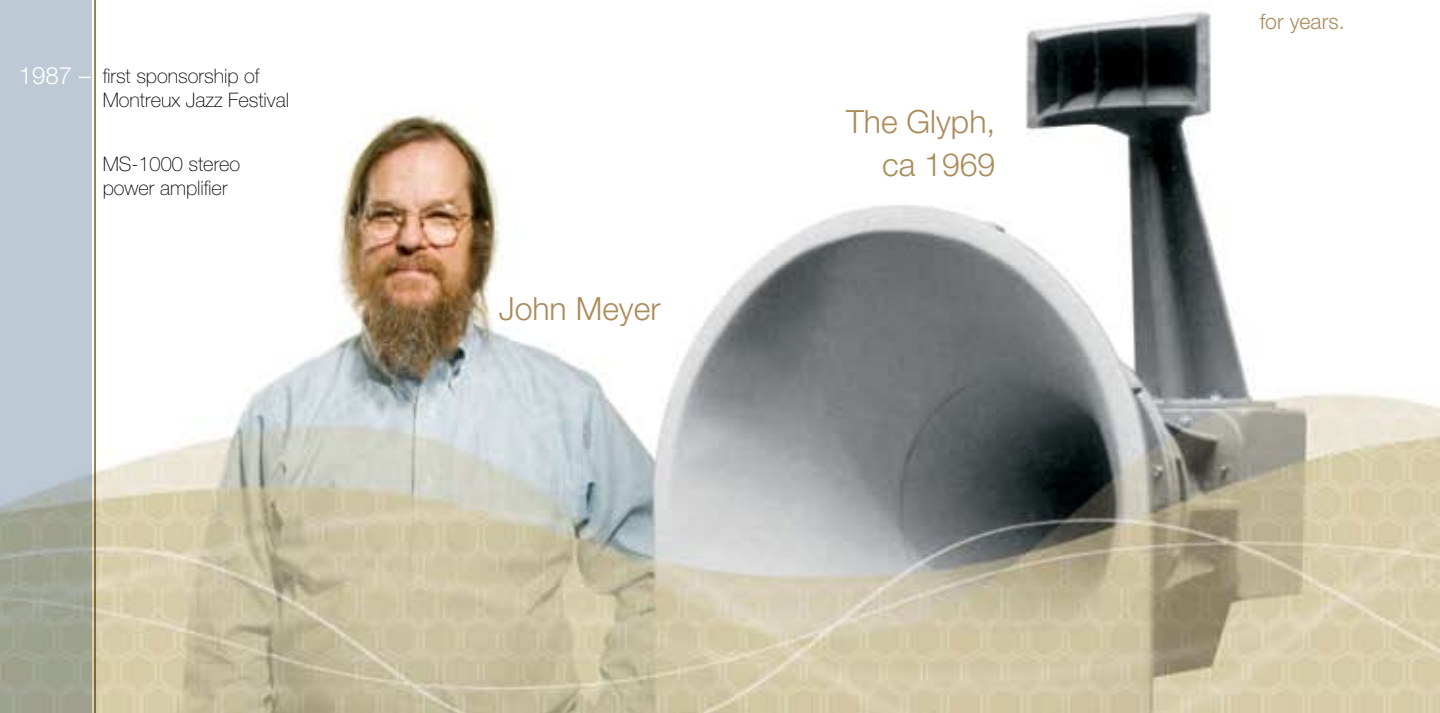
when rock and roll began its revolution

Before rock and roll, there was little need for high-level sound reinforcement. Then the Beatles came to town and music changed forever. But in those early years, sound systems were not designed to deliver the kind of output that rock music required.

For sound crews in the 1970s, distortion was a constant problem, and reliability only a dream. John Meyer's intention was to make that dream come true. One of the audio industry's most respected pioneers, John had already grabbed the attention of the live music world with his landmark Glyph low-distortion loudspeaker, used at the Pepperland nightclub for the Grateful Dead, Pink Floyd, and a host of other rock luminaries. His vision was to create a reliable sound reinforcement system that was linear, powerful, and ideal for any application.

The rest is history. Meyer Sound built systems with more output and less distortion than any that came before, then took a huge leap forward by perfecting the self-powered loudspeaker, which incorporated all of a loudspeaker's associated electronics into its own cabinet.

From the Grateful Dead to Celine Dion, performers and their audiences have benefited from Meyer Sound's high-quality sound reinforcement systems for years.



John Meyer

The Glyph, ca 1969

John Meyer pioneered sound systems that could last through an entire rock concert

we began ours.

John's tireless trailblazing led to a string of groundbreaking products, including the 650 subwoofer for Francis Ford Coppola's "Apocalypse Now", the UPA-1, and, most recently, Constellation electroacoustic architecture. Today, Meyer Sound's self-powered loudspeakers garner rave reviews for their quality and reliability. Meyer Sound remains at the forefront of the sound revolution, and there's no doubt we will continue to lead the way.

1988 – Large-scale free-field measurement experiment in hayfield

1989 – HD-1 high definition audio monitor

1990 – TEC Award for HD-1

1991 – SIM® System II FFT analyzer

DS-2 loudspeaker

MSL-5 loudspeaker

patent for correction circuit and method for improving the transient behavior of a two-way loudspeaker system

1992 – R&D 100 Award for SIM® System II

MSL-2 loudspeaker

the only feedback a world-class performer wants

Everyone wants sound that's loud and clear – no distortion, no feedback, no unexpected surprises. This includes the most well-known, respected performers in the world, including Rod Stewart, Celine Dion, The Three Tenors, Metallica, Dave Matthews, Diana Krall, Andrea Bocelli, Norah Jones, and more. We're proud to say they choose Meyer Sound, a company they trust to provide sound systems unsurpassed in quality, clarity and reliability.

Meyer Sound provides top-of-the-line audio for *Cirque du Soleil*® productions worldwide as well as Broadway shows such as *Wicked, The Lion King, Rent, Cats, Les Miserables,* and *Movin' Out*

is wild applause.

Our leadership in the industry has won the confidence of Broadway, Las Vegas, sports arenas, and the world's great performance venues: the Colosseum at Caesars Palace, Carnegie Hall, and the Shrine Auditorium, among others. But whatever the venue, large or small, we're all about doing whatever it takes to create the optimum connection between artist and audience. So go ahead and plan the show of a lifetime. Meyer Sound will be there to make sure that's what it is.

University of Phoenix Stadium
home of the Arizona Cardinals

photo courtesy of Global Spectrum

1992 – USM-1 stage monitor

1994 – patent for method and circuit for improving the polar response of a two-way horn-loaded loudspeaker system

1995 – introduction of self-powered sound reinforcement loudspeakers

MSL-4 horn-loaded long-throw loudspeaker

anechoic chamber at Berkeley headquarters

CQ-1 wide coverage and CQ-2 narrow coverage main loudspeakers

handcrafted excellence

At Meyer Sound, we do things a little differently. While the rest of the industry moves toward global manufacturing, with assembly lines on other continents, we believe in keeping things right here at home. So we continually invest in our Berkeley factory where we can monitor our processes up close. And the difference doesn't end there. We build every product by hand, to order. This allows us to produce a consistent product, and get it to you exactly as

Reliability lab at the Meyer Sound factory in Berkeley.

backed by science.

you need it, on time. We also validate everything we make by applying science and high-precision technology to verify the quality and accuracy of each and every component.

We couldn't possibly maintain such a demanding level of excellence without an extremely talented workforce. At Meyer Sound, we seek out and train the very best – people who love the art of sound and fully embrace our mission to build the finest quality audio equipment. Their dedication and skill is an essential component of every Meyer Sound product. After all, we're supplying systems to some of the most respected designers and sound engineers in the industry. Every product that leaves our factory is ready for great things.

Mars manufacturing facility

1996 – Patent for MTS-4 self-powered loudspeaker system

UPA-1P compact wide coverage loudspeaker

one important reason our products are different:

1997 – patent for improved loudspeaker horn (CQ-1 and CQ-2)

DS-4P horn-loaded mid-bass loudspeaker

patent for broadband acoustical transmitting system, a technology used in the SB1

1998 – PSW-6 high-power cardioid subwoofer

MSL-6 horn-loaded high-Q main loudspeaker

Consistency is key in any business. And Meyer Sound's consistency is what sets us apart from the rest of the industry.

Components are measured down to 0.0017 inches – slightly over half the width of a split hair.

The very first UPA-1 made, still working today, 27 years later.

In fact, we made a commitment to our customers from the very beginning. Every one of our products is made to work seamlessly with existing Meyer Sound systems. We've kept that commitment alive over the years by building the same models, over and over again, with identical sonic signatures. Case in point: We made the first UPA-1P (self-powered version of the famous UPA-1) over 10 years ago and still make it exactly the same today. How? From day one, all components have been carefully measured, planned, and thoroughly documented, ensuring that all parts remain the same for each particular model. Components are also checked along the way. Mechanical components are measured using high-precision equipment capable of measuring with accuracy down to 0.0017 inch, slightly more than half the width of a .003 inch split hair. The final step for any unit is to test its performance against our benchmark model. Meyer Sound's quality control department works within the ISO 9000-standard, but we don't stop there. We're not satisfied with anything less than the best performance achievable, and if it doesn't meet our standards, it won't leave the factory.

they stay the same.

Of course we're still always developing new products. And when we do, it's a long-term commitment for us, and a great investment for our customers. Just like always.

Products go through a final testing process to ensure that each one matches previous units.

1999 – TEC Award for PSW-6

Helen Meyer receives Citation from AES

2000 – TEC Award for UPM-1P

X-10 high-resolution linear control room monitor

QuickFly® rigging system

2001 – M3D® line array with BroadbandQ™

MAPP Online® multipurpose acoustical prediction program

Saturn driver development and manufacturing facility

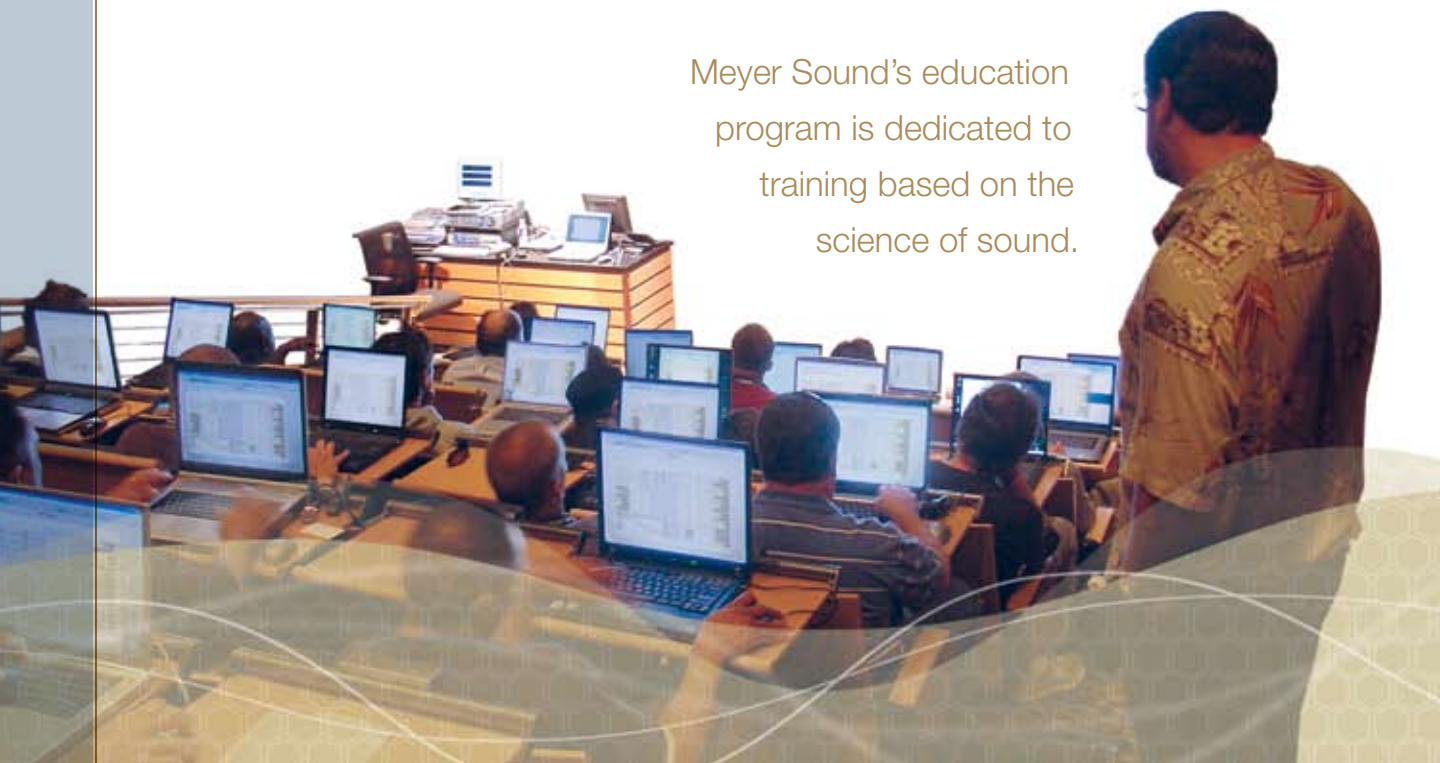
patent for MAPP Online process

MM-4 miniature wide-range loudspeaker

you're not just buying a sound system

We do more than sell boxes – we provide solutions. This includes the knowledge to get you from design to installation to measurement and tuning…everything needed to make your vision a reality. When a truck carrying Meyer Sound equipment arrives at your loading dock, it comes with our commitment to help you get the best possible results out of your system from the first moment you use it. That's why every Meyer Sound product you purchase is backed by the most thorough and knowledgeable customer support in the business. We see delivery of an order as the beginning of our customer relationships, not the end.

Meyer Sound's education program is dedicated to training based on the science of sound.



you're buying a company.

Let's face it, audio involves a lot of science. We believe that the more people there are who understand the science of audio, the better the outcome will be. We've amassed an enormous wealth of knowledge in our 28 years in business, and we're only too willing to share. In fact, since Meyer Sound presented its first free professional seminar in 1984, education has been an ongoing mission for the company. Over the years, that initiative has grown into a global educational program that might feature three seminars on as many continents in a single week. Maybe that's a lot more support than our customers ever expected. But, if so, it's been a pleasant surprise.

We give you the tools and knowledge to achieve your ideal result.

2002 – M Series™ introduction

patent for manifold for horn loudspeaker (REM™)

patent for interconnectable rigging system for loudspeakers and rigging frames (M3D QuickFly®)

2003 – MILO® high-power curvilinear array loudspeaker

new 65,000 square-foot Mars loudspeaker assembly facility

UPJ-1P compact VariO™ loudspeaker

LD-3 compensating line driver

700-HP ultrahigh-power subwoofer

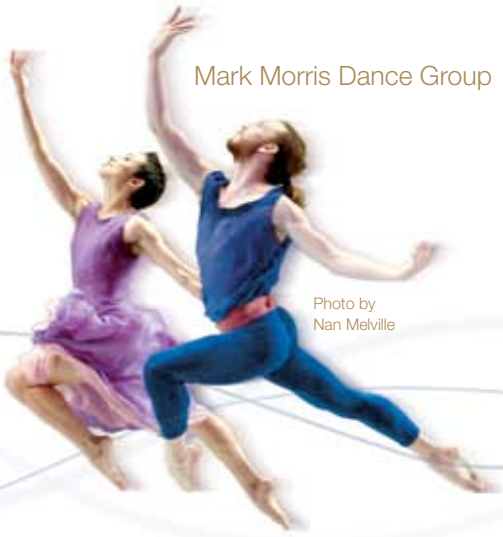
SIM® 3 audio analyzer

the arts take us places we can only dream of

As leaders in the sound industry, John and Helen Meyer have been personally involved with the performing arts and the technology behind them for years, both in the U.S. and abroad. But since Berkeley is their home, John and Helen are particularly dedicated to the local arts community they have enjoyed for decades. Their commitment means Meyer Sound is often directly engaged with the performing arts at both the individual and corporate levels, including actively supporting a variety of Bay Area performing arts groups like Berkeley Repertory Theatre; Cal Performances at University of California, Berkeley; and American Conservatory Theatre in San Francisco. But our dedication to supporting the arts doesn't stop there - we are involved in various arts programs around the world, including the Mark Morris Dance Group, Bill Fontana's sound sculptures, and the Gyuto Monks Tantric Choir.

Helen Meyer's enthusiasm for the performing arts plays a vital role in our local arts community.

but our hearts are here at home.

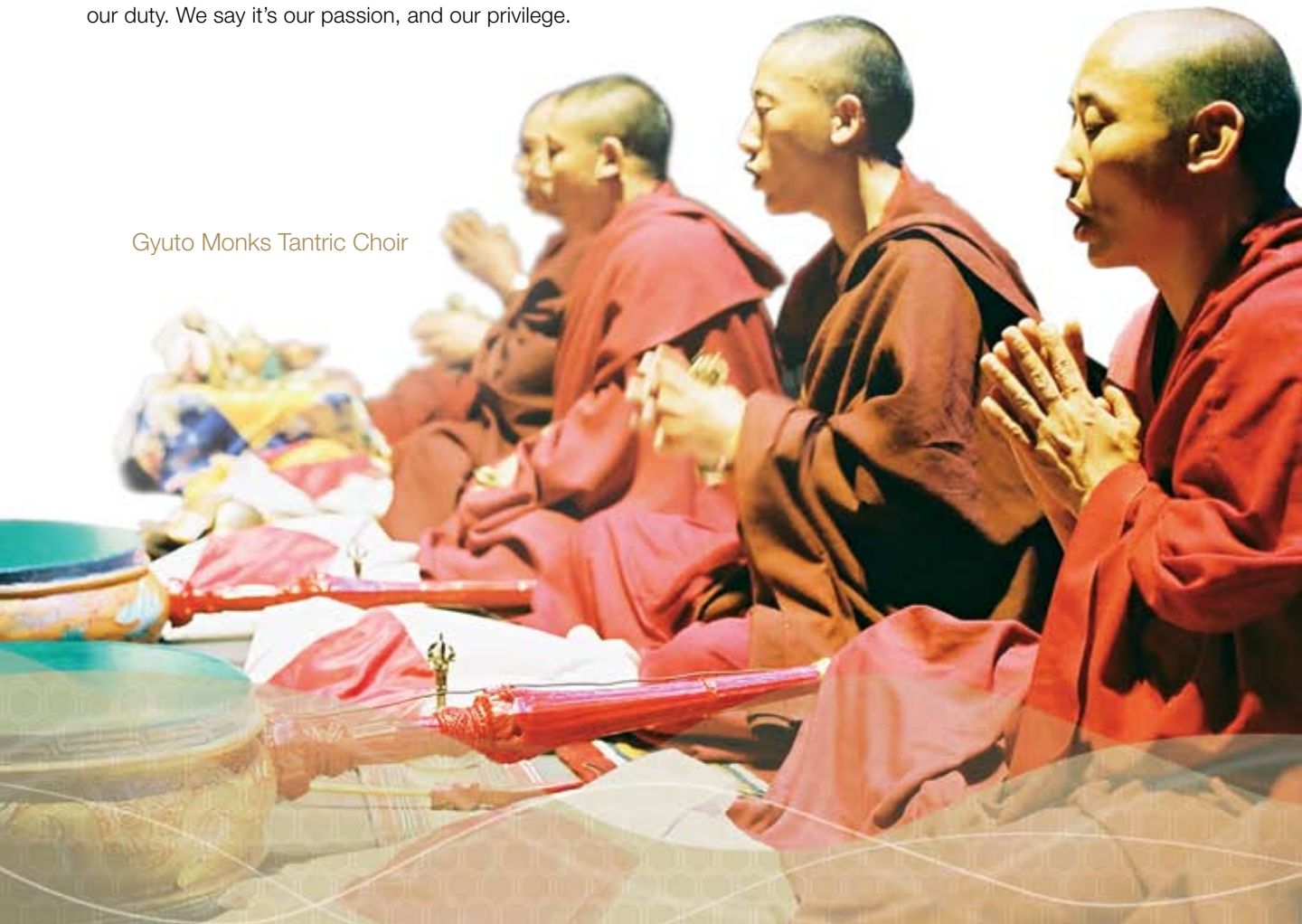


Mark Morris Dance Group

Photo by
Nan Melville

At Meyer Sound, we believe we benefit as much from this direct interaction with the arts community as do those we support. Our contact with artists and arts organizations keep us in touch with the current state of the performing arts and its audio requirements, which, in turn, helps us see what we need to build to meet those requirements.

Some say sharing our knowledge and giving back to the community is our duty. We say it's our passion, and our privilege.



Gyuto Monks Tantric Choir

2004 –

MILO 120
high-power expanded
coverage curvilinear array
loudspeaker

Meyer Sound
Pearson Theatre

UPA-1 inaugural
inductee into
TECnology Hall
of Fame

25th anniversary
of company

TEC Award
for MILO

MILO 60 high-power narrow
coverage curvilinear array
loudspeaker

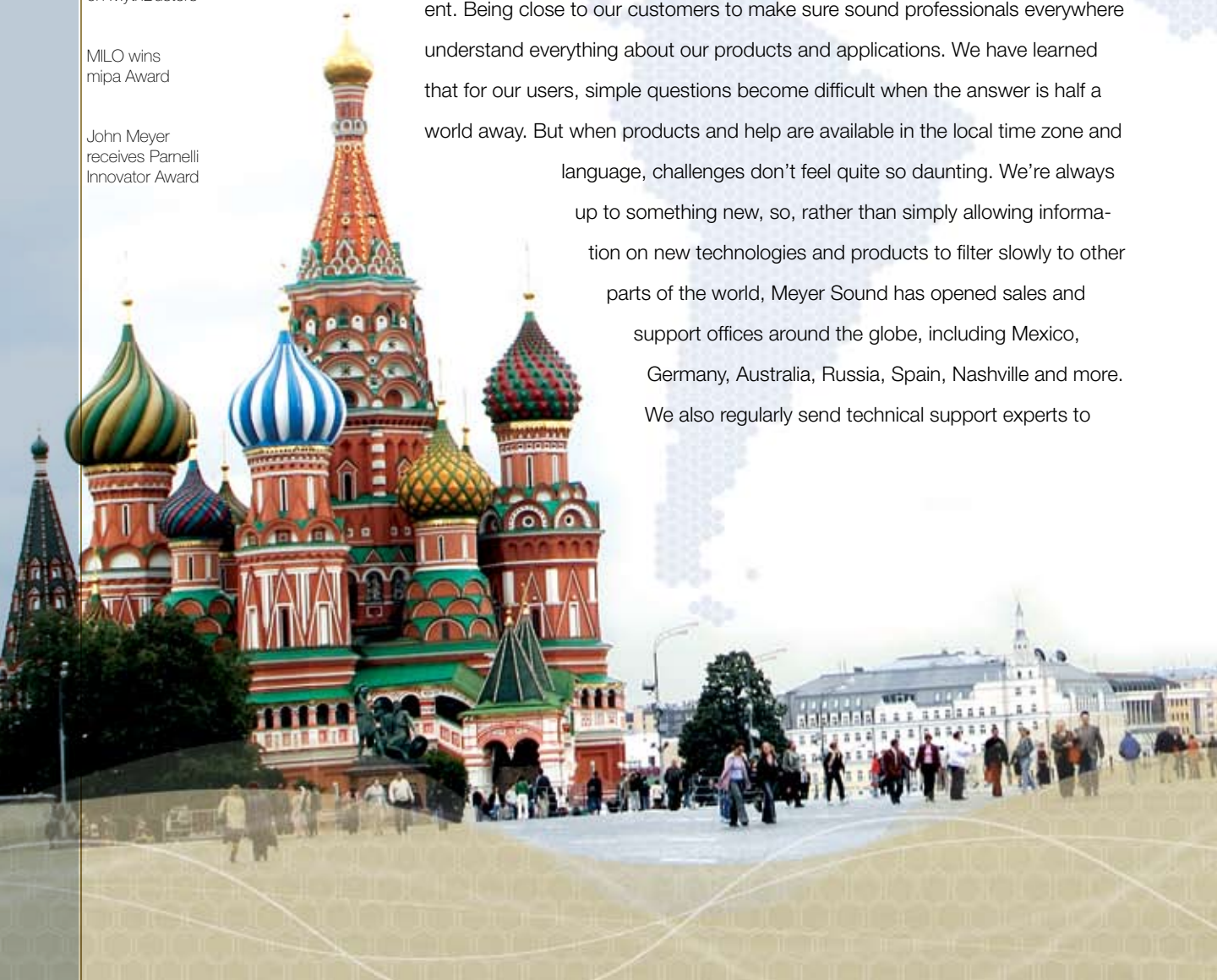
Meyer Sound appears
on MythBusters

MILO wins
mipa Award

John Meyer
receives Parnelli
Innovator Award

down the block or thousands of miles away

For Meyer Sound, a global presence means exactly what it says. Being present. Being close to our customers to make sure sound professionals everywhere understand everything about our products and applications. We have learned that for our users, simple questions become difficult when the answer is half a world away. But when products and help are available in the local time zone and language, challenges don't feel quite so daunting. We're always up to something new, so, rather than simply allowing information on new technologies and products to filter slowly to other parts of the world, Meyer Sound has opened sales and support offices around the globe, including Mexico, Germany, Australia, Russia, Spain, Nashville and more. We also regularly send technical support experts to



Buford Jones, Tour Liaison
Nashville, Tennessee, USA

we're right there for our customers.

Meyer Sound's dedication to providing local customer support is found in offices with trained staff in countries all around the world.

train local staff. Needless to say, where we don't have offices, we maintain a network of highly qualified associates who can provide or quickly arrange for first-class assistance for our customers. On site and on the mark, Meyer Sound support is where you are when you need it.

2005 – Galileo™ loudspeaker management system

acquisition of LCS Audio

MICA™ compact high-power curvilinear array loudspeaker

MVC-5 graduated vertical coverage loudspeaker

600-HP high-power subwoofer

2006 – M'elodie™ ultracompact high-power curvilinear array loudspeaker

John Meyer nominated for GRAMMY Award

MJF-212A high-power stage monitor

first Constellation system installed at Zellerbach Hall

MICA wins mipa Award

2007 – UPJunior ultracompact VariO™ loudspeaker

M'elodie wins mipa Award

we never stop asking:

By definition, leading means staying ahead of the pack and always looking forward. And in our field, scientific exploration is what sets the future course. How can loudspeakers be better designed for arraying? How can a system be measured using its performance as the test signal? These are only a few of the questions our research has answered, in the process earning us 38 U.S. and foreign patents. There are those at universities and other centers of advanced thought, like the University of California, Berkeley's Center for New Music and Audio Technologies (CNMAT), who look far past what can be done today. Meyer Sound supports their research in the belief that tomorrow is not as distant as many think.

The digital revolution has finally found firm ground and Meyer Sound is at the front, pushing the boundaries of this new frontier with ideas that improve and expand on the ways in which sound is delivered. Those who don't keep moving stop being leaders, but nearly three decades after Meyer Sound first entered the arena as revolutionaries, we're happy to keep pushing the boundaries.

what's next?

Meyer Sound's collaboration with the University of California, Berkeley includes CNMAT's spherical loudspeaker array.

applications

live sound

installations

houses of worship

theatre

performing arts centers

corporate av

sports venues

Gigantour,
Megadeth

> “We’re using Meyer Sound for one reason: it’s the best.”
>
> **— Lars Brogaard,**
> Major Tom Ltd.,
> FOH Engineer and
> Production Manager
> Rod Stewart

Rod Stewart, BankAtlantic Center, Sunrise, Fla.

Rod Stewart’s “Rockin’ in the Round Tour” found the iconic singer performing a theatre-in-the-round show. Major Tom Ltd. provided even coverage to every seat by positioning large MILO arrays at each “corner” of the stage, with M’elodie cabinets providing frontfill, 700-HP subwoofers for the low end, and a Galileo system to drive the whole rig.

Sziget Festival
Budapest, Hungary

> “The MILO system performs amazingly and the reviews of the shows bear testament to that. It is such a refreshing change to find a manufacturer so dedicated to the performance of their system; Meyer Sound is a credit to our industry.”
>
> — **Big Mick,** FOH Engineer
> Metallica

Metallica, Reykjavik, Iceland

John Legend, Fox Theatre, Detroit, Mich.

The smooth, sultry tenor that won John Legend five GRAMMY Awards reached audiences across the U.S. through a MILO system supplied by Thunder Audio, in conjunction with Schubert Systems Group of North Hollywood, Calif. A Galileo system drove the MILO arrays and UPJ-1P frontfill cabinets.

Slipknot
"All Hope Is Gone" Tour

Gotthard, European Tour

Céline Dion, "Taking Chances" Tour

André Rieu, World Tour

"We were looking for a system that could be easily reconfigured to cover the wide range of venues we would be playing. Also, not a lot of loudspeakers deliver the accuracy and clarity of the MILO family."

— Francois "Frankie" Desjardins
FOH Engineer, Céline Dion "Taking Chances" Tour

Miracle Mile Shops
Las Vegas, Nevada

Blue Room in the O_2 World,
Berlin, Germany

photo: diephotodesigner.de

Plaza Hotel,
New York, New York

"Music can change the mental state to make buying easier, and the high quality of the Meyer Sound system helps relax customers' mood immediately."

— **Cristoph Bründl**
Owner, Intersport

Intersport Bründl,
Kaprun, Austria

Ruby Princess, Princess Cruises

A new addition to Princess Cruises, Ruby Princess takes passengers to the scenic European and Caribbean destinations while pampering them with an extensive array of onboard entertainment activities, including "Movies Under the Stars," an impressive outdoor poolside theatre. A Meyer Sound MICA line array loudspeaker system is installed to deliver highly intelligible audio and thrilling sound effects and music at a substantial distance while firing into strong headwinds. Meyer Sound's UltraWeatherized protection feature ensures that the system operates reliably even in the extremely harsh weather conditions at sea.

The Pearson Theatre, Meyer Sound Headquarters, Berkeley, Calif.

Meyer Sound has created one of the world's most versatile, unique, and natural-sounding theatre environments. The 57-seat, 1,500-square foot Pearson Theatre (named for the late sound reinforcement pioneer, Don Pearson, and designed by Marcy Wong Donn Logan Architects) was born out of John Meyer's dream to create a space that could support Meyer Sound's ever-expanding education program and his vision for multipurpose venues. The goal was to create a venue that could support training seminars, provide an effective space for experimentation, and act as a real-world venue for screenings, musical events, demonstrations, and presentations without compromising the suitability of the theatre for any one application in order to achieve another. The Pearson Theatre is also Meyer Sound's signature installation of Constellation electroacoustic architecture.

Photo: Sharon Riesendorph Photography

“What’s so impressive is the way the Meyer Sound System integrates so discreetly with the decor and design, yet still delivers warm, intelligible sound throughout the area.”

— Sue Gosling
Head of Contentainment, WBC2
World Duty Free Shops, Terminal Five

Intercontinental Hotel
Shenzhen, China

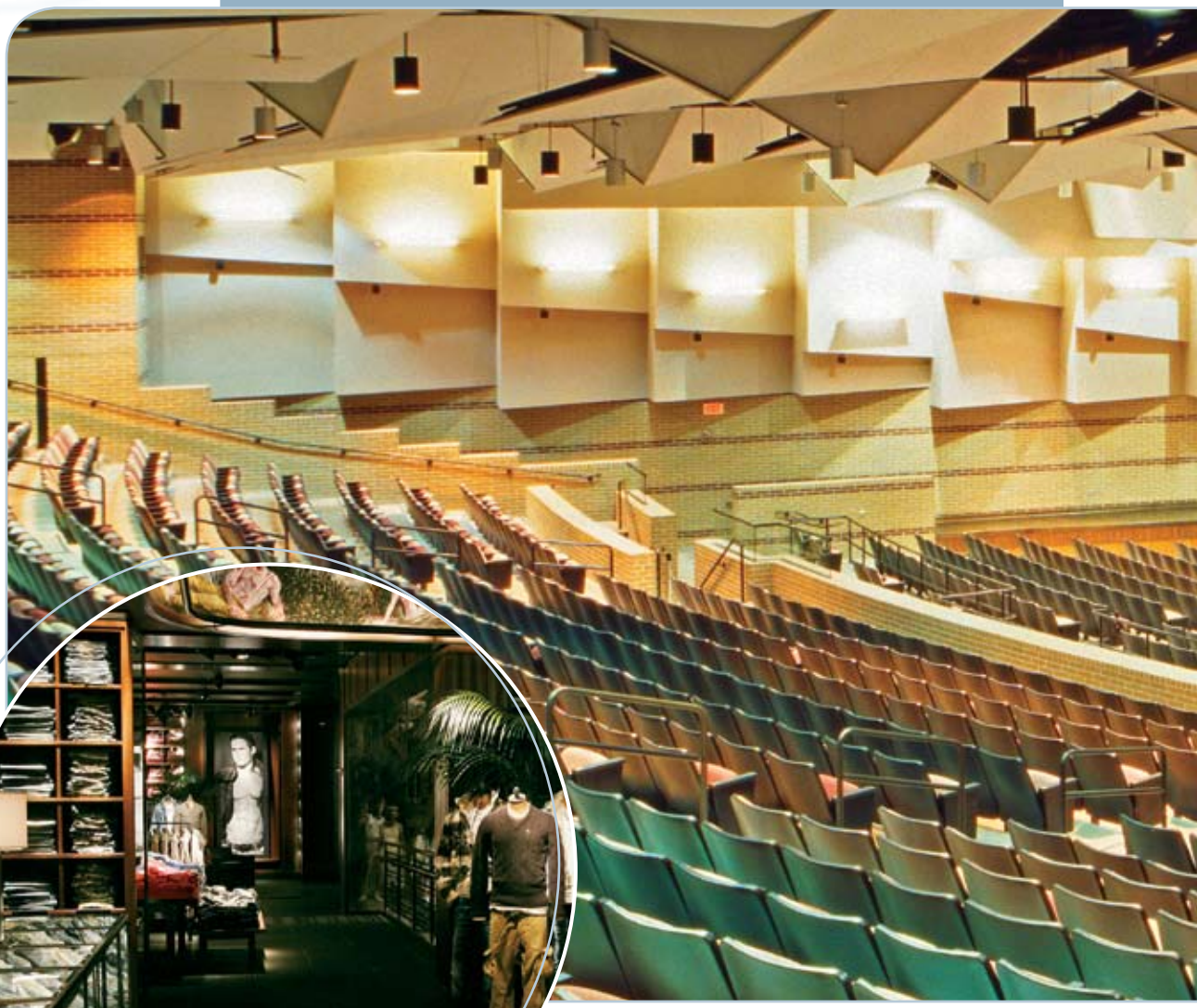
World Duty Free Shops
Heathrow Airport
Terminal Five
London, UK

Warhol Live
Montreal Museum
of Fine Arts, Canada

The Cotton Club
Tokyo, Japan

Westfield High School, Houston, Texas

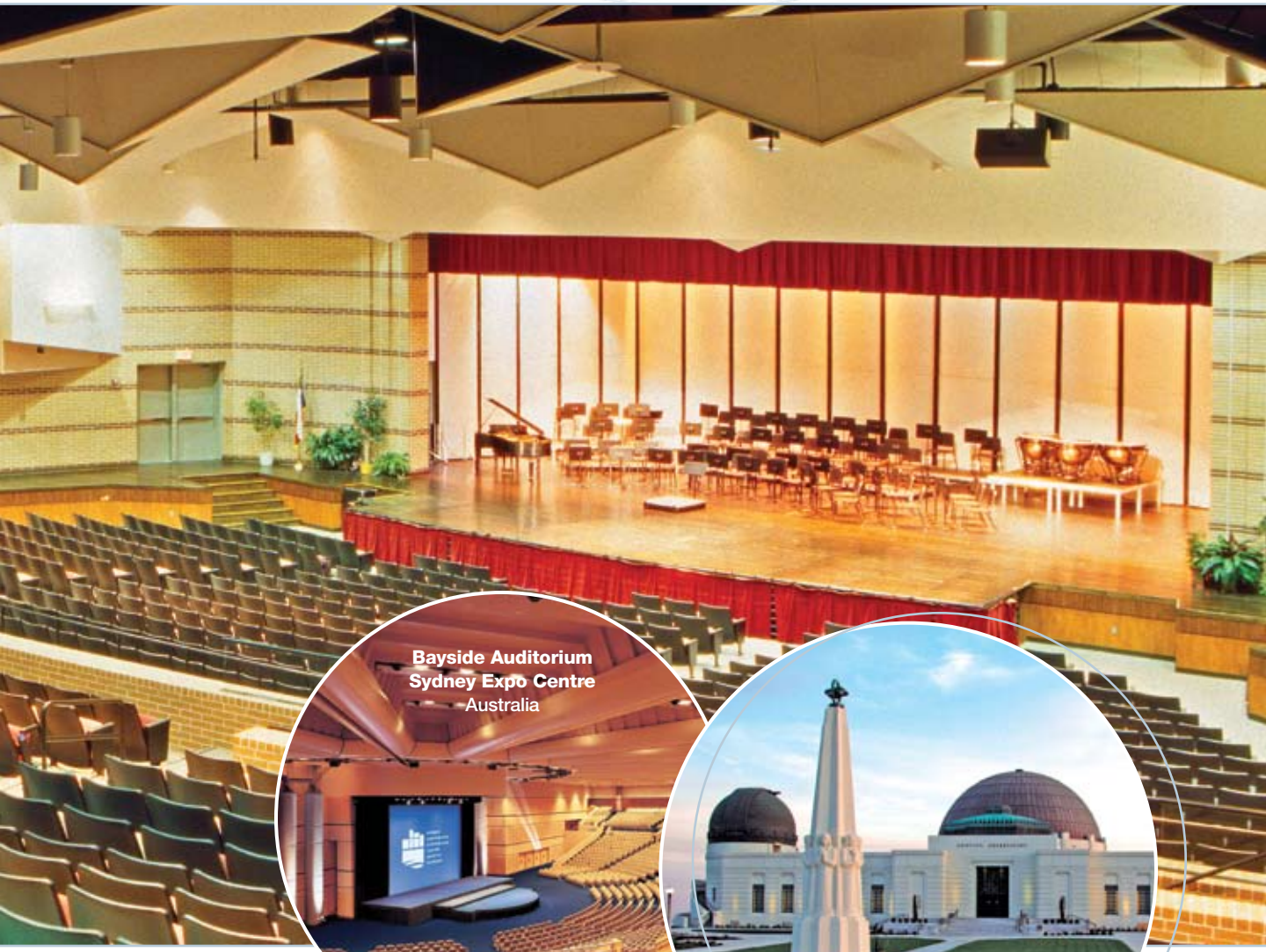
The Philip K. Geiger Center for the Performing Arts was built in 2004 and named for the school's award-winning, recently retired band director. The Geiger Center's auditorium houses one of the world's first installations of Constellation electroacoustic architecture, enabling the venue to provide appropriate acoustics in each type of performance for the wide variety of events hosted there. Hoover & Keith provided acoustical consulting on the project, while the system was installed by Hairel Enterprises.



Abercrombie & Fitch
New York and London

"This new Constellation System offers the listener a much better experience. We have done demonstrations for the audience on what the system is capable of, and it always leaves them speechless when we go from completely off to the long setting. It still brings tears to my eyes when I hear it. AMAZING!"

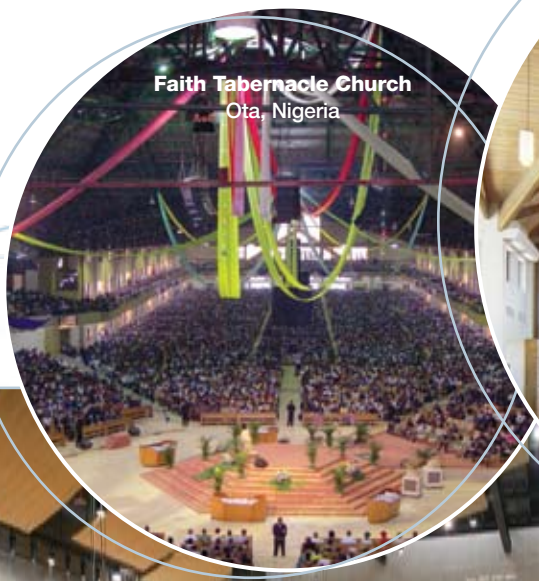
— **Jodie Rhodes,** Director of Bands
Westfield High School



Bayside Auditorium
Sydney Expo Centre
Australia

Griffith Observatory,
Los Angeles, Calif.

houses of worship



Faith Tabernacle Church
Ota, Nigeria

Christ United Methodist Church
Sugar Land, Texas

Dong San Church, Ansan, South Korea

Phoenix First Assembly,
Ariz.

"I can now hear all the words. So I don't need to constantly bug my wife with 'Huh? What did he say?"

— **Gary Allison,** Business Manager
Phoenix First Assembly

"With a Meyer Sound product, you can count on the consistency. You always know what to expect. You get great sound out of the box, without major surgery. We can focus on dealing with the acoustical differences at the various sites, without having to worry about just getting the box to sound right."

— **Matt Wheeler,** Senior Audio Engineer, Fellowship Church

Fellowship Church, Grapevine, Texas

With five campuses that have a combined weekly attendance of more than 20,000, it is safe to call Fellowship Church a sizable congregation. At each campus, the words of pastor Ed Young are delivered through a Meyer Sound system designed and installed by Clark Pro Media. The main campus features a system based on MILO, that also includes DF-4, MSL-4, and UPJ-1P cabinets, as well as 700-HP subwoofers.

Northland Church
Christmas Eve

Second Baptist Church
Houston, Texas

Buckhead Church, Atlanta, Georgia

Atlanta, Ga.'s North Point Ministries encompasses three churches, all linked by video and housing Meyer Sound self-powered loudspeaker systems: North Point Community Church, Buckhead Church, and Browns Bridge Community Church. The 5.1 surround system on the main Buckhead campus features CQ-1, CQ-2, UPJ-1P, UPA-1P, and UPM-1P cabinets.

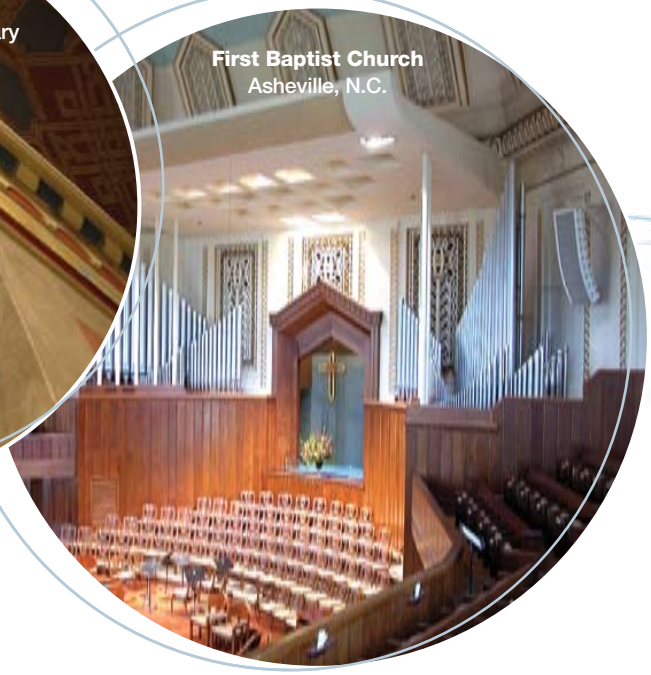
"What really sold [the Meyer Sound system] for me personally was how transparent everything was. The sounds coming off the stage didn't seem to be amplified. It's so crystal clear that you can be fooled into thinking there's no sound system – except it's too loud for there not to be one."

— **David Fitzgerald,** Director of Media Ministries,
First Baptist Church

First Baptist Church, Fort Lauderdale, Florida

Calvary Baptist Church
Clearwater, Florida

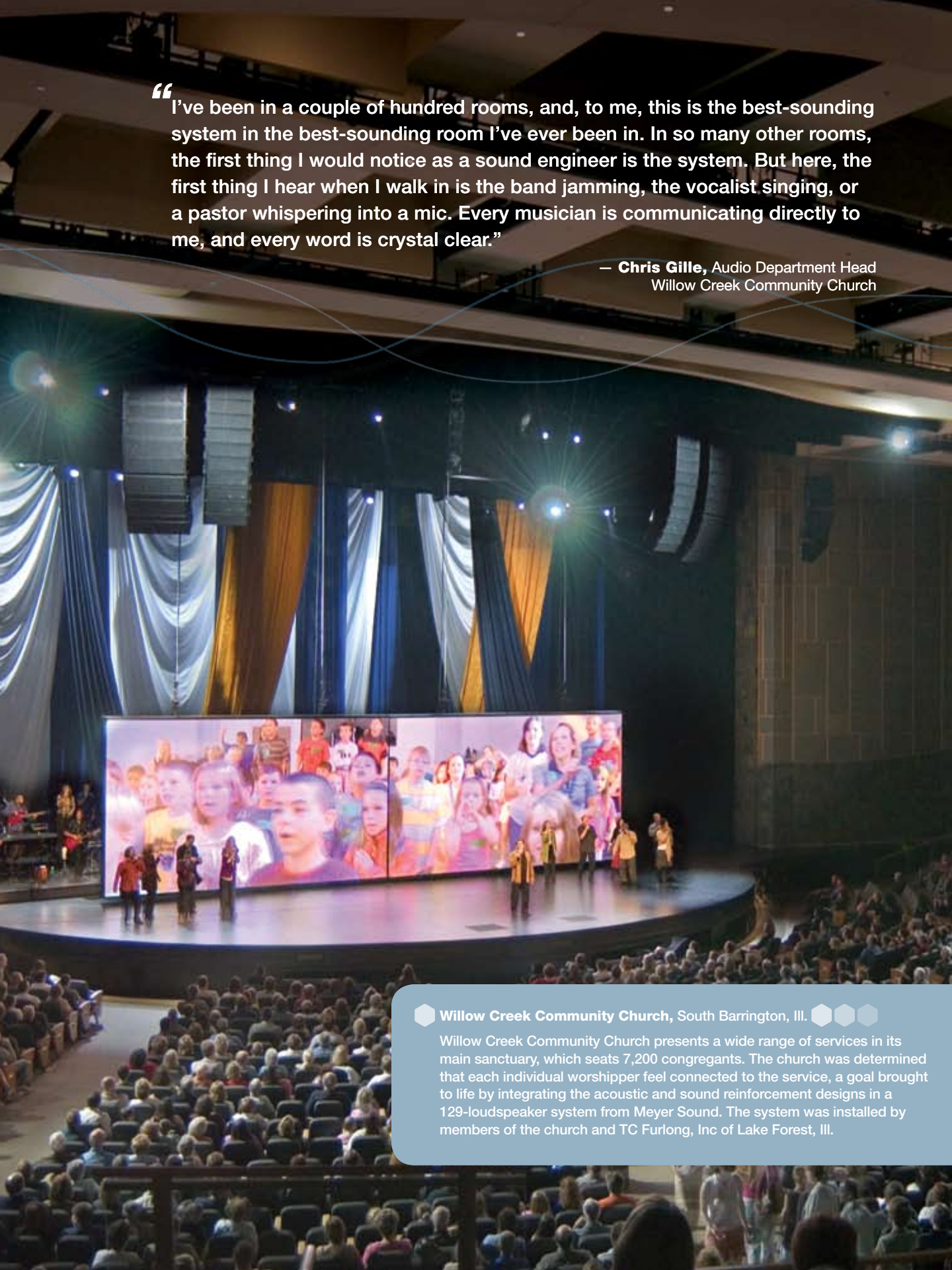
Votive Church, Szeged, Hungary



First Baptist Church
Asheville, N.C.

Yu Chun Church, Korea

Woodlawn Pentecostal Church, Columbia, Miss.

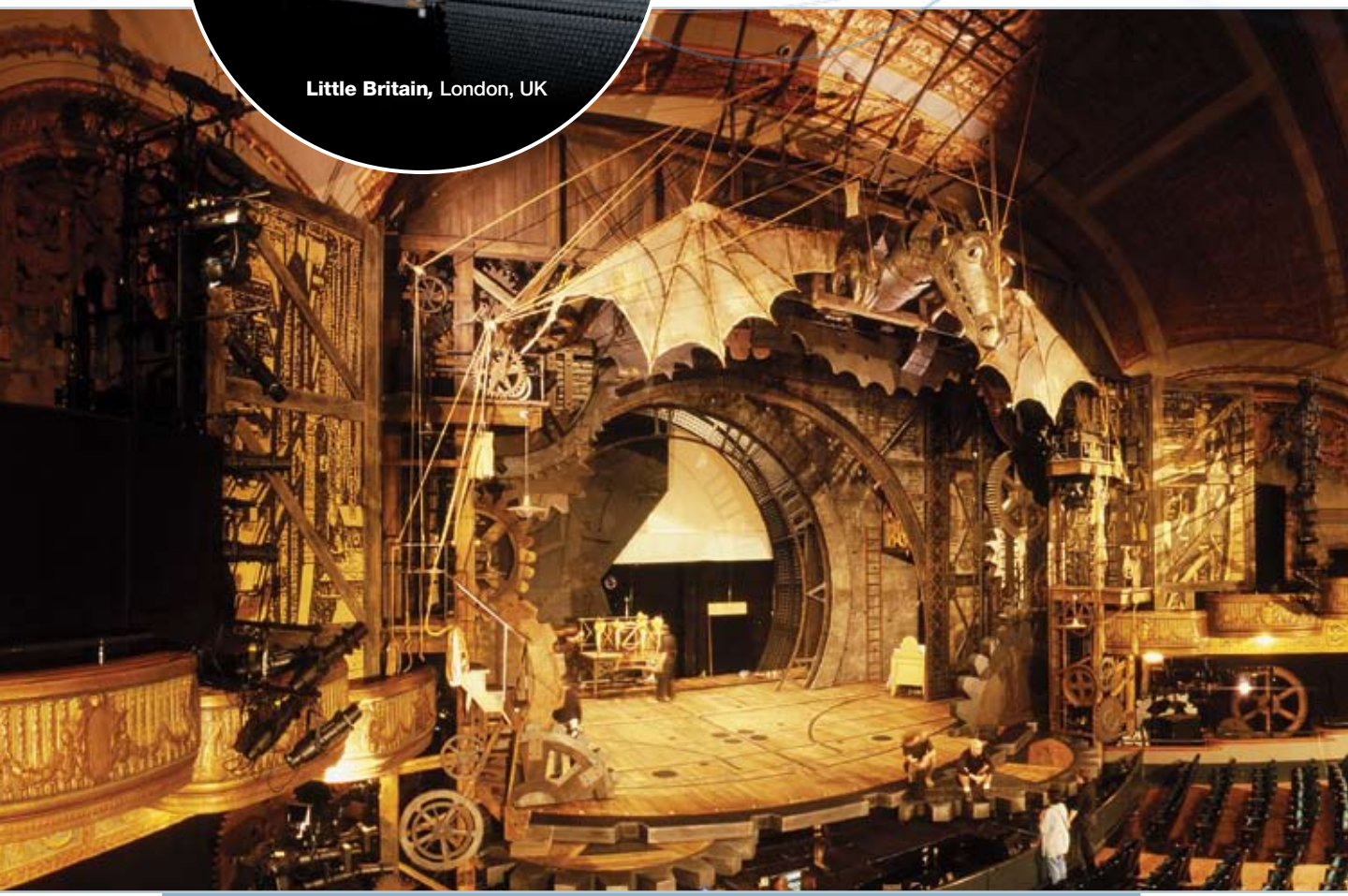


> “I’ve been in a couple of hundred rooms, and, to me, this is the best-sounding system in the best-sounding room I’ve ever been in. In so many other rooms, the first thing I would notice as a sound engineer is the system. But here, the first thing I hear when I walk in is the band jamming, the vocalist singing, or a pastor whispering into a mic. Every musician is communicating directly to me, and every word is crystal clear.”
>
> — **Chris Gille,** Audio Department Head
> Willow Creek Community Church

Willow Creek Community Church, South Barrington, Ill.

Willow Creek Community Church presents a wide range of services in its main sanctuary, which seats 7,200 congregants. The church was determined that each individual worshipper feel connected to the service, a goal brought to life by integrating the acoustic and sound reinforcement designs in a 129-loudspeaker system from Meyer Sound. The system was installed by members of the church and TC Furlong, Inc of Lake Forest, Ill.

Little Britain, London, UK



Wicked, Curran Theatre, San Francisco, Calif.

Renowned New York sound designer Tony Meola placed over 150 Meyer Sound loudspeakers all around—and even underneath—the audience for the Broadway musical *Wicked*. The M1D main cluster fits in just under the dragon, augmented by UPA-1P, UPM-2P, CQ-1, CQ-2, MM-4 loudspeakers, and 650-P subwoofers. Along with the Broadway production of this Tony-winning, record-breaking show, there are currently four other resident productions of the musical around the world, plus a touring company, all with Meyer Sound systems. More resident productions are scheduled to open in the next year.

"The M1Ds worked out very well. The sound was exceptionally smooth and clear. Everybody seemed to notice. That was the primary vocal system, and one of the comments I heard most often was, 'I could hear every word.'"

— **Tony Meola,** Sound Designer, *Wicked*

Movin' Out, Shubert Theatre
Chicago, Ill.

Little Shop of Horrors
Virginia Theater, New York, N.Y.

"The ongoing fulfillment of my high expectations for a loudspeaker and the guaranteed delivery of its specifications are very important if I am to concentrate on creative production and not be distracted by restrictions resulting from loudspeaker problems. I can't be losing creation time to the technical side of my job, and Meyer Sound products grant me this creativity."

— **Jonathan Deans,** Sound Designer, *Lestat*

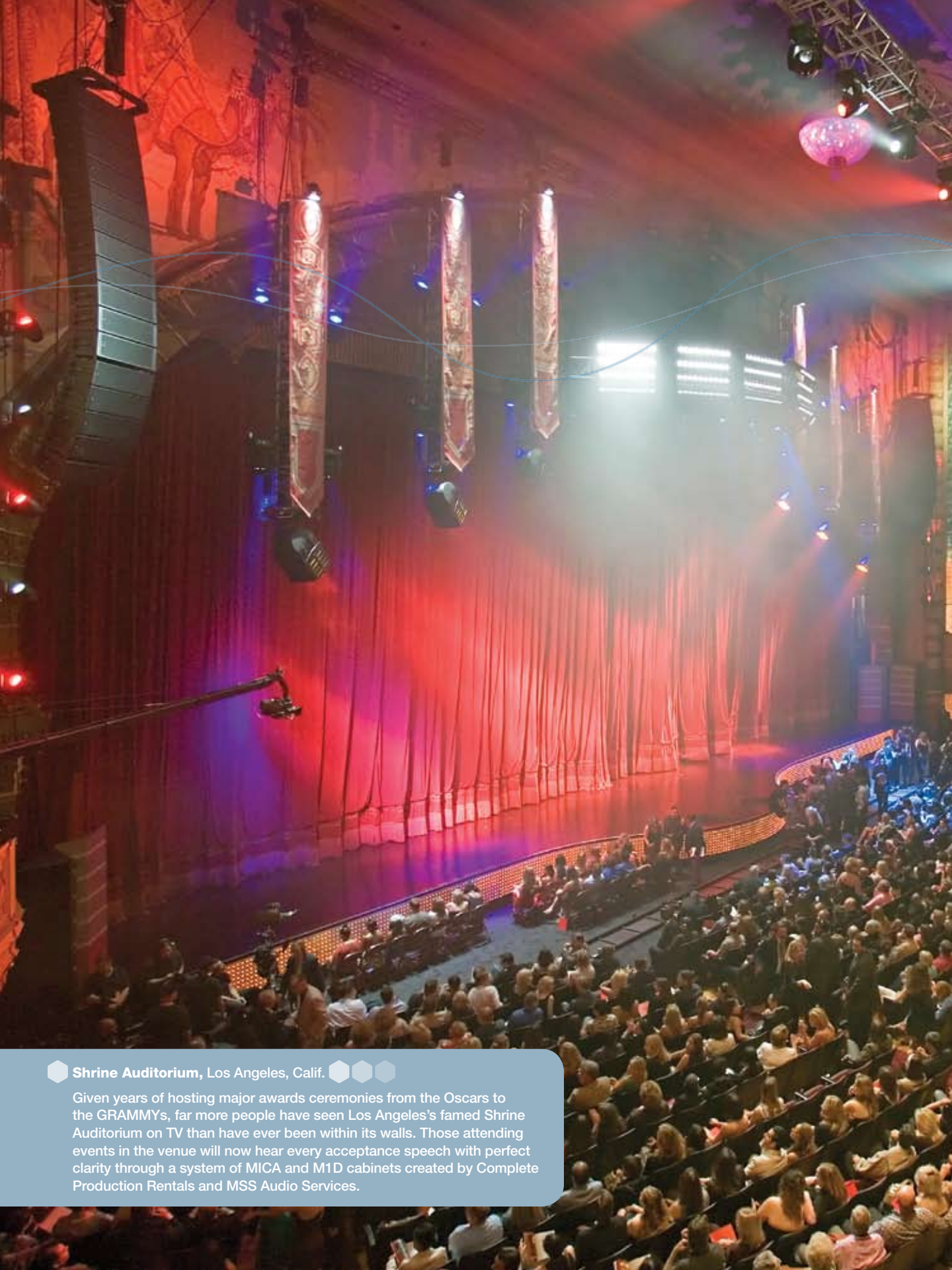
***Varekai*™, Cirque du Soleil®**

***KOOZA*™, Cirque du Soleil®**

Lestat, Curran Theatre, San Francisco, Calif.

Delirium™, *Cirque du Soleil®*

Cirque du Soleil® long ago left behind any semblance of the traditional definition of a circus and redefined the term "spectacle." *Delirium* is a touring production that carries nearly 100 MICA cabinets, as well as M1D, UPA-1P, CQ-1, 700-HP, and M3D-Sub units. For each different venue, MAPP Online Pro is used to configure the system, and SIM 3 to tune it.



Shrine Auditorium, Los Angeles, Calif.

Given years of hosting major awards ceremonies from the Oscars to the GRAMMYs, far more people have seen Los Angeles's famed Shrine Auditorium on TV than have ever been within its walls. Those attending events in the venue will now hear every acceptance speech with perfect clarity through a system of MICA and M1D cabinets created by Complete Production Rentals and MSS Audio Services.

Teatro Juárez
Guanajuato, Gto., Mexico

Carnegie Hall
New York, N.Y.

The Barbican, London, UK

Munich Philharmonie
Germany

"I haven't heard a building covered better. Every seat has consistent sound. I'm sold on MICA. I'd never look anywhere else."

— **Duke Collister,** General Manager, Shrine Auditorium

Royal Albert Hall, London, UK

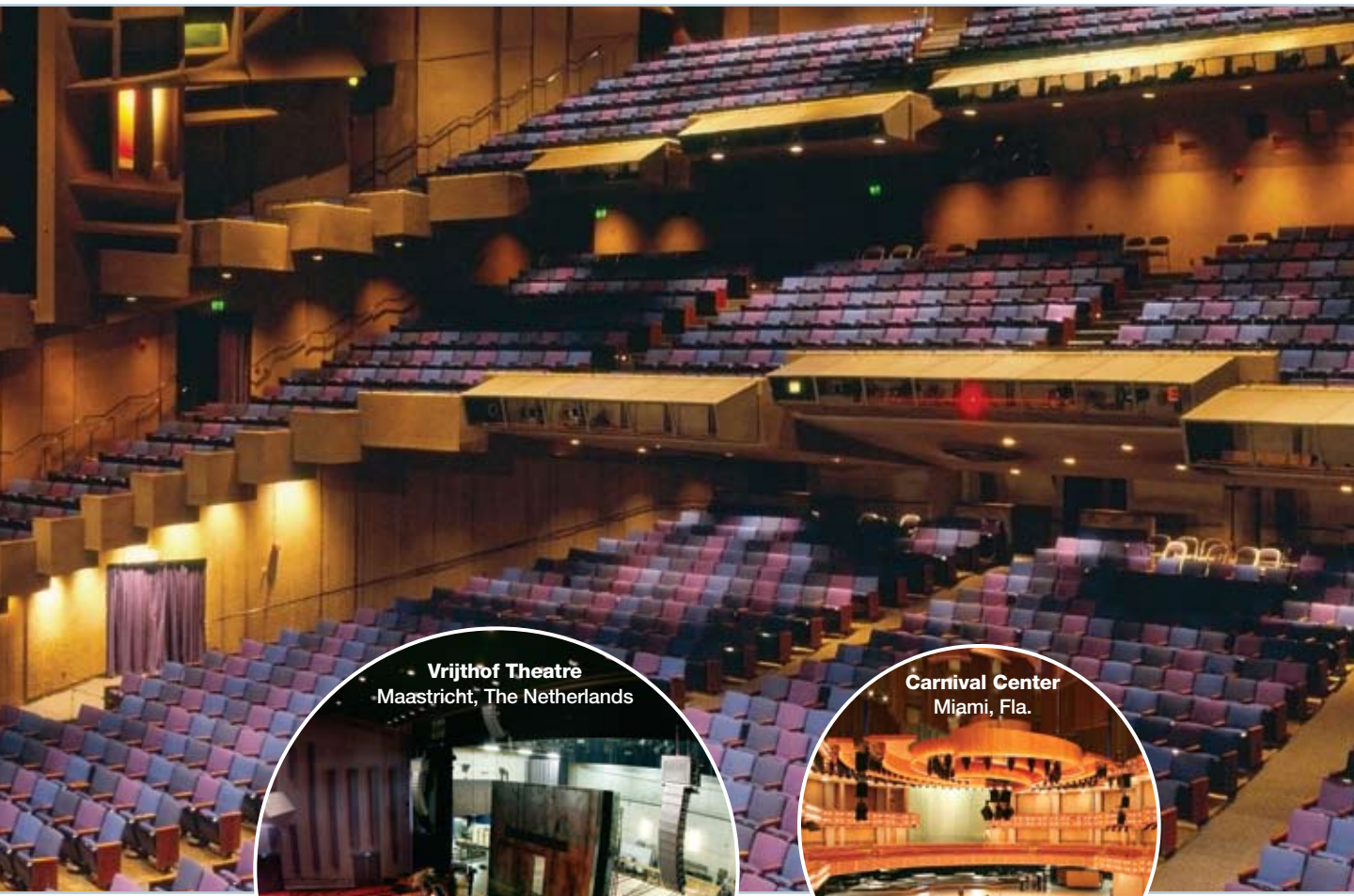
Spaulding Auditorium
Dartmouth College, Hanover, N.H.

Zellerbach Hall, Berkeley, Calif.

Opened in 1968, Zellerbach Hall was the University of California, Berkeley's first comprehensive performing arts center. Today, the 2,000-plus seat venue is the home of the renowned Cal Performances arts series, and not only houses an M2D-based sound reinforcement system, but also boasts one of the first installations of Constellation electroacoustic architecture.

"Performing at Zellerbach Hall with the Constellation system, one can deeply appreciate how far technology and science have developed. The hall's acoustics come to life in response and one can tell that the audience and musicians are having a new and extraordinary experience."

— **Maestro Kent Nagano,** Music Director
Berkeley Symphony Orchestra
Montreal Symphony Orchestra
Bayerische Staatsoper



Vrijthof Theatre
Maastricht, The Netherlands

Carnival Center
Miami, Fla.

Audi Shareholders Meeting
Ingolstadt, Germany

Arbonne International
MGM Grand Hotel.

Grand Opening
Renaissance Schaumburg Hotel
Schaumburg, Ill

"Space is always a problem at these events. It's a wonderful thing when you haven't got cases full of amps that have to be placed somewhere. For the cabinets and mounting frames, the only word that fits is 'professional.' The QuickFly hardware is fast, accurate and secure. It fits very well and stays in place."

— **Tobias Czoeppan,** Sound System Designer, BTS GmbH

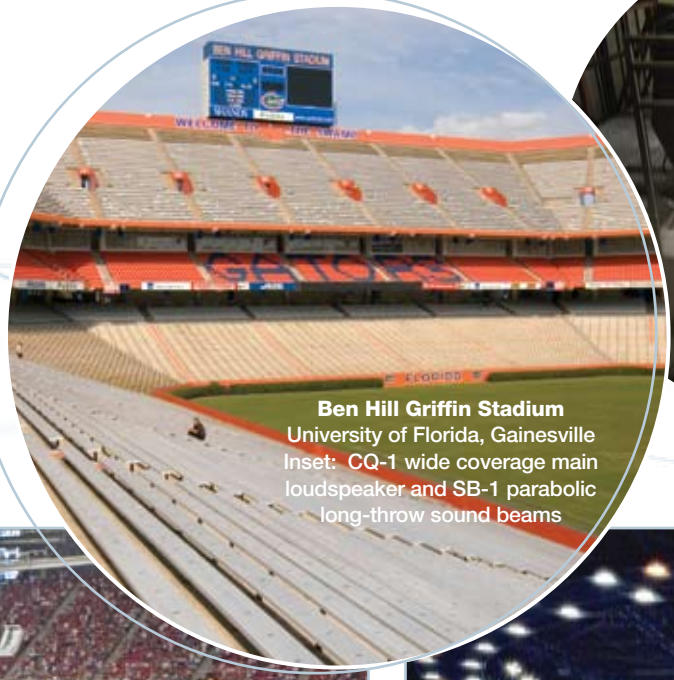
Victoria's Secret Christmas Special, New York, N.Y.

The Victoria's Secret Christmas Special is held in a large tent in the heart of Manhattan's fashion district. Sound Associates of Yonkers, N.Y., provided a Meyer Sound self-powered system consisting of M3D loudspeakers and M3D-Sub directional subwoofers. Two CQ-1 loudspeakers were utilized for center coverage.

> “We chose the MILOs primarily for their performance, but they really saved us a lot of time and money…. We hung the entire MILO setup in only nine days, with a crew of six guys. Typically, an array of this size would require several weeks and a much larger crew. The simple fact that Meyer Sound equipment is self-powered enabled us to accelerate our installation schedule by 12 weeks.”
>
> — **Rod Sintow,** CEO, Pro Sound

University of Phoenix Stadium, Glendale, Ariz.

Formerly known as “Cardinals Stadium,” this is one of the most remarkable and innovative sports facilities currently in use, with both the roof and the playing surface being retractable. The sound system is just as innovative: a distributed line array system made up of 10 MILO arrays situated around the stadium’s upper perimeter. An additional ring of 20 clusters of UPA-1P cabinets covers the upper balcony. The system was designed and installed by Miami, Fla.-based Pro Sound.



Ben Hill Griffin Stadium
University of Florida, Gainesville
Inset: CQ-1 wide coverage main loudspeaker and SB-1 parabolic long-throw sound beams

Yokohama Arena, Japan

Texas A&M Stadium,
College Station, Texas

m series

Power, clarity, and consistency...all in a line.

M Series™ products form linear or curvilinear arrays with unprecedented power and fidelity. From the acclaimed MILO® family to the diminutive M1D, the M series covers the full range of reinforcement applications, from large-scale, long-throw, outdoor events to auditoriums and Broadway-style theatres.

m series

The Meyer Sound M Series™ is a fully integrated line of self-powered loudspeakers that brings the singular advantages of line/curvilinear array technology to demanding, real-world applications in venues of all sizes, indoors and out.

Drawing on classical linear array principles, these hybrid systems utilize advanced engineering to optimize line array performance for reliable coverage across the full frequency range of operation. Self-powered loudspeakers ensure the consistency required to obtain the benefits of line array technology and provide the utmost flexibility in touring system reconfiguration, a crucial factor when multiple zones within the array are required. M Series products also incorporate patented QuickFly® rigging and include Meyer Sound's RMS™ remote monitoring system as a standard feature. Weather protection and custom finishes are available as options on all M Series products.

M Series loudspeaker systems are scalable to suit any fixed or touring application, from hotel meeting rooms and Broadway/West End–style theatres to houses of worship, sports arenas, and vast outdoor music festivals.

> "The M Series is a complete range of tools employing the line array principle. From M'elodie and the M1D up to MILO and the M3D, we have created a selection of self-powered loudspeakers capable of covering every situation, from small events up to very large productions."
>
> **— John Meyer**

M'elodie™
the smallest member of the popular MILO® family of curvilinear array products

MILO®

High-Power Curvilinear Array Loudspeaker

M3D

Line Array Loudspeaker

MILO 60

High-Power Narrow Coverage Curvilinear Array Loudspeaker

M3D-Sub

Directional Subwoofer

MILO 120

High-Power Expanded Coverage Curvilinear Array Loudspeaker

M2D

Compact Curvilinear Array Loudspeaker

MICA™

Compact High-Power Curvilinear Array Loudspeaker

M2D-Sub

Compact Subwoofer

M'elodie™

UltraCompact High-Power Curvilinear Array Loudspeaker

M1D

UltraCompact Curvilinear Array Loudspeaker

Options

Cabinets can be:

Custom painted

Weather protected (standard with M3D and M3D-Sub models)

M1D-Sub

UltraCompact Subwoofer

m series

MILO

High-Power Curvilinear Array Loudspeaker

FEATURES & BENEFITS

- Extremely high power-to-size ratio for lower costs and flexible installations
- Exceptional fidelity and peak capability ensure clean, high-impact response
- Versatile 90-degree horizontal coverage angle
- Seamless integration with other MILO family models
- QuickFly® rigging simplifies use in flown or groundstacked arrays
- Patented REM ribbon emulation manifold dramatically minimizes distortion

APPLICATIONS

- Stadiums, arenas, concert halls, and theatres
- Touring sound reinforcement
- Large-scale events

The self-powered MILO® high-power curvilinear array loudspeaker system affords maximum flexibility across a wide range of touring and installed sound applications. Potent acoustic peak output (140 dB at one meter) makes MILO more than equal to the most demanding medium- to large-venue applications. Overall cabinet weight and dimensions are compact for a fully self-contained, four-way system.

MILO employs dual 12-inch neodymium magnet cone drivers to deliver forceful low/low-mid frequency power. In the lower midrange, one driver is rolled off to preserve a uniform horizontal coverage pattern. High frequencies are reproduced by a single 1.5-inch exit, four-inch diaphragm compression driver, while three 0.75-inch exit, two-inch diaphragm compression drivers provide detailed resolution of very-high frequencies and transients—even in very-long-throw applications. In the high- and very-high frequency sections, Meyer Sound's patented REM™ emulation manifold couples the drivers to their respective 90-degree horns with extremely low distortion.

MILO can serve as the keystone component in scalable building block systems comprising combinations of M Series™ products, especially other models in the MILO family. For example, MILO can be paired with MILO 60 for applications requiring a mix of narrow and standard coverage, transition to MILO 120 or even MICA™ loudspeakers when near-field coverage is needed, or maintain sonic consistency between MILO main arrays and MICA sidefill arrays. As part of the M Series, MILO comes standard with the RMS™ remote monitoring system installed.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	65 Hz – 17.5 kHz ±4 dB
Maximum Peak SPL	140 dB @ 1 meter
Coverage	90° horizontal (vertical varies with array length and configuration)
Transducers: Low/Mid Frequency	Two 12", 4" voice coil cone drivers w/neodymium magnets
High Frequency	One 1.5" exit, 4" diaphragm compression driver on REM
Very High Frequency	Three 0.75" exit, 2" diaphragm compression drivers on REM
Amplifier Power	3935 W (four channels: 3 x 1125 W, 1 x 560 W)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	54.00" w x 14.47" h x 22.00" d (1372 mm x 368 mm x 559 mm)
Weight	235 lbs (106.60 kg)

QUICKFLY OPTIONS

MG-3D/M Multipurpose Grid with MLK-MILO Link Kit
MTR-3D/M Transition Rails (M3D to MILO), PBF-MILO Pull Back Frame
MCF-MILO Caster Frame, MVE-MILO Vertical Extension Bars

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

Up to 24 MILO cabinets can be flown from the MG-3D/M multipurpose grid.

MILO 60

High-Power Narrow Coverage Curvilinear Array Loudspeaker

m series

A variation on the popular MILO® high-power curvilinear array loudspeaker, the MILO 60 high-power narrow coverage curvilinear array loudspeaker excels where controlled horizontal coverage is needed. The self-powered MILO 60 is a four-way system that provides 60 degrees of horizontal coverage, and vertical coverage matching MILO. The coverage pattern is optimized for applications requiring tight horizontal coverage, such as at the top in mixed arrays with MILO loudspeaker systems, or for sidefill hangs where keeping sound off of side walls is important.

MILO 60 produces a peak output of 140 dB SPL with exceptionally flat phase and frequency response. Its wide operating frequency range (60 Hz to 18 kHz) is complemented by extended high-frequency headroom and a dedicated very-high-frequency section (4.2 kHz to 18 kHz) that renders delicate transient information with detailed resolution through its coverage pattern. Its acoustical characteristics are designed to facilitate seamless integration when used with other MILO family members.

The MILO 60 shares the same dimensions and rigging components as the MILO and MILO 120 high power expanded coverage high-power curvilinear array loudspeakers to facilitate seamless integration. MILO 60 arrays and combined arrays with other MILO family models are easy to deploy using the MILO QuickFly® rigging accessories, such as the MG-3D/M multipurpose grid and MCF-MILO caster frame. As part of the M Series, MILO 60 comes standard with the RMS remote monitoring system installed.

FEATURES & BENEFITS

- Controlled horizontal coverage angle of 60 degrees
- Patented REM™ emulation manifold dramatically minimizes distortion
- Exceptional fidelity and peak capability ensure clean, high-impact response
- Seamless integration with other MILO family models
- QuickFly rigging system simplifies use in flown or groundstacked arrays

APPLICATIONS

- Stadiums, arenas, concert halls, and theatres
- Touring sound reinforcement
- Large-scale events

The MILO 60 is compatible with the same MG-3D/M multipurpose grid used by MILO.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	65 Hz – 17.5 kHz ±4 dB
Maximum Peak SPL	140 dB @ 1 meter
Coverage	60˚ horizontal (vertical varies with array length and configuration)
Transducers: Low/Mid Frequency	Two 12", 4" voice coil cone drivers w/neodymium magnets
High Frequency	One 1.5" exit, 4" diaphragm compression driver on REM
Very High Frequency	Three 0.75" exit, 2" diaphragm compression drivers on REM
Amplifier Power	3935 W (four channels: 3 x 1125 W, 1 x 560 W)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	54.00" w x 14.47" h x 22.00" d (1372 mm x 368 mm x 559 mm)
Weight	235 lbs (106.60 kg)
QUICKFLY OPTIONS	MG-3D/M Multipurpose Grid with MLK-MILO Link Kit MTR-3D/M Transition Rails (M3D to MILO), PBF-MILO Pull Back Frame MCF-MILO Caster Frame, MVE-MILO Vertical Extension Bars

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

m series

MILO 120

High-Power Expanded Coverage Curvilinear Array Loudspeaker

FEATURES & BENEFITS

- Expanded coverage angles of 120 degrees (horizontal) and 20 degrees (vertical)
- Exceptional fidelity and peak capability ensure clean, high-impact response
- Seamless integration with other MILO family models
- Optional MILO 120-I insert enhances appearance and provides acoustical benefits
- QuickFly rigging system simplifies integration in flown or groundstacked arrays
- Patented REM™ emulation manifold dramatically minimizes distortion

APPLICATIONS

- Stadiums, arenas, concert halls, and theatres
- Touring sound reinforcement
- Large-scale events

The MILO 120 high-power expanded coverage curvilinear array loudspeaker is a variation on the MILO® loudspeaker, providing a broad 120-degree horizontal coverage angle and 20 degrees (nominal) of vertical coverage. This makes it ideal for medium- to near-field downfill applications as part of a mixed array of MILO family cabinets. Alternatively, MILO 120 cabinets can be arrayed together in specialized applications requiring very broad coverage at shorter distances. MILO 120 is a self-powered, four-way system sharing the same dimensions and sonic signature as MILO, facilitating seamless integration with MILO family arrays and QuickFly® rigging accessories.

Low/low-mid frequencies are reproduced by two high-power neodymium magnet 12-inch cone drivers in a two-way arrangement. High frequencies are reproduced by a single 1.5-inch exit, four-inch diaphragm compression driver, while two 0.75-inch exit, two-inch diaphragm compression drivers constitute a dedicated very-high-frequency section that renders delicate transient information with detailed resolution across the coverage pattern. MILO 120 produces a peak output of 138 dB SPL with exceptionally flat phase and frequency response through its wide operating frequency range of 60 Hz to 18 kHz. As part of the M Series™, MILO 120 comes standard with the RMS™ remote monitoring system installed. The optional MILO 120-I insert enhances the appearance of arrays incorporating the MILO 120 and also provides a modest acoustical benefit.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	65 Hz – 17.5 Hz ±4 dB
Maximum Peak SPL	138 dB @ 1 meter
Coverage	120˚ horizontal; 20˚ vertical for single cabinet, varies with multiple
Transducers: Low/Mid Frequency	Two 12", 4" voice coil cone drivers w/neodymium magnets
High Frequency	One 1.5" exit, 4" diaphragm compression driver on REM
Very High Frequency	Two 0.75" exit, 2" diaphragm compression drivers on REM
Amplifier Power	3560 W (four channels: 2 x 1125 W, 1 x 750 W, 1 x 560 W)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	54.00" w x 14.47" h x 22.00" d (1372 mm x 368 mm x 559 mm)
Weight	235 lbs (106.60 kg)
QUICKFLY OPTIONS	MG-3D/M Multipurpose Grid with MLK-MILO Link Kit MTR-3D/M Transition Rails (M3D to MILO), PBF-MILO Pull Back Frame MCF-MILO Caster Frame

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

MILO 120 is usually flown at the bottom of a MILO array to provide downfill coverage.

MICA

Compact High-Power Curvilinear Array Loudspeaker

A member of the MILO family of high-power curvilinear array loudspeakers, MICA™ is a compact self-powered, three-way loudspeaker ideal for applications requiring less power and throw distance than is provided by MILO, or where weight and size are a concern. MICA is ideal for touring, rental, and installed sound applications, either by itself or integrated into a MILO system. MICA produces 138 dB SPL peak output with exceptionally flat phase and frequency response over its wide operating range of 60 Hz to 18 kHz, and provides a wide horizontal coverage angle of 100 degrees.

The low/low-mid section features two high-power, neodymium-magnet 10-inch cone drivers designed specifically for MICA, housed in separate vented enclosures within the loudspeaker. The two drivers work in parallel at lower frequencies to take advantage of their combined acoustic output, while one rolls off before the crossover frequency to maintain optimal polar and frequency response.

The high-frequency section consists of two newly designed, three-inch diaphragm neodymium magnet compression drivers seamlessly combined through a custom REM ribbon emulation manifold coupled to a 100-degree horizontal constant-directivity horn, providing powerful and extended high-frequency output with extremely low distortion.

MICA comes standard with the RMS remote monitoring system installed and is flown with QuickFly rigging that features captive GuideALinks™ for easier and safer setup. A transition grid from MILO is also available.

FEATURES & BENEFITS

- Very high power-to-size ratio
- Exceptional fidelity and transient response for intelligibility and high impact
- Seamless integration with MILO
- Wide and even horizontal coverage pattern
- QuickFly rigging system with new captive GuideALinks simplifies use in flown or groundstacked arrays

APPLICATIONS

- Performing arts centers, theatres, churches, and other fixed installations
- Touring sound reinforcement for mid-sized venues
- Sidefill hangs with MILO in large venues

The MG-MICA multipurpose grid facilitates flown or groundstacked MICA configurations.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	75 Hz – 17 kHz ±4 dB
Maximum Peak SPL	138 dB
Coverage	100˚ horizontal (vertical varies with array length and configuration)
Transducers: Low/Mid Frequency	Two high-power 10" cone drivers with neodymium magnets
High Frequency	Two 1.2" exit, 3" diaphragm compression drivers
Amplifier Power	3020 W (four channels: 2 x 950 W, 2 x 560 W)
Automatic Voltage Selection	85 V AC – 134 V AC; 165 V AC – 264 V AC
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC-309, PowerCon, or VEAM
Dimensions	41.40" w x 13.37" h x 17.78" d (1052 mm x 340 mm x 452 mm)
Weight	150 lbs (68.04 kg)
QUICKFLY OPTIONS	MG-MICA Multipurpose Grid, MGCP-MICA Center Point Pick-up MCF-MICA Caster Frame, MDTL-MICA Downtilt Link MTF-MILO/MICA Transition Frame (MILO to MICA)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

m series

M'elodie

UltraCompact High-Power Curvilinear Array Loudspeaker

FEATURES & BENEFITS

- Exceptional power-to-size ratio
- Wide and even horizontal coverage pattern
- Very small footprint keeps a low-profile appearance
- Seamless integration with MICA
- QuickFly® rigging with captive GuideALinks™ simplifies use in flown or groundstacked arrays, alone or with MICA and/or 600-HP subwoofer

APPLICATIONS

- Corporate AV
- Theatres
- Houses of worship
- Ballrooms
- Theatrical productions
- Downfill or sidefill for MICA systems
- Frontfill
- Under-balcony coverage

The M'elodie™ ultracompact high-power curvilinear array loudspeaker is the smallest member of the MILO® family. M'elodie brings the sonic signature and easy-to-use rigging of the MILO family of loudspeakers, along with an extraordinary power-to-size ratio, to a package smaller than the MICA™ loudspeaker. As a result, M'elodie is compact enough for small theatres, ballrooms and nightclubs, as well as being an outstanding performer in theatrical productions and corporate AV applications. M'elodie produces 131 dB SPL peak output with exceptionally flat phase and frequency response over its wide operating range of 70 Hz to 18 kHz. M'elodie is available in custom finishes to match any environment.

The low and mid frequencies in M'elodie's operating frequency range are produced by two neodymium magnet eight-inch cone drivers with 1.5-inch voice coils, operating in a two-way configuration in which they operate in parallel at lower frequencies for the greatest acoustic output, while one driver rolls off before the crossover frequency to maintain optimal polar and frequency response through the crossover region.

M'elodie uses the same three-inch diaphragm, 1.2-inch exit, neodymium magnet compression driver found in MICA to produce the smooth, extended high-frequency response that is the hallmark of the MILO family. The driver is mounted on a patented REM™ manifold, which is coupled to a low-distortion, 100-degree horizontal coverage, constant directivity horn. As part of the M Series™, M'elodie comes standard with the RMS™ remote monitoring system installed.

Operating Frequency Range	70 Hz – 18 kHz*
Frequency Response: Free Field	76 Hz – 16 kHz ±4 dB
Maximum Peak SPL	131 dB
Coverage	100˚ horizontal (vertical varies with array length and configuration)
Transducers: Low/Mid Frequency	Two high-power 8" cone drivers with neodymium magnets
High Frequency	One 1.2" exit, 3" diaphragm compression drivers
Amplifier Power	1275 W (three channels; 2 x 500 W, 1 x 275 W); 2550 W peak
Automatic Voltage Selection	85 V AC – 134 V AC; 165 V AC – 264 V AC
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	PowerCon with looping output or VEAM
Dimensions	28.54" w x 9.19" h x 12.75" d (725 mm x 233 mm x 324 mm)
Weight	62 lbs (28.12 kg)

QUICKFLY OPTIONS

MG-M'elodie Multipurpose Grid
MTF-MICA/M'elodie Transition Frame (MICA or 600-HP to M'elodie)
MCF-M'elodie Caster Frame, MUB-M'elodie U-bracket

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

Captive GuideALinks simplify use in flown or groundstacked arrays.

M'elodie

QuickFly Options

MG–M'elodie multipurpose grid facilitates flown or groundstacked M'elodie configurations.

M'elodie's QuickFly rigging is versatile and designed for maximum safety and convenience. Available options allow flying M'elodie arrays, groundstacking M'elodie, using M'elodie as downfill for a MICA array, or using M'elodie for under–balcony coverage.

- The **MG–M'elodie** multipurpose grid can hold up to 18 M'elodie cabinets with a 7:1 safety ratio, or be used for groundstacking M'elodie.
- The **MTF–MICA/M'elodie** transition frame facilitates using M'elodie as downfill for a MICA array, for flying M'elodie under the 600–HP high–power subwoofer, or for groundstacking with the 600–HP.
- The **MCF–M'elodie** caster frame allows up to five cabinets to be transported fully rigged, and is dimensioned for tight packing in both U.S. and European trucks. Durable nylon covers are also available to make M'elodie completely ready for the road.
- The **MUB–M'elodie** U–bracket enables use of M'elodie for frontfill and under–balcony coverage, as well as flying small arrays from truss.

Plays Well with MICA

With its high power and wide 100–degree horizontal coverage, M'elodie can be used as downfill for MICA arrays. M'elodie has been designed to match the MILO family sonic signature, so when a performing arts center, theatre, church or other location is medium–large in size or needs higher SPL, the transition from a MICA main system to a M'elodie downfill or sidefill system will be smooth.

M'elodie's QuickFly rigging, which features captive GuideALinks for the maximum in flexibility and safety, make it easy to add as downfill to a MICA array, but individual M'elodie cabinets also work exceptionally well for frontfill or under–balcony coverage.

Meyer Sound's RMS remote monitoring system is standard on all M Series models, making it easy to keep an eye on critical performance parameters for all of the loudspeakers in a MICA/M'elodie system.

MG–M'elodie multipurpose grid used for groundstacking

MCF–M'elodie caster frame

MTF–MICA/M'elodie transition frame facilitates using M'elodie as downfill for MICA.

M'elodie can also be groundstacked with the 600–HP using the MTF–MICA/M'elodie transition frame.

MUB–M'elodie is ideal for frontfill or under–balcony applications.

Mount M'elodie on a pole with the MUB–M'elodie U–bracket.

M3D

Line Array Loudspeaker

FEATURES & BENEFITS

- Controlled broadband directivity minimizes reverberation for greatest clarity
- Cardioid low-frequency pattern maximizes gain before feedback
- Optimized line array behavior provides consistent response over long throws
- Prodigious low-frequency capability can eliminate need for subwoofers in some applications
- Weather protected for long-lasting service in demanding environments

APPLICATIONS

- Stadiums, arenas, and concert halls
- Touring sound reinforcement
- Large-scale events

The self-powered M3D features Meyer Sound's BroadbandQ™ technology, which marries a high-frequency manifold system with proprietary, award-winning directional low-frequency technology to precisely control vertical and horizontal coverage between 35 Hz and 18 kHz. The result is truly optimized line array behavior, affording performance that is superior to conventional line array systems.

At high frequencies, a patented REM™ emulation manifold feeds a constant-directivity horn from two Meyer Sound compression drivers. The REM manifold controls the drivers' output and introduces it to the horn throat within a three-inch path length, dramatically minimizing distortion. The M3D horn design produces a coherent wave front that is characteristic of — but much more powerful than — a large ribbon driver. While the horn produces a wide 90 degrees of coverage in the horizontal plane, vertical coverage is restricted to approximately 10 degrees and interaction minimized, yet distortion remains extremely low.

At the lowest frequencies, two front-facing, long-excursion 15-inch drivers combine to reproduce powerful, coherent bass. A proprietary system of rear-facing low drivers, separately driven by a complex phase manipulation circuit, generates a wave front that interacts with that produced by the front-facing low drivers, affording directional low-frequency output to 35 Hz with a cardioid polar pattern and 25 dB reduction in sound level behind the cabinet. In the mid frequencies, the integral crossover feeds only one of the two front drivers, eliminating interference that would occur at shorter wavelengths, and maintaining optimal polar and frequency response characteristics.

Operating Frequency Range	35 Hz – 18 kHz*
Frequency Response: Free Field	42 Hz – 16 kHz ±4 dB
Maximum Peak SPL	145 dB @ 1 meter
Coverage	90° horizontal (vertical varies with configuration)
Transducers: Low/Mid Frequency	Four 15" cone drivers
High Frequency	Two 4" diaphragm compression drivers on REM
Amplifier Power	4500 W (1125 W/channel, four channels)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	54.00" w x 20.00" h x 30.50" d (1372 mm x 508 mm x 775 mm)
Weight	415 lbs (188.25 kg)
QUICKFLY® OPTIONS	MG-3D/M Multipurpose Grid with MLK-3D Link Kit MTR-3D/M Transition Rails (M3D to MILO) MCR-M3D Caster Rails

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The MG-3D/M multipurpose grid is used to hang M3D and M3D-Sub cabinets.

M3D-Sub

Directional Subwoofer

The M3D-Sub directional subwoofer supplements M3D line array or MILO® high-power curvilinear array loudspeakers in music reinforcement applications requiring very high projection and maximum headroom, even in the lowest frequencies.

Physical dimensions of the M3D-Sub are identical to the M3D, with cabinet width the same as MILO. M3D-Subs may be flown or groundstacked, and also may be combined with M3D or MILO cabinets in a single array. The M3D-Sub incorporates the same directional low-frequency technology as the M3D, ensuring a well-controlled coverage pattern all the way down to 30 Hz. A pair of front-facing 18-inch drivers work in conjunction with a pair of 15-inch drivers facing the rear. Integral amplifiers for the two sections are driven by a sophisticated phase manipulation circuit, with the resulting directional pattern ensuring that very-low-frequency energy does not spill onto the stage, or cause excessive reverberation. Due to its exceptional linearity, the M3D-Sub's directional characteristics are maintained — even at extremely high sound pressure levels.

The M3D-Sub incorporates a high-power, complementary MOSFET amplifier with integrated frequency and phase response correction as well as comprehensive driver protection circuits. TruPower® limiting minimizes power compression and extends the life of driver components. Intelligent AC™ automatically selects the correct operating mains voltage for trouble-free worldwide operation.

Standard QuickFly rigging hardware facilitates construction of rigid M3D-Sub arrays, groundstacked or flown, and also eases integration of M3D-Subs with M3Ds or MILOs in full-range, high-power line arrays. As part of the M Series™, the M3D-Sub comes standard with the RMS™ remote monitoring system installed.

FEATURES & BENEFITS

- Directional technology provides improved low-frequency gain before feedback
- Prodigious output to cover even the largest venues
- Cardioid pattern control helps reduce reverberation
- Weather protected for long-lasting service in demanding environments
- Seamless integration with other M Series models like MILO and M3D

APPLICATIONS

- Stadiums, arenas, and concert halls
- Touring sound reinforcement
- Large-scale events

M3D-Sub subwoofers can be flown from the MG-3D/M grid at the top of an M3D or MILO array.

Operating Frequency Range	29 Hz – 95 Hz*
Frequency Response: Free Field	30 Hz – 88 Hz ±4 dB
Maximum Peak SPL	140 dB @ 1 meter
Coverage	Cardioid response pattern
Transducers: Front	Two 18", 4" voice coil cone drivers with neodymium magnets, 1200 W (AES)
Rear	Two 15", 3" voice coil cone drivers, 600 W (AES)
Amplifier Power	3370 W (four channels: 2 x 1125 W, 2 x 560 W)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	54.00" w x 20.00" h x 30.50" d (1372 mm x 508 mm x 775 mm)
Weight	395 lbs (179.17 kg)

QUICKFLY OPTIONS

MG-3D/M Multipurpose Grid with MLK-3D Link Kit
MTR-3D/M Transition Rails (M3D to MILO)
MCR-M3D Caster Rails

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

m series

M2D

Compact Curvilinear Array Loudspeaker

FEATURES & BENEFITS

- Ideal system for mid–size applications
- Optimized line array behavior provides consistent response over long throws
- Multiple vertical line arrays may be splayed horizontally to broaden coverage
- Self–powered for simplified setup and increased reliability
- Integrates with other M Series™ models

APPLICATIONS

- Concert halls, nightclubs, and houses of worship
- Theatrical sound reinforcement
- Portable and installed audio–visual systems

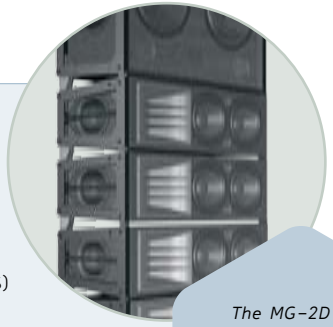
The M2D compact curvilinear array loudspeaker brings numerous advantages to mid–size venues that require tight vertical pattern control with long throw. The M2D is designed specifically for vertical curvilinear arrays of up to 16 cabinets having up to seven degrees of splay between adjacent units. Pioneered by Meyer Sound in the early 1980s, horizontal curvilinear arrays composed of trapezoidal cabinets have been an industry standard for decades. The M2D extends the concept to vertical arraying, enabling flexibility to tailor vertical coverage by varying the number and splay of cabinets in the array while maintaining a constant 90 degrees of horizontal coverage.

For high frequencies, the M2D utilizes Meyer Sound's patented REM™ emulation manifold to couple a single compression driver with a 1.5–inch exit, four–inch diaphragm compression driver to a horn with 90–degree constant–directivity horizontal coverage. (The vertical coverage of the array depends upon the array length and curvature.) The M2D low/mid section comprises two high–power 10–inch cone drivers with lightweight neodymium magnet assemblies housed in a compact, vented trapezoidal enclosure.

To ensure the smoothest response in the critical midrange, the M2D incorporates a complex crossover design: At the lowest frequencies, both 10–inch drivers combine to reproduce powerful, coherent bass, while in the mid frequencies the crossover feeds only one of the two drivers. This ingenious technique eliminates interference between the drivers that would otherwise occur at shorter wavelengths.

Operating Frequency Range	60 Hz – 16 kHz*
Frequency Response: Free Field	70 Hz – 14 kHz ±4 dB
Maximum Peak SPL	136 dB @ 1 meter
Coverage	90˚ horizontal (vertical varies with array length and configuration)
Transducers: Low Frequency	Two 10" cone drivers, 400 W (AES)
High Frequency	One 1.5" exit, 4" diaphragm compression driver on REM, 250 W (AES)
Amplifier Power	700 W total
Automatic Voltage Selection	Continuous range, 90 – 265 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	PowerCon or VEAM
Dimensions	39.00" w x 12.12" h x 17.47" d (991 mm x 308 mm x 444 mm)
Weight	116 lbs (52.62 kg)
QUICKFLY® OPTIONS	MG–2D Multipurpose Grid MTK–2D Transition Kit (M3D to MG–2D) MG–1D Multipurpose Grid

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.



The MG–2D grid allows M2D cabinets to be groundstacked, or flown from the bottom of an M3D array.

M2D-Sub

Compact Subwoofer

m series

The dual 15-inch M2D-Sub compact subwoofer is designed to complement the M2D in reinforcement applications requiring extended low-frequency headroom, and features an operating frequency range of 28 HZ to 160 Hz. In combination with companion M2Ds, it extends the overall system power bandwidth and frequency response to 30 Hz.

The M2D-Sub affords 138 dB SPL peak output capability. It employs two Meyer Sound ferrofluid-cooled, back-vented drivers featuring a four-inch voice coil with lightweight neodymium magnet structure. Each driver is rated to handle 1200 AES watts.† An integral two-channel class AB/H complementary power MOSFET amplifier provides very high burst capability, and Intelligent AC™ performs automatic voltage selection, allowing the unit to accommodate worldwide mains voltages without manually setting a voltage switch.

Integral peak and rms limiters featuring Meyer Sound's TruPower® limiting technology protect the M2D-Sub loudspeaker components from over-excursion and overheating while ensuring minimal power compression and maximum peak headroom. Fitted as standard, QuickFly rigging hardware — featuring rugged, reliable, and deceptively simple components that remain captive in transit — facilitates constructing rigid, groundstacked, or flown M2D-Sub arrays. QuickFly hardware eases integration of M2D-Subs with M2Ds in unitary full-range, high-power curvilinear arrays.

† Loudspeaker driven with a band-limited noise signal (125 Hz to 8 kHz) with 6 dB peak-to-average ratio for a period of two hours.

FEATURES & BENEFITS

- Extremely high power-to-size ratio for flexible installation
- QuickFly rigging system simplifies integration in flown or ground-stacked arrays
- Integrates with other M Series models

APPLICATIONS

- Concert halls and houses of worship
- Theatrical sound reinforcement
- Portable and installed audio-visual systems

The M2D-Sub can be groundstacked or flown from an MG-2D grid at the top of an M2D array.

Operating Frequency Range	28 Hz – 160 Hz*
Frequency Response: Free Field	30 Hz – 140 Hz ±4 dB
Maximum Peak SPL	138 dB @ 1 meter
Coverage	360° horizontal (vertical varies with array length and configuration)
Transducers: Low Frequency	Two 15", 4" voice coil cone drivers, 1200 W (AES)
Amplifier Power	2250 W
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	PowerCon or VEAM
Dimensions	39.00" w x 24.00" h x 17.50" d (991 mm x 610 mm x 445 mm)
Weight	173 lbs (78.47 kg)
QUICKFLY OPTIONS	MG-2D Multipurpose Grid MTK-2D Transition Kit (M3D to MG-2D) MG-1D Multipurpose Grid

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

m series

M1D

UltraCompact Curvilinear Array Loudspeaker

FEATURES & BENEFITS

- Extremely compact and lightweight
- Very flat response for exceptional accuracy and imaging
- Constant–Q horn assures uniform coverage
- Unique crossover design eliminates midrange combing
- Integrates with other M Series™ models

APPLICATIONS

- Compact voice reinforcement systems
- Theatrical sound reinforcement
- Portable and installed audio–visual systems
- Front and under–balcony fill

The M1D ultracompact curvilinear array loudspeaker brings numerous advantages to sound reinforcement for small venues. The M1D is designed specifically for implementing vertical curvilinear arrays of up to 16 cabinets having zero– to eight–degree splay between adjacent units. Housed in a compact, vented trapezoidal enclosure, the M1D comprises two five–inch drivers for low/mid frequencies, and three 0.75–inch high–frequency dome tweeters coupled to a constant–directivity horn. Its operating frequency range is 60 Hz to 18 kHz, with maximum peak output of 125 dB SPL (each cabinet) at one meter and coverage of 100˚ horizontal (vertical coverage depends upon the array length and curvature; 10 degrees minimum for a single loudspeaker).

To ensure the smoothest response in the critical midrange, the M1D incorporates a complex crossover design similar to that pioneered in Meyer Sound's UPM loudspeakers. At the lowest frequencies, both five–inch drivers combine to reproduce powerful, coherent bass. In the mid frequencies, the crossover feeds only one of the two drivers. This ingenious technique eliminates interference between the drivers that would otherwise occur at shorter wavelengths and maintains optimal polar and frequency response characteristics.

The self–powered, biamplified M1D incorporates a complementary MOSFET power amplifier module with 500 watts total burst capability, together with an active crossover and optimized frequency and phase response correction circuitry. Its Intelligent AC™ system performs automatic voltage selection, allowing the unit to accommodate mains voltages in the range of 90 to 264 V AC, at 50 or 60 Hz. Integral peak and rms limiters employing Meyer Sound's limiting technology protect the loudspeaker components.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	75 Hz – 15 kHz ±4 dB
Maximum Peak SPL	125 dB @ 1 meter
Coverage	100˚ horizontal; 10˚ vertical for single cabinet, varies with multiple
Transducers: Low Frequency	Two 5" cone drivers
High Frequency	Three 0.75" metal dome tweeters with neodymium magnets
Amplifier Power	500 W total
Automatic Voltage Selection	Continuous range, 90 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output
AC Connector	PowerCon with looping output
Dimensions	23.04" w x 7.12" h x 8.50" d (585 mm x 181 mm x 216 mm)
Weight	31 lbs (14.06 kg)
QUICKFLY® OPTIONS	MG–1D Multipurpose Grid MTG–1D Top Grid MUB–1D Mounting U–Bracket

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The MTG–1D top grid can support up to 16 M1D cabinets.

M1D-Sub

UltraCompact Subwoofer

The dual 10-inch M1D-Sub ultracompact subwoofer features an operating frequency range of 32 Hz to 180 Hz. Designed specifically to work with the M1D ultracompact subwoofer, it extends overall system power bandwidth and frequency response to 35 Hz. The M1D–Sub produces 130 dB peak SPL at one meter from an extraordinarily small and light package, and employs a back–vented driver that features a two–inch voice coil with neodymium magnet and is rated to handle 400 AES watts.†

A dual–channel complementary MOSFET power amplifier, built into the cabinet, together with optimized frequency and phase response correction and driver protection circuitry, powers the M1D–Sub. Automatic voltage selection accommodates worldwide AC power requirements. Integral peak and rms limiters protect the loudspeaker components from over–excursion and overheating while ensuring maximum peak headroom with minimum power compression.

The M1D–Sub features Meyer Sound's QuickFly rigging system with rugged, reliable, and deceptively simple components that remain captive in transit. QuickFly rigging facilitates constructing rigid, groundstacked or flown M1D–Sub arrays, and eases integration of M1D–Subs with M1Ds in unitary, full–range curvilinear arrays.

As part of the M Series, the M1D–Sub comes standard with the RMS remote monitoring system installed.

† Loudspeaker driven with a band–limited noise signal (125 Hz to 8 kHz) with 6 dB peak–to–average ratio for a period of two hours.

FEATURES & BENEFITS

- Extremely compact and lightweight
- High power–to–size ratio for maximum installation flexibility
- Exceptional fidelity and peak capability ensure clean, high–impact lows
- QuickFly rigging system simplifies use in flown or groundstacked arrays

APPLICATIONS

- Theatrical sound reinforcement
- Houses of worship
- Portable and installed audio–visual systems
- Surround playback systems
- Integrates with M1D loudspeakers

The M1D–Sub can fly with the M1D or be used on its own to extend low–frequency response in small systems.

Operating Frequency Range	32 Hz – 180 Hz*
Frequency Response: Free Field	35 Hz – 160 Hz ±4 dB
Maximum Peak SPL	130 dB @ 1 meter
Coverage	360˚ horizontal (vertical varies with configuration)
Transducers: Low Frequency	Two 10" cone drivers with neodymium magnets
Amplifier Power	450 W total
Automatic Voltage Selection	Continuous range, 90 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output
AC Connector	PowerCon with looping output
Dimensions	22.62" w x 13.00" h x 17.50" d (575 mm x 330 mm x 445 mm)
Weight	70 lbs (31.75 kg)
QUICKFLY OPTIONS	MG–1D Multipurpose Grid MTG–1D Top Grid

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

concert series

The workhorses of live sound.

The Concert Series sets the world standard for performance and reliability in touring rental systems and permanent installations in stadiums, arenas, performing arts centers, and auditoriums.

concert series

The Meyer Sound Concert Series encompasses a complete range of self-powered loudspeakers, each designed to fulfill a specific role as part of a medium- to large-scale sound reinforcement system. The Concert Series loudspeakers' trapezoidal cabinet shapes, pioneered and patented by Meyer Sound, allow true point-source arrays to be built. Arrays can be scaled to provide seamless coverage in venues of any shape or size.

Because all Concert Series products exhibit exceptionally uniform frequency and phase response characteristics, a well-designed system will deliver the same pristine sound quality to all audience members, wherever they are seated.

Applications for the Concert Series include touring rental systems as well as permanent installations in stadiums and arenas, auditoriums, houses of worship, theatres, concert halls, multimedia exhibits, and theme park attractions. All Concert Series loudspeakers are compatible with Meyer Sound's RMS™ remote monitoring system, and a variety of QuickFly® rigging and flying options are available.

> "It's like night and day. Now most people say they are amazed at what they are hearing. It's like the pastor is sitting next to you, having a conversation with you. The intelligibility is incredible. And not only can they hear what's going on, but they can feel it — not because it's loud but because it's very full and warm."
>
> **— Mike Gerrells**
> Technical Director
> Cross Pointe Church
> Duluth, Georgia
> (speaking of the church's CQ-2/650-P-based system.)

MSL-6
Horn-Loaded High-Q Main Loudspeaker

PSW-6
High-Power Cardioid Subwoofer

CQ-1
Wide Coverage Main Loudspeaker

CQ-2
Narrow Coverage Main Loudspeaker

MSL-4
Horn-Loaded Long-Throw Loudspeaker

DS-4P
Horn-Loaded Mid-Bass Loudspeaker

DF-4
Dedicated Downfill Loudspeaker

MTS-4A
Full-Range Main Loudspeaker

700-HP
UltraHigh-Power Subwoofer

600-HP
Compact High-Power Subwoofer

650-P
Subwoofer

PSW-2
Subwoofer

Options (product dependent)

Cabinets can be custom painted, carpet covered, supplied without handles or fully weather protected.

Products may be ordered with L-Track, ring and stud, blank plate, 3/8-16 nut plate or M10 x 1.5 nut plate rigging hardware.

The optional Meyer Sound RMS™ remote monitoring system can be installed in all Concert Series products.

concert series

MSL-6

Horn-Loaded High-Q Main Loudspeaker

FEATURES & BENEFITS

- High-Q all-horn system affords concentrated, controlled coverage for long throws
- Tight, full-range pattern control for ease in arraying
- Very high peak output for large-scale applications
- Ultra-low distortion ensures clean sound reproduction

APPLICATIONS

- Stadiums, arenas, and concert halls
- Speech and music reinforcement
- Large-scale events

Designed specifically for very-large-scale sound reinforcement, the self-powered Meyer Sound MSL-6 is ideally suited as a stand-alone system for vocal public address applications. For high-powered music reinforcement, it works in combination with Meyer Sound subwoofers and/or the DS-2P and DS-4P horn-loaded mid-bass loudspeakers.

The MSL-6 contains two 12-inch low-frequency cone drivers and three high-frequency compression drivers in an arrayable, trapezoidal cabinet with integral electronics. The center and outer high-frequency horns utilize separate amplifiers and control electronics to achieve a 30-degree horizontal coverage angle. The 25-degree vertical coverage angle allows long-throw arrays of up to three vertical rows with minimal high-frequency overlap.

An integrated, four-channel power amplifier with complementary MOSFET output stages provides total peak power of 2480 watts (620 watts per channel). The MSL-6 features TruPower® limiting, phase-corrected control electronics, and an Intelligent AC™ power supply.

The MSL-6's standard rigging hardware comprises 12 pivoting lift rings. An internal steel framework carries all load stresses. An optional MRF-6 rigging frame allows integration of the MSL-6 into QuickFly® systems.

Operating Frequency Range	60 Hz – 17 kHz*
Frequency Response: Free Field	65 Hz – 16 kHz ±4 dB
Maximum Peak SPL	145 dB @ 1 meter
Coverage	30° horizontal x 25° vertical
Transducers: Low Frequency	Two 12" cone drivers
High Frequency	Three 2" exit, 4" diaphragm compression drivers
Amplifier Power	2480 W (620 W/channel, four channels)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	42.52" w x 42.75" h x 32.28" d (1083 mm x 1086 mm x 820 mm)
Weight	475 lbs (216 kg)
QUICKFLY OPTIONS	MRF-6 Rigging Frame MRFCB-6 Connecting Bar Kit MRFSB-1 Spacer Bar MCB-6 Caster Board

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The MSL-6 can be flown using either its standard hardware or the MRF-6 grid for integration into QuickFly systems.

PSW-6

High-Power Cardioid Subwoofer

concert series

The PSW-6 high-power cardioid subwoofer is the first low-frequency system to exhibit a true cardioid directional pattern throughout its operating range. The PSW-6's unprecedented directional control spans more than two full octaves, with a front-to-back SPL ratio of more than 15 dB (typically 20 dB) from 30 Hz to 125 Hz. Horizontal and vertical coverage patterns are symmetrical, ensuring consistent SPL and frequency response throughout the coverage area.

The tight response pattern of the PSW-6 steers acoustical output away from the enclosure rear, eliminating much of the low-frequency reverberation associated with large-scale, full-range loudspeaker arrays and allowing placement in proximity to walls without the problems of subtractive boundary conditions.

The PSW-6 incorporates a built-in four-channel class AB/H power amplifier with complementary MOSFET output stages that delivers total peak output of 2480 watts (620 watts per channel). TruPower limiting provides enhanced performance and ensures driver protection, and the Intelligent AC system affords automatic voltage selection, EMI filtering, soft current turn-on, and surge suppression.

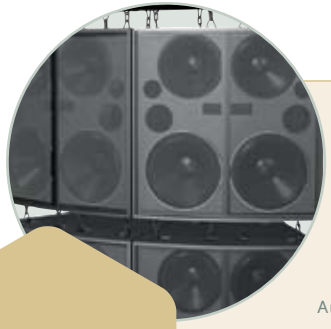
The PSW-6 shares the same footprint as the MSL-6, and features an internal steel framework for carrying load stresses. The optional MRF-6 rigging frame allows integration into QuickFly rigging systems.

FEATURES & BENEFITS

- Cardioid radiation pattern with over 15 dB front-to-back SPL ratio
- Minimizes destructive low-frequency room reverberation
- Maximizes gain before feedback
- Facilitates noise abatement in open-air applications

APPLICATIONS

- Concert halls and theatres
- Stadiums and arenas
- Large-scale events



The PSW-6 has the same footprint as the MSL-6, making it easy to fly them together.

Operating Frequency Range	30 Hz – 125 Hz*
Frequency Response: Free Field	32 Hz – 100 Hz ± 3 dB
Maximum Peak SPL	140 dB @ 1 meter
Coverage	Cardioid response pattern with ›15 dB front-to-back ratio
Transducers: Low Frequency	Two 18" cone drivers Four 15" cone drivers
Amplifier Power	2480 W (620 W/channel, four channels)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	42.52" w x 42.75" h x 32.28" d (1080 mm x 1086 mm x 820 mm)
Weight	442 lbs (201 kg)
QUICKFLY OPTIONS	MRF-6 Rigging Frame MRFCB-6 Connecting Bar Kit MRFSB-1 Spacer Bar MCB-6 Caster Board

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

concert series

CQ-1

Wide Coverage Main Loudspeaker

FEATURES & BENEFITS

- Ultra-low distortion yields remarkable fidelity
- Extraordinarily flat amplitude and phase response for tonal accuracy and precise imaging
- Extended low-frequency response for stand-alone applications
- Constant-Q horn affords uniform response throughout coverage area

APPLICATIONS

- Concert halls, theatres, and houses of worship
- Downfill and delays in large-scale reinforcement
- Stage monitor sidefill
- Paging and announcing
- Cinema and 5.1 applications

The CQ-1 wide coverage main loudspeaker is a self-powered, phase-corrected reinforcement loudspeaker offering precise, low-Q coverage. The CQ-1 features a patented constant-Q horn design — the result of extensive research using Meyer Sound's calibrated anechoic chamber. The frequency response of 40 Hz to 16 kHz is uniform over the entire coverage area in both the horizontal and vertical axes, with no side lobes even when measured at one-sixth octave frequency resolution.

The CQ-1's low-frequency section comprises a single 15-inch driver, and the high-frequency section utilizes a four-inch diaphragm compression driver coupled to an 80-degree by 40-degree constant-Q horn.

An integral two-channel class AB/H power amplifier with complementary MOSFET output stages affords total burst output of 1240 watts (620 watts per channel). The field-replaceable amplifier and control unit is equipped with TruPower® limiting technology, and the power supply incorporates Meyer Sound's Intelligent AC™ system for fail-safe operation worldwide with no need to manually select the AC voltage.

The compact CQ-1 system is flyable and arrayable using standard ring and stud pan fittings. An optional QuickFly® mounting yoke allows flexible, fast installation and easy aiming in mobile and fixed applications.

Operating Frequency Range	35 Hz – 18 kHz*
Frequency Response: Free Field	40 Hz – 16 kHz ±4 dB
Maximum Peak SPL	136 dB @ 1 meter
Coverage	80˚ horizontal x 40˚ vertical
Transducers: Low Frequency	One 15" cone driver
High Frequency	One 1.5" exit, 4" diaphragm compression driver
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	21.00" w x 30.00" h x 22.20" d (533 mm x 762 mm x 564 mm)
Weight	130 lbs (58.97 kg)
QUICKFLY OPTIONS	MYA-CQ Mounting Yoke Assembly MCB-CQ Caster Board

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The CQ-1 can be flown using its standard ring and stud fittings.

CQ-2

Narrow Coverage Main Loudspeaker

concert series

The CQ-2 narrow coverage main loudspeaker is a self-powered, phase-corrected reinforcement loudspeaker offering precise, high-Q coverage. The CQ-2 features a new, patented horn design that is the result of extensive research in Meyer Sound's calibrated anechoic chamber. The CQ-2's frequency response of 40 Hz to 16 kHz is uniform over the entire coverage area in both the horizontal and vertical axes, with no side lobes when measured at one-sixth octave frequency resolution.

The CQ-2's low-frequency section comprises a single 15-inch driver, and the high-frequency section utilizes a four-inch diaphragm compression driver coupled to a 50-degree by 40-degree constant-Q horn.

An integral two-channel class AB/H power amplifier with complementary MOSFET output stages affords total burst output of 1240 watts (620 watts per channel). The field-replaceable amplifier and control unit is equipped with TruPower limiting technology, and the power supply incorporates Meyer Sound's Intelligent AC system for fail-safe operation worldwide with no need to manually select the AC voltage.

The compact CQ-2 system is flyable and arrayable using ring and stud pan fittings. Optional QuickFly 30- and 40-degree arraying rigging frames and mounting yoke allow fast, flexible installation and easy aiming in any application.

FEATURES & BENEFITS

- Ultra-low distortion yields remarkable fidelity
- Extraordinarily flat amplitude and phase response for tonal accuracy and precise imaging
- Extended low-frequency response for stand-alone applications
- Constant-Q horn affords uniform response throughout coverage area
- Narrow pattern enables precisely controlled coverage and arrayability increases efficiency at high frequencies

APPLICATIONS

- Concert halls, theatres, and houses of worship
- Downfill and delays in large-scale reinforcement
- Stage monitor sidefill

The CQ-2 can be flown using optional QuickFly rigging frames as well as with its standard ring and stud hardware.

Operating Frequency Range	35 Hz – 18 kHz*
Frequency Response: Free Field	40 Hz – 16 kHz ±4 dB
Maximum Peak SPL	139 dB @ 1 meter
Coverage	50˚ horizontal x 40˚ vertical
Transducers: Low Frequency	One 15" cone driver
High Frequency	One 1.5" exit, 4" diaphragm compression driver
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	21.00" w x 30.00" h x 22.20" d (533 mm x 762 mm x 564 mm)
Weight	130 lbs (58.97 kg)

QUICKFLY OPTIONS

MYA-CQ Mounting Yoke Assembly
MRF-CQ30 Rigging Frame — 30˚
MRF-CQ40 Rigging Frame — 40˚
MRFPB-CQ Rigging Frame Pick-up Bar
MCB-CQ Caster Board

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

concert series

MSL-4

Horn-Loaded Long-Throw Loudspeaker

FEATURES & BENEFITS

- Tightly controlled coverage and horn loading for long throws
- Broadband high-Q design minimizes room reverberation
- Excellent transient response for detailed, high-impact sound
- Very high peak output for large-scale applications

APPLICATIONS

- Stadiums, arenas, and concert halls
- Houses of worship, medium-to-large theatres and nightclubs
- Stage monitor sidefill
- Theme parks

A proven industry workhorse, the MSL-4 horn-loaded long-throw loudspeaker is a high-Q arrayable loudspeaker designed for a wide variety of medium- to long-throw applications. The MSL-4's tightly defined coverage pattern allows seamless integration into array clusters, which may be tight-packed for long throw or splayed for broader coverage. Its single 12-inch cone driver and four-inch diaphragm/two-inch exit horn driver produce a wide operating frequency range of 60 Hz to 20 kHz and peak output of 140 dB SPL at one meter for high level, low-distortion, full-bandwidth sound.

The MSL-4's built-in power amplifier and control electronics are contained in an easily accessible field-replaceable module. The power amplifier, a class AB/H design with complementary MOSFET output stages, produces peak output of 1240 watts (620 watts per channel). The integrated control electronics include TruPower® limiting for driver protection, as well as active phase correction circuits to maintain exceptionally coherent phase response. Superior common-mode rejection from laser-trimmed differential inputs allows very long signal runs.

An Intelligent AC™ power supply affords automatic voltage selection, EMI filtering, soft current turn-on and surge suppression to ensure system stability and long-term reliability. All components are housed in a rugged, multi-ply hardwood cabinet with a black textured finish. The MSL-4 comes standard with six ring and stud pan fittings, with L-Track rigging optional. Meyer Sound's RMS™ remote monitoring system is also available as an option.

Operating Frequency Range	60 Hz – 20 kHz*
Frequency Response: Free Field	65 Hz – 18 kHz ±4 dB
Maximum Peak SPL	140 dB @ 1 meter
Coverage	40° horizontal x 35° vertical
Transducers: Low Frequency	One 12" cone driver
High Frequency	One 2" exit, 4" diaphragm compression driver
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	21.25" w x 36.00" h x 30.00" d (540 mm x 914 mm x 762 mm)
Weight	180 lbs (81.65 kg); with L-Track 205 lbs (92.99 kg)
QUICKFLY® OPTIONS	MTG-4 Top Grid MTGSB-4B Top Grid Spreader Bar MCB-4 Caster Board RFK-1 Retrofit Kit (L-track)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The MSL-4 is available with optional L-Track rigging.

DS-4P

Horn-Loaded Mid-Bass Loudspeaker

concert series

The Meyer Sound DS-4P horn-loaded long-throw loudspeaker is an arrayable, self-powered mid-bass loudspeaker that provides high power with extremely low distortion.

Developed to supplement the 70 to 200 Hz band in full-range systems, the DS-4P affords additional mid-bass headroom with enhanced directional control. Housing two of Meyer Sound's rugged 12-inch drivers in a true horn enclosure, the DS-4P provides maximum energy transfer in the midbands with minimum frequency response ripple. The DS-4P is most effective when used in multiples within an array and, because it shares the same cabinet footprint as the MSL-4, incorporates easily into MSL-4 arrays.

The DS-4P incorporates a two-channel class AB/H power amplifier with complementary MOSFET output stages and a peak power rating of 1240 watts (620 watts per channel). The integral electronics module also features Meyer Sound's proprietary phase-corrected active processing circuits and driver protection voltage limiters to ensure exceptional performance and reliability. A laser-trimmed differential input stage affords superior common-mode rejection to allow signal runs using shielded, twisted-pair cable. The integral power supply suppresses high voltage transients and incorporates Meyer Sound's Intelligent AC system for automatic voltage selection (allowing worry-free worldwide operation), EMI filtering, soft current turn-on, and surge suppression.

The DS-4P comes standard with six ring and stud pan fittings, with L-Track rigging optional.

FEATURES & BENEFITS

- Increased mid-bass definition and headroom
- Ideally matched in size and performance to the MSL-4
- Excellent transient response for detailed, high-impact sound
- Horn-loaded design minimizes room reverberation

APPLICATIONS

- Stadiums, arenas and concert halls
- Medium to large theatres and nightclubs
- Large-scale events

The DS-4P can be flown and arrayed with standard ring and stud pan fittings or optional L-track.

Operating Frequency Range	62 Hz – 220 Hz*
Frequency Response: Free Field	70 Hz – 200 Hz ±4 dB
Maximum Peak SPL	142 dB @ 1 meter
Coverage	120˚ horizontal x 120˚ vertical
Transducers: Low Frequency	Two 12" cone drivers
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	21.25" w x 36.00" h x 30.00" d (540 mm x 914 mm x 762 mm)
Weight	163 lbs (73.93 kg); with L-Track 182 lbs (82.55 kg)

QUICKFLY OPTIONS

MTG-4 Top Grid
MTGSB-4B Top Grid Spreader Bar
MCB-4 Caster Board
RFK-1 Retrofit Kit (L-track)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

concert series

DF-4

Dedicated Downfill Loudspeaker

FEATURES & BENEFITS

- Optimized specifically for downfill applications
- Ideally matched in performance to the MSL-4
- Extremely smooth transition to main array coverage
- Easily integrated and optimized for fast setup
- L-track rigging standard for greatest simplicity in rigging

APPLICATIONS

- Large-scale reinforcement
- Stadiums, arenas, and concert halls
- Houses of worship, theatres, and nightclubs
- Stage monitor sidefill

The DF-4 dedicated downfill loudspeaker is a medium-throw downfill loudspeaker designed for supplementing coverage in flown sound reinforcement systems. It provides even coverage to the areas below and to the immediate front of arrayed loudspeakers, and exhibits frequency and phase response similar to other Meyer Sound loudspeakers that are typically used in medium to large arrays. The enclosure shape and the high-frequency horn coverage pattern are carefully selected to ensure adequate coverage, minimize overlap, and streamline rigging procedures.

The compact, vented DF-4 enclosure houses a direct-radiating 15-inch low-frequency driver and a four-inch diaphragm compression driver coupled to a symmetrical 50-degree horn. The two-channel class AB/H power amplifier employs complementary MOSFET output stages and produces a total burst output of 1240 watts (620 watts per channel). The integrated, field-replaceable amplifier and control unit is equipped with TruPower® limiting technology, and the power supply incorporates Intelligent AC™ for fail-safe international operation. Phase-corrected, active signal processing circuits help maintain excellent performance and reliability, while the high input common mode rejection ratio permits long signal runs over shielded twisted-pair cable.

The DF-4 cabinet is coated with a textured black finish.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	65 Hz – 18 kHz ±4 dB
Maximum Peak SPL	138 dB @ 1 meter
Coverage	50° horizontal x 50° vertical (40° cabinet angle)
Transducers: Low Frequency	One 15" cone driver
High Frequency	One 2" exit 4" diaphragm compression driver
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	21.13" w x 21.63" h x 26.38" d (537 mm x 549 mm x 670 mm)
Weight	120 lbs (54.53 kg)
QUICKFLY® OPTIONS	MTG-4 Top Grid MTGSB-4B Top Grid Spreader Bar MCB-4 Caster Board

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The DF-4's L-track rigging makes it easy to fly beneath an MSL-4 array.

MTS-4A

Full-Range Main Loudspeaker

concert series

Meyer Sound's patented MTS-4A is a self-powered, four-way loudspeaker system uniquely capable of producing very high sound levels across the full audio range, including lower fundamentals and subharmonics. Powerful, yet relatively compact at 17 cubic feet, the MTS-4A offers an integrated solution for many applications — often eliminating the need for subwoofers and associated electronics.

The MTS-4A comprises four drivers, four amplifier channels affording 2480 watts total peak output (620 watts per channel), and a four-way, phase-corrected active crossover network. The control electronics are optimized to allow the 12-inch, 15-inch, and 18-inch drivers to operate together over the critical 60 Hz to 100 Hz frequency band, affording maximum power and precise definition. The four-inch diaphragm high-frequency compression driver extends high-frequency response to 18 kHz, with phase response flat to 12 kHz.

All four amplifier channels operate class AB/H and employ complementary power MOSFET output stages. For maximum driver protection and extended component life, the amplifier modules incorporate TruPower limiting technology. Intelligent AC provides automatic voltage selection, EMI filtering, soft current turn-on, and surge suppression.

The trapezoidal cabinet is constructed of multi-ply hardwood with a hard, textured black finish.

FEATURES & BENEFITS

- Integrated full-range system simplifies setup
- Built-in handles and casters for efficient handling
- Very high output and low distortion ensure clean, high-impact sound
- Exceptional low-frequency response eliminates need for subwoofers

APPLICATIONS

- Theatres and nightclubs
- Portable sound systems
- Stage monitor sidefill
- Theme parks

Two properly splayed MTS-4A cabinets can provide wide, full-range coverage.

Operating Frequency Range	26 Hz – 18 kHz*
Frequency Response: Free Field	32 Hz – 16 kHz ±4 dB
Maximum Peak SPL	140 dB @ 1 meter
Coverage	70° horizontal x 60° vertical
Transducers: Low Frequency	One each 12", 15" & 18" cone driver
High Frequency	One 2" exit, 4" diaphragm compression driver
Amplifier Power	2480 W (620 W/channel, four channels)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	21.26" w x 56.75" h x 30.00" d (539 mm x 1441 mm x 762 mm)
Weight	280 lbs (127 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

concert series

shown without optional rigging hardware

700-HP

UltraHigh-Power Subwoofer

FEATURES & BENEFITS

- Stackable
- Extremely low distortion for ultimate low-frequency clarity
- Very high peak power yields excellent transient reproduction
- Exceptionally efficient neodymium magnet drivers

When fitted with optional MRK-700 rigging frames, the 700-HP is:

- Flyable
- Transportable in stacks using optional MCF-700 caster frame

APPLICATIONS

- Stadiums, arenas, and concert halls
- Medium to large theatres and nightclubs
- Theme parks
- Cinema

With nearly double the low-frequency output of typical "dual 18" systems, Meyer Sound's 700-HP ultrahigh-power subwoofer sets a new benchmark in the power-to-size equation. Operating in the 28 Hz to 150 Hz frequency range, the 700-HP complements many of Meyer Sound's full-range loudspeakers, including the larger M Series™ line and curvilinear arrays.

In the 700-HP, Meyer Sound's rigorous design and meticulous engineering extracts the greatest efficiency from every component. The audible result is effortless reproduction of extreme low-frequency transient information with minimal distortion. The two back-vented, long-excursion 18-inch drivers mounted inside the precision-tuned cabinet utilize high-gauss neodymium magnet structures to provide greater sensitivity for higher output as well as efficient heat dissipation to minimize power compression and extend driver life. The two-channel class AB/H amplifier with complementary MOSFET output stages produces 2250 watts of total power — nearly double that of the 650-P high-power subwoofer and resulting in an average 3 dB greater overall SPL output.

The 700-HP cabinet includes plastic bottom skids and recessed top slots for cabinet protection and secure stacking. Stacked 700-HP cabinets can be transported together on the MCF-700 caster frame. An optional QuickFly® rigging kit is available, installed at the factory or as a field upgrade. Up to 10 cabinets can be suspended from the optional MTG-700 top grid in a straight hang at a 7:1 safety factor.

Operating Frequency Range	28 Hz – 150 Hz*
Frequency Response: Free Field	30 Hz – 125 Hz ±4 dB
Maximum Peak SPL	139 dB @ 1 meter
Coverage	360˚ (single unit); varies with number of units and configuration
Transducers: Low Frequency	Two 18" cone drivers
Amplifier Power	2250 W (1125 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	45.93" w x 22.50" h x 30.00" d (1167 mm x 572 mm x 762 mm)
Dimensions with Rigging	50.58" w x 22.50" h x 30.00" d (1285 mm x 572 mm x 762 mm)
Weight	204 lbs (92.53 kg)
Weight with Rigging	259 lbs (117.48 kg)
QUICKFLY OPTIONS	MRK-700 Rigging Kit MTG-700 Top Grid MCF-700 Caster Frame

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

Bottom skids and top slots facilitate easy groundstacking of 700-HP cabinets.

600-HP

Compact High-Power Subwoofer

shown without optional rigging hardware

concert series

The 600-HP is a self-powered, high-output subwoofer that may be used in either flown or groundstacked configurations. It is designed to rig directly with MICA™ compact high-power curvilinear array loudspeakers when fitted with the optional QuickFly MRF-600 rigging frame, which uses rigid, captive GuideALinks™ for ease of setup and safety. The versatility of the 600-HP also allows it to be used with a variety of other Meyer Sound self-powered loudspeakers — such as the CQ-1, CQ-2, UPA-1P, UPA-2P, and UPJ-1P — in fixed and touring applications.

The system features two Meyer Sound-designed and -manufactured, high-power 15-inch cone drivers, engineered to provide optimal performance in subwoofer applications over the 600-HP's operating frequency range of 36 Hz to 150 Hz. The integral two-channel class AB/H amplifier with complementary MOSFET output stages supplies total power of 2250 watts (4500 watts peak) to drive the 600-HP to a peak SPL of 138 dB.

The 600-HP's dimensions are suitable for both U.S. and European trucks, and it can travel securely in stacks using the MCF-MICA caster frame. Options for the 600-HP include weather protection and custom color finishes. Meyer Sound's RMS™ remote monitoring system is standard with the rigging version and optional on other configurations.

FEATURES & BENEFITS

- Efficient high-power and high-excursion cone drivers
- Extremely low distortion for low-frequency clarity
- Very high peak power yields excellent transient reproduction
- Low-frequency complement to MICA and other Meyer Sound self-powered loudspeakers

When fitted with MRF-600 rigging frames:

- Stackable, and flyable by itself or with MICA full-range loudspeakers
- Transportable in stacks using optional MCF-MICA caster frame

APPLICATIONS

- Medium to large theatres and nightclubs
- Houses of worship
- Portable and installed AV systems

Designed to rig with MICA, the 600-HP (with optional rigging) can hang or groundstack using the MG-MICA multipurpose grid.

Operating Frequency Range	36 Hz – 150 Hz*
Frequency Response: Free Field	39 Hz – 130 Hz ±4 dB
Maximum Peak SPL	138 dB
Coverage	360° (single unit); varies with number of units and configuration
Transducers: Low Frequency	Two 15" cone drivers
Amplifier Power	2250 W
Automatic Voltage Selection	85 V AC – 134 V AC; 165 V AC – 264 V AC, 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC-309, PowerCon, or VEAM
Dimensions	41.40" w x 22.50" h x 22.00" d (1052 mm x 572 mm x 559 mm)
Dimensions with Rigging	43.87" w x 22.97" h x 22.00" d (1114 mm x 584 mm x 559 mm)
Weight	182 lbs (82.55 kg)
Weight with Rigging	215 lbs (97.52 kg)
QUICKFLY OPTIONS	MRF-600 Rigging Kit MG-MICA Multipurpose Grid MCF-MICA Caster Frame, MCB-600 Caster Board

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

concert series

650-P

Subwoofer

FEATURES & BENEFITS

- High peak power yields excellent transient reproduction
- Extremely low distortion for ultimate low-frequency clarity
- Exceptionally reliable and durable
- Arrayable in blocks to attain very high SPL with long throw

APPLICATIONS

- Stadiums, arenas, and concert halls
- Medium to large theatres and nightclubs
- Theme parks

The Meyer Sound 650-P is a high-powered subwoofer for sound reinforcement applications. The 650-P provides extended low-frequency power bandwidth, handling high continuous operating levels and extreme transient information with minimal distortion and response extending to 25 Hz.

The 650-P houses two Meyer Sound long-excursion 18-inch drivers in a tuned, vented cabinet. An integral two-channel class AB/H power amplifier with complementary MOSFET output stages supplies total peak output of 1240 watts (620 watts per channel). TruPower® limiting technology ensures maximum driver protection, minimizing power compression and permitting high constant output. An Intelligent AC™ power supply affords automatic voltage selection, EMI filtering, soft current turn-on, and surge suppression. Phase-corrected active signal processing circuits maintain excellent performance and reliability, and a laser-trimmed differential input with high common-mode rejection facilitates long line-level signal runs using shielded, twisted-pair cable.

The 650-P cabinet is constructed of multi-ply hardwood coated with a textured black finish, and fitted with handles and casters for efficient handling.

Operating Frequency Range	25 Hz – 140 Hz*
Frequency Response: Free Field	28 Hz – 100 Hz ±4 dB
Maximum Peak SPL	136 dB @ 1 meter
Coverage	360˚ (single unit); varies with number of units and configuration
Transducers: Low Frequency	Two 18" cone drivers
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	30.00" w x 45.00" h x 22.50" d (762 mm x 1143 mm x 572 mm)
Weight	221 lbs (100.24 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The 650-P can be arrayed in blocks for long-throw applications.

PSW-2

Subwoofer

concert series

The PSW-2 high-power subwoofer is a self-powered, biamplified, fourth order bass-reflex subwoofer that is capable of being flown. The cabinet dimensions are identical to those of the MSL-4, allowing seamless integration into MSL-4-based arrays.

The PSW-2 features two 15-inch drivers. A built-in two-channel class AB/H power amplifier with complementary MOSFET output stages supplies total peak power of 1240 watts (620 watts per channel). TruPower limiting enhances system performance in demanding applications, protects the speakers from damaging overloads, and extends component life. The power supply incorporates Meyer Sound's Intelligent AC system, affording automatic voltage selection, EMI filtering, soft current turn-on, and surge suppression.

The PSW-2 enclosure is constructed from multi-ply hardwood and coated with a durable, textured black finish. The PSW-2 comes standard with six ring and stud pan fittings; three on the top and three on the bottom.

FEATURES & BENEFITS

- High peak power yields excellent transient reproduction
- Same cabinet dimensions as MSL-4 eases arraying
- Compact size ensures efficient truck packs
- Flyable to preserve sight lines

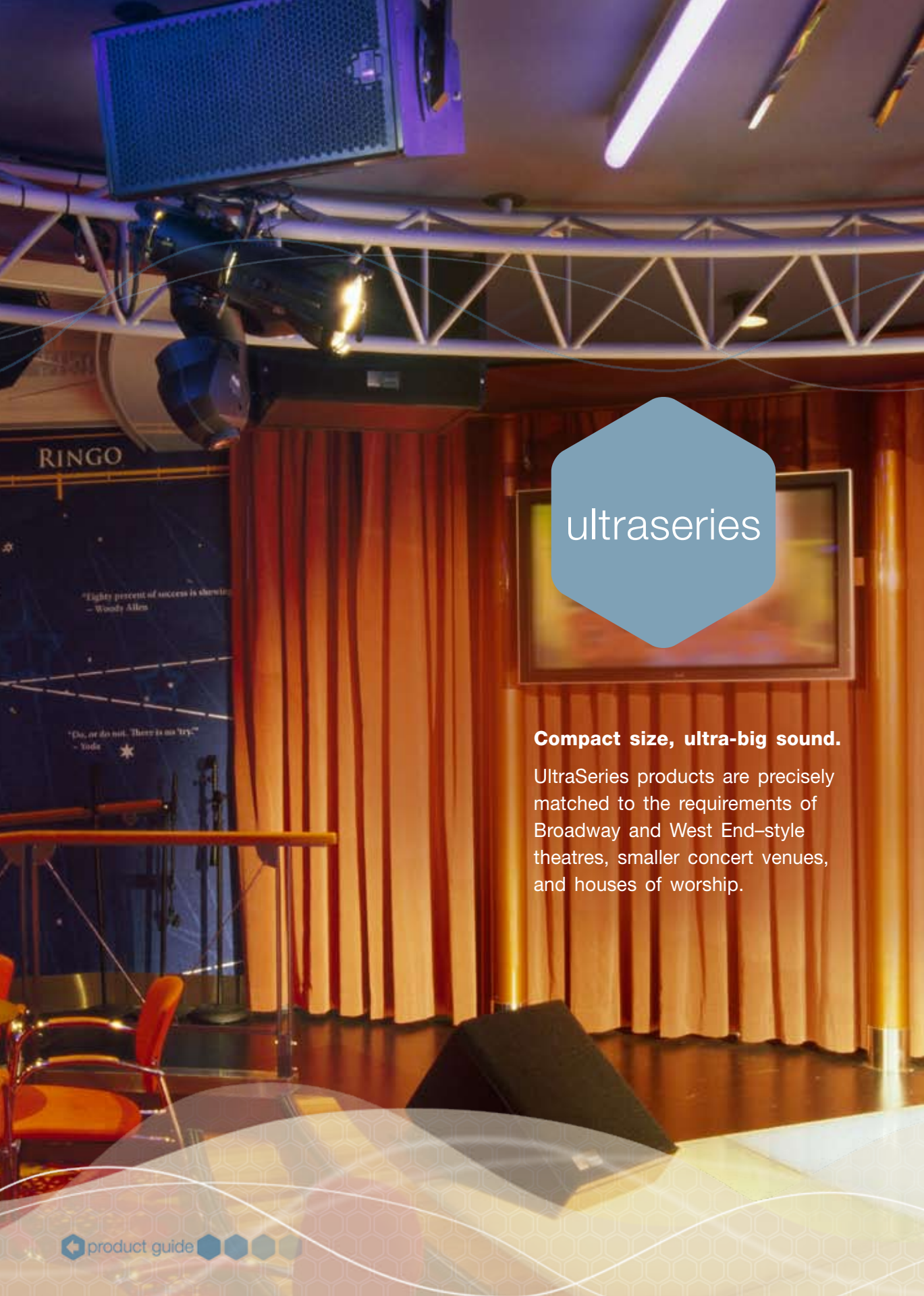
APPLICATIONS

- Stadiums, arenas, and concert halls
- Medium-to-large theatres and nightclubs
- Large-scale event reinforcement
- Theme parks

The PSW-2 can be integrated seamlessly in flown MSL-4 arrays.

Operating Frequency Range	30 Hz – 160 Hz*
Frequency Response: Free Field	35 Hz – 120 Hz ±4 dB
Maximum Peak SPL	136 dB @ 1 meter
Coverage	360˚ (single unit); varies with number of units and configuration
Transducers: Low Frequency	Two 15" cone drivers
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	21.25" w x 36.00" h x 30.00" d (540 mm x 914 mm x 762 mm)
Weight	162 lbs (73.48 kg)
QUICKFLY OPTIONS	MTG-4 Top Grid MTGSB-4B Top Grid Spreader Bar MCB-4 Caster Board RFK-1 Retrofit Kit (L-track)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.



ultraseries

Compact size, ultra-big sound.

UltraSeries products are precisely matched to the requirements of Broadway and West End–style theatres, smaller concert venues, and houses of worship.

ultraseries

Since they were first introduced 30 years ago, Meyer Sound UltraSeries™ loudspeaker systems have set the standard for high power output, linear response, and very low distortion from a compact enclosure. Self-powered UltraSeries loudspeaker systems provide exceptionally high SPL levels, superior transient behavior, and improved gain before feedback. Constant-Q horn designs work in conjunction with patented phase correction circuits to provide uniform and predictable directional behavior when multiple cabinets are combined in point-source arrays.

UltraSeries products feature modular audio input options, integral complementary MOSFET power amplifiers, RMS™ remote monitoring system compatibility, and numerous QuickFly® mounting and arraying options. UltraSeries loudspeakers are ideally suited to a wide variety of small- to midsize system applications, including Broadway/West End type theatrical productions, ballet and opera houses, nightclubs, meetings and conventions, houses of worship, distributed theme park systems, multimedia exhibits, smaller sporting facilities, and touring acoustic acts playing small to midsize venues.

UPQ-1P & UPQ-2P

These latest additions to our UltraSeries family deliver exceptionally high power output and low distortion, combined with flexible rigging options in a compact enclosure.

Options (product dependent)

Finish: Cabinets can be custom painted, supplied without handles, or fully weather protected.

Rigging: Products may be ordered with ring and stud, blank plate, 3/8-16 nut plate, or M10 x 1.5 nut plate rigging hardware. UPJunior, UPJ-1P and UPQ-1P/2P are only supplied with M8. Please see data sheets.

A range of input processing modules is available.

Monitoring: The Meyer Sound RMS™ remote monitoring system can be installed as an option in all UltraSeries™ products.

UPQ-1P
Wide Coverage
Loudspeaker

UPQ-2P
Narrow Coverage
Loudspeaker

UPA-1P
Compact Wide
Coverage Loudspeaker

UPA-2P
Compact Narrow
Coverage Loudspeaker

UPJ-1P
Compact VariO
Loudspeaker

UPJunior
UltraCompact VariO
Loudspeaker

UPM-1P
UltraCompact Wide
Coverage Loudspeaker

UPM-2P
UltraCompact Narrow
Coverage Loudspeaker

USW-1P
Compact Subwoofer

UMS-1P
UltraCompact Subwoofer

500-HP
Compact High-Power
Subwoofer

MJF-212A
High-Power Stage Monitor

UM-1P
Narrow Coverage Stage Monitor

UM-100P
Wide Coverage Stage Monitor

USM-1P
Extended Range Narrow Coverage
Stage Monitor

USM-100P
Extended Range Wide Coverage
Stage Monitor

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UPQ-1P

Wide Coverage Loudspeaker

FEATURES & BENEFITS

- Wide horizontal coverage pattern for broad audience coverage
- Constant–Q horn for uniform response throughout defined coverage area
- Consistent and predictable performance assures accurate system design
- Exceptional power–to–size ratio
- Flat amplitude and phase response for tonal accuracy and precise imaging
- Integral pole mount and flexible QuickFly rigging options

APPLICATIONS

- Theatrical sound reinforcement
- Houses of worship
- Portable and installed audiovisual systems
- Centerfill and sidefill
- Nightclubs

The UPQ–1P is a self–powered two–way loudspeaker designed for applications requiring high acoustic power output, extremely low distortion, and a wide coverage pattern with exceptionally predictable characteristics. The UPQ–1P's compact, vented enclosure houses a 15–inch neodymium magnet low/mid driver, a 4–inch diaphragm compression driver coupled to a constant–Q high frequency horn, and a two–channel amplifier with a total peak output power of 1275 watts. Maximum peak SPL measures 136 dB at 1 m.

Meticulously designed using Meyer Sound's own anechoic chamber, the high frequency horn produces a precisely defined 80–degree horizontal by 50–degree vertical pattern. Acoustical attenuation is gentle and uniform out to and beyond the –10 dB points of 100 by 60 degrees, and beamwidth is remarkably consistent across a frequency range of 1 kHz to 18 kHz.

The UPQ–1P power amplifier is a proprietary class AB/H design with complementary MOSFET output stages. Fully integrated, phase–corrected processing ensures a flat amplitude and phase response for an exceptional impulse response and precise imaging. In addition, Meyer Sound's intelligent AC™ power supply adapts to any AC line voltage and frequency worldwide while also providing EMI filtering, high–voltage transient suppression, and soft–start when powering up. The UPQ–1P may be ordered in custom color finishes, with weather protection. In addition, a wide range of easy–to–use and versatile QuickFly rigging, make the UPQ–1P loudspeaker equally suited to touring, rental and fixed installation applications.

Operating Frequency Range	55 Hz – 18 kHz*
Frequency Response: Free Field	60 Hz – 16 kHz ±4 dB
Maximum Peak SPL	136 dB @ 1 meter
Coverage	80˚ horizontal x 50˚ vertical (–6 dB) 100˚ horizontal x 60˚ vertical (–10 dB)
Transducers: Low Frequency	One 15" cone driver
High Frequency	One 1.5" exit, 4" compression driver
Amplifier Power	1275 W total
Automatic Voltage Selection	Continuous range, 85 – 264 V AC
Audio Connector	Female XLR and male XLR loop or VEAM
AC Connector	PowerCon with looping output or VEAM
Dimensions	19.00" w x 28.27" h x 18.18" d (483 mm x 718 mm x 462 mm)
Weight	108 lbs (49 kg)
QUICKFLY® OPTIONS	MPA–UPQ Pick–up and Array Plate MYA–UPQ Mounting Yoke Assembly

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

Single UPQ–1P cabinets can be vertically pole mounted with the integral pole mount receptacle.

UPQ-2P

Narrow Coverage Loudspeaker

ultraseries

The UPQ-2P is a self-powered two-way loudspeaker designed for applications requiring high acoustic power output, extremely low distortion, and a narrow symmetrical coverage pattern with predictable characteristics. The UPQ-2P's compact, vented enclosure houses a 15-inch neodymium magnet low/mid driver, a 4-inch diaphragm compression driver coupled to a conical high frequency horn, and a two-channel amplifier with a total peak output power of 1275 watts. Maximum peak SPL measures 136 dB at 1 m.

Meticulously designed using Meyer Sound's own anechoic chamber, the high frequency horn produces a precisely defined 50 by 50-degree symmetrical pattern with minimal side lobing. Response is extraordinarily consistent across the horn's bandwidth of 1 kHz to 18 kHz, allowing precise "spotlighting" of coverage areas and greatly reducing feedback potential when used in foldback applications.

The UPQ-2P's power amplifier is a proprietary class AB/H design with complementary MOSFET output stages. Fully integrated, phase-corrected processing ensures a flat amplitude and phase response for an exceptional impulse response and precise imaging. In addition, Meyer Sound's intelligent AC™ power supply adapts to any AC line voltage and frequency worldwide while also providing EMI filtering, high-voltage transient suppression, and soft-start when powering up. The UPQ-2P may be ordered in custom color finishes, with weather protection and wide range of mounting and rigging options also available.

FEATURES & BENEFITS

- Narrow, symmetrical, precisely defined pattern for controlled coverage
- Constant-Q horn for uniform response throughout defined coverage area
- Consistent and predictable performance assures accurate system design
- Exceptional power-to-size ratio
- Flat amplitude and phase response for tonal accuracy and precise imaging
- Integral pole mount and flexible QuickFly rigging options

APPLICATIONS

- Theatrical sound reinforcement
- Houses of worship
- Portable and installed audiovisual systems
- Centerfill and sidefill
- Nightclubs

The UPQ-2P's narrow pattern affords precise coverage and arrayability.

Operating Frequency Range	55 Hz – 18 kHz*
Frequency Response: Free Field	60 Hz – 16 kHz ±4 dB
Maximum Peak SPL	136 dB @ 1 meter
Coverage	50˚ horizontal x 50˚ vertical (–6 dB) 60˚ horizontal x 60˚ vertical (–10 dB)
Transducers: Low Frequency	One 15" cone driver
High Frequency	One 1.5" exit, 4" compression driver
Amplifier Power	1275 W total
Automatic Voltage Selection	Continuous range, 85 – 264 V AC
Audio Connector	Female XLR and male XLR loop or VEAM
AC Connector	PowerCon with looping output or VEAM
Dimensions	19.00" w x 28.27" h x 18.18" d (483 mm x 718 mm x 462 mm)
Weight	108 lbs (49 kg)
QUICKFLY® OPTIONS	MPA-UPQ Pick-up and Array Plate MYA-UPQ Mounting Yoke Assembly

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

ultraseries

UPA-1P

Compact Wide Coverage Loudspeaker

FEATURES & BENEFITS

- Classic design configuration with proven heritage
- Wide horizontal pattern covers broad listening areas
- Extraordinarily flat amplitude and phase response for tonal accuracy and precise imaging
- Constant-Q horn affords exceptionally uniform response throughout the coverage area
- Predictable array performance ensures system design flexibility

APPLICATIONS

- Concert halls, nightclubs, and houses of worship
- Theatrical sound reinforcement
- Portable and installed audiovisual systems
- Stage monitor sidefill
- Surround sound presentations

The self-powered UPA-1P compact wide coverage loudspeaker provides high power output, low distortion, and consistent polar response. Offering extraordinary fidelity and power in a very compact package, the UPA-1P is suitable for a wide variety of applications, from surround playback and audiovisual systems to nightclub reinforcement and delay fill systems.

An extremely smooth and predictable 100-degree horizontal by 40-degree vertical coverage constant-Q horn coupled to a three-inch diaphragm compression driver reproduces high frequencies. The result of intensive research, the coverage pattern of the UPA-1P's patented horn remains consistent within close tolerances in the horizontal and vertical planes, with minimal side lobing. A 12-inch cone driver in a vented enclosure reproduces low/mid frequencies.

The UPA-1P is biamplified by an integral two-channel class AB/bridged power amplifier with complementary MOSFET output stages. Total peak power output is 550 watts. Phase-corrected electronics assure flat phase and amplitude response, resulting in exceptional system impulse response and precise imaging. The UPA-1P also incorporates Meyer Sound's Intelligent AC system, which auto-selects the correct operating voltage, suppresses high voltage transients, filters EMI, and provides soft-start power-up.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	80 Hz – 17 kHz ±4 dB
Maximum Peak SPL	133 dB @ 1 meter
Coverage	100° horizontal x 40° vertical
Transducers: Low Frequency	One 12" cone driver
High Frequency	One 1.4" exit, 3" diaphragm compression driver
Amplifier Power	550 W total
Automatic Voltage Selection	Continuous range, 90 – 265 V AC
Audio Connector	Female XLR and male XLR loop or VEAM
AC Connector	PowerCon or VEAM
Dimensions	14.50" w x 22.40" h x 14.30" d (368 mm x 569 mm x 363 mm)
Weight	77 lbs (34.93 kg)
QUICKFLY® OPTIONS	MYA-UPA Mounting Yoke Assembly MSMP-UPA Stand Mount Plate

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The UPA-1P continues the legacy of the iconic UPA-1, which was an inaugural inductee into the TECnology Hall of Fame.

UPA-2P

Compact Narrow Coverage Loudspeaker

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The self-powered UPA-2P compact narrow coverage loudspeaker provides high power output, low distortion, and consistent polar response in a compact enclosure. Offering extraordinary fidelity and power with tightly controlled symmetrical coverage, the UPA-2P is suitable for a wide variety of applications including center clusters for nightclub or theatrical reinforcement and delayed fill systems.

An extremely smooth and predictable 45-degree by 45-degree conical horn coupled to a three-inch diaphragm compression driver reproduces high frequencies. The result of intensive research, coverage pattern of the UPA-2P's patented horn remains consistent within close tolerances in both the horizontal and vertical planes, with minimal side lobing. A robust 12-inch driver in a vented enclosure reproduces low/mid frequencies.

The UPA-2P is biamplified by an integral two-channel class AB/bridged power amplifier with complementary MOSFET output stages. Total peak power output is 550 watts. Phase-corrected electronics ensure flat phase and amplitude response, resulting in exceptional system impulse response and precise imaging. The UPA-2P also incorporates Meyer Sound's Intelligent AC system, which auto-selects the correct operating voltage, suppresses high voltage transients, filters EMI, and provides soft-start power-up.

FEATURES & BENEFITS

- Classic design configuration with proven heritage
- Narrow, symmetrical pattern provides precise coverage control
- Extraordinarily flat amplitude and phase response for tonal accuracy and precise imaging
- Conical horn affords exceptionally uniform response throughout the coverage area
- Predictable array performance ensures system design flexibility
- Symmetrical horn allows loudspeakers to be oriented horizontally or vertically

APPLICATIONS

- Concert halls, nightclubs, and houses of worship
- Theatrical sound reinforcement
- Portable and installed audiovisual systems
- Stage monitor sidefill
- Balcony coverage

The UPA-2P can be arrayed to provide a point source with tightly controlled horizontal coverage.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	80 Hz – 17 kHz ±4 dB
Maximum Peak SPL	133 dB @ 1 meter
Coverage	45˚ horizontal x 45˚ vertical
Transducers: Low Frequency	One 12" cone driver
High Frequency	One 1.4" exit, 3" diaphragm compression driver
Amplifier Power	550 W total
Automatic Voltage Selection	Continuous range, 90 – 265 V AC
Audio Connector	Female XLR and male XLR loop or VEAM
AC Connector	PowerCon or VEAM
Dimensions	14.50" w x 22.40" h x 14.30" d (368 mm x 569 mm x 363 mm)
Weight	77 lbs (34.93 kg)

QUICKFLY OPTIONS

MYA-UPA Mounting Yoke Assembly
MSMP-UPA Stand Mount Plate
MRF-UPA30 Rigging Frame
MRFPB-UPA Rigging Frame Pick-up Bar
MG-1D Multipurpose Grid

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

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UPJ-1P

Compact VariO Loudspeaker

FEATURES & BENEFITS

- Exceptional fidelity and extended high-frequency performance
- Surprising power capability in a compact package
- Extraordinarily flat amplitude and phase response for tonal accuracy and precise imaging
- Constant-Q horn affords uniform response throughout coverage area
- Predictable array performance ensures system design flexibility
- VariO horn allows loudspeaker orientation horizontally or vertically

APPLICATIONS

- Portable and installed audiovisual systems
- Theatrical sound reinforcement
- Front fill and under-balcony coverage
- Conference centers, presentations, ballrooms, and houses of worship

The UPJ-1P loudspeaker combines the advantages of self-powered systems with the placement and arraying flexibility afforded by a VariO™ rotatable horn. Though remarkably compact and lightweight, the UPJ-1P produces a robust peak power output of 128 dB SPL at one meter, making it suitable for use either singly as a primary loudspeaker or in multicabinet horizontal or vertical arrays. Applications include AV presentations, small to midsize main sound reinforcement systems, fill, delay, effects, under-balcony or under-canopy coverage, and distributed systems.

With a 10-inch neodymium magnet cone driver for low and low/mid frequencies and a 0.75-inch exit, three-inch diaphragm compression driver in the high-frequency section, the UPJ-1P delivers uncompromising quality and coverage. A two-channel class AB power amplifier with complementary MOSFET output stages provides a total output of 300 watts.

The UPJ-1P's cabinet incorporates heavy-duty, high-strength aluminum end plates configured with multiple M8 threaded inserts to provide all the necessary mounting points. The end plates allow direct attachment to third-party pole assemblies. QuickFly® rigging options provide unprecedented mounting, flying, and arraying flexibility.

Operating Frequency Range	55 Hz – 20 kHz*
Frequency Response: Free Field	66 Hz – 18 kHz ±4 dB
Maximum Peak SPL	128 dB @ 1 meter
Coverage	80˚ x 50˚ (horn can be rotated to provide an 80˚ x 50˚ coverage pattern in either the horizontal or vertical plane)
Transducers: Low Frequency	One 10" cone driver with neodymium magnet
High Frequency	One 0.75" exit, 3" diaphragm compression driver
Amplifier Power	300 W total
Automatic Voltage Selection	Continuous range, 90 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output
AC Connector	PowerCon with looping out
Dimensions	11.15" w x 22.43" h x 12.25" d (283 mm x 570 mm x 311 mm)
Weight	46 lbs (20.87 kg)
QUICKFLY OPTIONS	MYA-UPJ Mounting Yoke MLB-UPJ L-Brackets MAA-UPJ Array Adapter

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

A variety of mounting options exist for deploying the UPJ-1P, even in arrays of up to three cabinets.

UPJ-1P

QuickFly Rigging

Pole mounted UPJ-1P

The UPJ-1P's cabinet incorporates aluminum end plates (made of heavy-duty, high-strength, corrosion-resistant 6061-T6 aluminum) with threaded M8 attachment points for use with QuickFly rigging as well as third-party accessories, providing unprecedented flexibility in rigging. The UPJ-1P can be mounted or flown, either as a single cabinet or in arrays.

Pole Mounted UPJ-1P

For use as a stand-alone loudspeaker in AV applications, the UPJ-1P can be attached directly to third-party pole mount assemblies, such as Ultimate Support System's BMB-200K large tripod mounting bracket.

MLB-UPJ L-brackets

MLB-UPJ L-brackets

A pair of MLB-UPJ L-brackets allows the UPJ-1P loudspeaker to be mounted to a wall, ceiling, floor, or stage lip. MLB-UPJ L-brackets can be oriented toward or away from the loudspeaker, providing maximum flexibility for positioning and securing the L-brackets according to the needs of the design and/or the venue.

MYA-UPJ mounting yoke

MYA-UPJ mounting yoke

The MYA-UPJ cradle-style mounting yoke suspends a single UPJ-1P loudspeaker and allows a wide range of horizontal and vertical adjustment. A "C" or "G" clamp and a steel safety cable are required (not supplied).

MAA-UPJ adapter for horizontal or vertical array

The MAA-UPJ array adapter provides a solid connection between multiple loudspeakers to form a horizontal or vertical array. The front adjustment slot is used to increase or decrease the distance between the front of the loudspeakers and achieve the desired angle between UPJ-1P loudspeakers. Eyebolts can be attached to the MEP-UPJ end plate or to the MAA-UPJ to provide pick-up points. In addition, the MAA-UPJ's rear pick-up holes can be used for additional support or for pullback to better control the vertical coverage of the array.

MAA-UPJ adapter for horizontal or vertical array

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UPJunior

UltraCompact VariO Loudspeaker

FEATURES & BENEFITS

- Rotatable VariO horn provides versatile coverage options, whether loudspeakers are oriented horizontally or vertically
- Exceptional fidelity and power-to-size ratio
- Extraordinarily flat amplitude and phase response for tonal accuracy and precise imaging
- Constant-Q horn affords uniform response throughout coverage area
- Predictable and consistent performance ensures system design flexibility

APPLICATIONS

- Portable and installed audiovisual systems
- Theatrical sound reinforcement
- Frontfill and under-balcony coverage
- Conference centers, presentations, ballrooms, and houses of worship
- Stage monitoring (with optional MAAM adapter)

Meyer Sound's UPJunior ultracompact VariO™ loudspeaker brings the sonic signature, versatile rigging, and extraordinary power-to-size ratio of the UPJ-1P to a smaller package. The UPJunior combines the advantages of a self-powered system with the placement and arraying flexibility afforded by a VariO rotatable horn.

Though remarkably compact and lightweight, the UPJunior delivers a robust peak power output of 126 dB SPL at one meter, making it suitable for use as either a single, primary loudspeaker or within multicabinet horizontal and vertical arrays. Applications include AV presentations; small to midsize main sound reinforcement systems; fill, delay, and effects systems; under-balcony coverage; and distributed systems.

The UPJunior was bred for flexibility, whether oriented vertically or horizontally. The VariO horn allows quick rotation to provide an 80-degree by 50-degree coverage pattern in either the horizontal or vertical plane. In size, weight, and output, the UPJunior integrates seamlessly with the UltraSeries™ UPM and UPJ loudspeakers.

The UPJunior's low/mid-frequency section employs an eight-inch neodymium magnet cone driver, while the high-frequency section utilizes an efficient 0.75-inch exit, two-inch diaphragm compression driver. Both drivers are designed and manufactured by Meyer Sound in Berkeley, Calif. The UPJunior offers an extremely wide variety of mounting and usage options for maximum utility.

The optional RMS™ module allows comprehensive monitoring of all key system parameters from a Windows-based computer.

Operating Frequency Range	70 Hz – 20 kHz*
Frequency Response: Free Field	76 Hz – 18 kHz ±4 dB
Maximum Peak SPL	126 dB @ 1 meter
Coverage	80° x 50° (horn can be rotated to provide an 80° x 50° coverage pattern in either the horizontal or vertical plane)
Transducers: Low/Mid Frequency	One 8" cone driver with neodymium magnet
High Frequency	One 0.75" exit, 2" diaphragm compression driver
Amplifier Power	300 W total
Automatic Voltage Selection	Continuous range, 90 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output
AC Connector	PowerCon with looping out
Dimensions	9.00" w x 19.04" h x 10.20" d (229 mm x 484 mm x 259 mm)
Weight	28 lbs (12.7 kg)
QUICKFLY™ OPTIONS	MAAM-UPJunior Array Adapter Plate MUB-UPJunior U-Bracket MYA-UPJunior Mounting Yoke Assembly

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The UPJunior brings the utility, mounting options, and rotatable horn of the UPJ-1P to a smaller package.

UPJunior

QuickFly Rigging

The MYA–UPJunior cradle–style mounting yoke suspends a single UPJunior loudspeaker and allows a wide range of horizontal and vertical adjustment.

The UPJunior is extraordinarily versatile in the number of ways it can be deployed. The UPJunior's cabinet incorporates integral top and bottom aluminum end plates (made of heavy duty, high–strength, corrosion–resistant 6061–T6 aluminum) that provide unprecedented mounting, flying, and arraying flexibility. Strategically placed, threaded, metric M8 attachment points are used with Meyer Sound's QuickFly rigging options, as well as allowing simple mounting using eyebolts or third–party accessories.

POLE MOUNTED UPJUNIOR

The UPJunior can be attached directly to third–party pole mount assemblies, for use as a stand–alone loudspeaker in AV applications. With a pole mount adapter, UPJunior can be mounted vertically on a stand, or on a pole mounted in a UMS–1P ultracompact subwoofer.

Single UPJunior cabinets can be vertically pole mounted using a third–party adapter.

MUB-UPJUNIOR U-BRACKET

The MUB–UPJunior is a versatile means of mounting the UPJunior. With the MUB–UPJunior, the UPJunior can be mounted horizontally or vertically on walls, as well as on ceilings or floors. In conjunction with a third–party pole mount adapter, the MUB–UPJunior can be used for pole mounting UPJunior in a horizontal position.

The MAAM–UPJunior is also used when laying the cabinet horizontally for use as a stage monitor.

The MAAM–UPJunior array adapter enables a variety of vertical and horizontal array configurations.

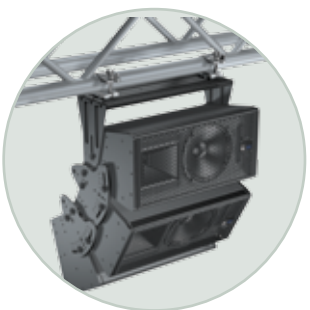
MYA-UPJUNIOR MOUNTING YOKE

The MYA–UPJunior cradle–style mounting yoke suspends a single UPJunior loudspeaker and allows a wide range of horizontal and vertical adjustment. A "C" or "G" clamp and a steel safety cable are required (not supplied).

MAAM-UPJUNIOR ARRAY ADAPTER PLATE

The MAAM–UPJunior provides a solid connection between multiple UPJunior loudspeakers to form a horizontal or vertical array, and also can be used as a support for a single UPJunior deployed as a stage monitor. The front adjustment slot increases or decreases the distance between the loudspeaker fronts to achieve the desired angle between them. Eyebolts can be attached to the MEP–UPJunior end plate or to the MAAM–UPJunior to provide pick–up points. In addition, the MAAM–UPJunior's rear pick–up holes can be used for additional support or for pullback to better control the array's vertical coverage.

The MUB–UPJunior U–bracket can be used for mounting UPJunior on floors, walls, and ceilings.



The MUB–UPJunior can be suspended from truss for a variety of fill applications.

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UPM-1P

UltraCompact Wide Coverage Loudspeaker

FEATURES & BENEFITS

- Exceptional fidelity and power capability in an ultracompact package
- Wide, symmetrical pattern covers broad listening areas
- Unique crossover design eliminates combing for consistent midrange response
- Metal dome driver delivers exceptionally smooth high-frequency characteristic

APPLICATIONS

- Frontfill and under-balcony coverage
- Theatrical sound reinforcement
- Portable and installed audiovisual systems
- Cinema surround sound and effects
- Compact voice reinforcement systems

The UPM-1P is a remarkably compact self-powered professional sound reinforcement loudspeaker ideally suited to applications requiring a small and inconspicuous unit that can provide high sound pressure levels, extremely low distortion, and uniform directional control. As a stand-alone unit, the UPM-1P provides vocal reinforcement as well as frontfill and delay coverage for under-balcony applications. Sound designers may also add an optional subwoofer to create a full-range system.

The UPM-1P high-frequency section comprises a one-inch metal dome tweeter on a symmetrical constant-directivity high-frequency horn with a 100-degree beamwidth. In the low/mid section, two five-inch transducers work in parallel at lower frequencies to take advantage of their combined acoustic output, while one of the drivers rolls off above 320 Hz to prevent destructive interference due to comb filtering effects in the midrange frequencies.

The UPM-1P features two channels of built-in power amplification along with an active crossover, driver protection voltage limiters, and frequency and phase response alignment circuitry. The integral power supply suppresses high voltage transients, and a laser-trimmed differential input stage affords superior common-mode rejection.

Operating Frequency Range	75 Hz – 20 kHz*
Frequency Response: Free Field	80 Hz – 16 kHz ±4 dB
Maximum Peak SPL	123 dB @ 1 meter
Coverage	100˚ horizontal x 100˚ vertical
Transducers: Low Frequency	Two 5" cone drivers
High Frequency	One 1" metal dome tweeter on symmetrical horn
Amplifier Power	350 W total
Manual Voltage Selection	105 – 130 V AC; 210 – 260 V AC; 50/60 Hz
Audio Connector	Female XLR with male XLR loop output
AC Connector	PowerCon with looping out
Dimensions	6.85" w x 18.00" h x 7.70" d (174 mm x 457 mm x 196 mm)
Weight	21 lbs (9.53 kg)
QUICKFLY™ OPTIONS	MYA-UPM Mounting Yoke Assembly MUB-UPM U-Bracket MSA-UPM Stand Adapter MPK-UMS Pole Mount Kit

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The UPM-1P is ideal for portable AV applications.

UPM-2P

UltraCompact Narrow Coverage Loudspeaker

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The UPM-2P is a remarkably compact self-powered sound reinforcement loudspeaker system. It is ideally suited to applications requiring relatively small and inconspicuous loudspeakers, capable of providing high sound pressure levels, low distortion, and uniform directional control.

The UPM-2P high-frequency section comprises a one-inch metal dome tweeter on a symmetrical constant directivity high-frequency horn with 45-degree beamwidth. At lower frequencies, sophisticated phase-correction circuitry assures true point-source performance without the off-axis cancellation effects that plague customary dual-woofer designs. Two five-inch low-frequency cone drivers are driven in parallel at low frequencies to take advantage of their combined acoustic output. To prevent destructive interference and comb filtering effects in the midband frequencies close to the crossover area, one of the drivers rolls off above 320 Hz.

Two channels of power amplification are provided, along with an active crossover, driver protection voltage limiters, and frequency and phase response alignment circuitry. A laser-trimmed differential input stage affords superior common-mode rejection to allow signal runs through a shielded twisted-pair cable amplifier.

FEATURES & BENEFITS

- Exceptional fidelity and power capability in an ultracompact package
- Narrow, symmetrical pattern provides precise coverage control
- Unique crossover design eliminates combing for consistent midrange response
- Metal dome driver delivers exceptionally smooth high-frequency characteristic

APPLICATIONS

- Frontfill and under-balcony coverage
- Theatrical sound reinforcement
- Portable and installed audio-visual systems
- Effects for theatre
- Compact voice reinforcement systems

The UPM-2P's symmetrical pattern makes it very versatile in applications requiring tightly controlled fill coverage.

Operating Frequency Range	80 Hz – 20 kHz*
Frequency Response: Free Field	85 Hz – 19 kHz ±4 dB
Maximum Peak SPL	123 dB @ 1 meter
Coverage	45˚ horizontal x 45˚ vertical
Transducers: Low Frequency	Two 5" cone drivers
High Frequency	One 1" metal dome tweeter on symmetrical horn
Amplifier Power	350 W total
Manual Voltage Selection	105 – 130 V AC; 210 – 260 V AC; 50/60 Hz
Audio Connector	Female XLR with male XLR loop output
AC Connector	PowerCon with looping out
Dimensions	6.85" w x 18.00" h x 7.70" d (174 mm x 458 mm x 196 mm)
Weight	21 lbs (9.53 kg)
QUICKFLY OPTIONS	MYA-UPM Mounting Yoke Assembly MUB-UPM U-Bracket MSA-UPM Stand Adapter MPK-UMS Pole Mount Kit

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

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USW-1P

Compact Subwoofer

FEATURES & BENEFITS

- Classic design configuration with proven heritage
- High peak power capability for excellent transient reproduction
- Adaptable to complex UPA or UPJ systems
- Compact cabinet satisfies a broad range of installation requirements
- Flat phase response for optimal crossover to mid/high systems
- Built-in crossover allows for simple daisy-chain signal distribution and eliminates the need for external crossovers

APPLICATIONS

- Concert halls and nightclubs
- Theatrical sound reinforcement
- Surround sound presentations
- Houses of worship
- Portable and installed AV systems

The USW-1P is a self-powered subwoofer that provides flat response in the 35 to 180 Hz range. The USW-1P performs well with UPA and UPJ self-powered loudspeakers to form full-range reproduction systems, and is also compatible with other Meyer Sound self-powered mid/high loudspeakers.

The USW-1P cabinet houses two 15-inch drivers, each powered by a dedicated channel of the proprietary, built-in, class AB/bridged power amplifier (550 watts total) with complementary MOSFET output stages. Each channel features a protection limiter that prevents driver over-excursion and regulates voice coil temperature, allowing high output levels across the drivers' entire operating frequency range.

The USW-1P input incorporates a built-in crossover and accepts a full-range signal, allowing for simple daisy-chain signal distribution and eliminating the need for external crossovers. The USW-1P also incorporates an Intelligent AC™ power supply, which auto-selects the correct operating voltage for international use, suppresses voltage transients, and provides soft-start power-up.

Operating Frequency Range	32 Hz – 200 Hz*
Frequency Response: Free Field	35 Hz – 180 Hz ±4 dB
Maximum Peak SPL	135 dB @ 1 meter
Coverage	360˚ single unit; varies for multiple units, depending on number and configuration
Transducers: Low Frequency	Two 15" cone drivers
Amplifier Power	550 W total
Automatic Voltage Selection	Continuous range, 90 – 265 V AC; 50/60 Hz
Audio Connector	Female XLR with male XLR loop output or VEAM
AC Connector	PowerCon or VEAM
Dimensions	31.00" w x 21.56" h x 21.30" d (787 mm x 548 mm x 541 mm)
Weight	137 lbs (62.14 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The USW-1P can be groundstacked for small systems with substantial low-frequency requirements.

UMS-1P

UltraCompact Subwoofer

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A compact self-powered subwoofer system, the UMS-1P provides powerful low-frequency extension in applications where excellent audio quality and small size are critical considerations. Designed as a companion for Meyer Sound's compact self-powered loudspeakers, the UMS-1P is equally adaptable to the HD-1 studio monitor.

The UMS-1P's bass reflex cabinet houses dual 10-inch drivers, active signal processing, and a two-channel power amplifier with total burst power of 450 watts. The UMS-1P's amplifier employs Meyer Sound's proven complementary output MOSFET design, with separate amplifier channels dedicated to each driver. Driver protection limiting and AC transient suppression on the power supply ensure system reliability, while dual locking PowerCon connectors facilitate AC looping.

The UMS-1P's output is rated at 127 dB peak within its operating range of 25 to 160 Hz. The UMS-1P can be fed a full-range signal, allowing for simple daisy-chain signal distribution and often eliminating the need for external crossovers.

FEATURES & BENEFITS

- Powerful low-frequency response extension with very small cabinet
- Ultralow distortion affords exceptionally clean bass
- Adaptable to complement UPM or HD-1 systems
- Flat, phase-corrected response ensures maximum fidelity

APPLICATIONS

- Mix suites
- Small theatre and audiovisual
- Houses of worship
- Meeting rooms and AV applications

For small, portable AV systems, the UMS-1P can accomodate the MPS-UMS pole stand.

Operating Frequency Range	25 Hz – 160 Hz*
Frequency Response: Free Field	29 Hz – 135 Hz ±4 dB
Maximum Peak SPL	127 dB @ 1 meter
Coverage	360˚ (single unit); varies with number of units and configuration
Transducers: Low Frequency	Two 10" cone drivers
Amplifier Power	450 W total
Manual Voltage Selection	105 – 130 V AC; 210 – 260 V AC
Audio Connector	Female XLR with male XLR loop output
AC Connector	PowerCon with looping out
Dimensions	22.75" w x 16.30" h x 17.51" d (16" without grill) (578 mm x 414 mm x 445 mm; 406 mm without grill)
Weight	62 lbs (28.12 kg)
QUICKFLY OPTIONS	MPK-UMS Pole Mount Kit MPS-UMS Pole Stand and Kit

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

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shown without
optional rigging hardware

500-HP

Compact High-Power Subwoofer

FEATURES & BENEFITS

- Exceptional power-to-size ratio
- Efficient low-distortion, high-power, high-excursion cone drivers
- High peak power output yields excellent transient reproduction and low-frequency clarity
- Low-frequency complement to M'elodie and UltraSeries self-powered loudspeakers
- Stackable and flyable with other 500-HPs in regular and cardioid arrays, as well as with M'elodie loudspeakers
- Integral pole-mount receptacle easily pairs the subwoofer with UltraSeries loudspeakers
- Portable in stacks of up to three units with the optional MCF-500 caster frame

APPLICATIONS

- Sall- to medium-sized theatres and clubs
- Houses of worship
- Ballrooms
- Portable and installed AV systems

The 500-HP is a compact, high-output subwoofer that integrates smartly with other Meyer Sound loudspeakers, enhancing the low-frequency headroom in a variety of full-range systems. When outfitted with the optional QuickFly® MRF-500 rigging frame, the 500-HP can be arrayed with the M'elodie™ curvilinear array loudspeaker in both groundstacked and flown configurations. The integral 15-inch pole-mount receptacle, included with all 500-HPs, allows the subwoofer to be easily paired with UltraSeries™ loudspeakers, for either fixed or touring applications.

The 500-HP boasts an operating frequency range of 35 Hz to 140 Hz and a peak SPL of 135 dB, and its two 12-inch cone drivers are engineered for extreme efficiency at low frequencies. The high-excursion, low frequency drivers, each with 4-inch voice coils, are rated for up to 1200 W and housed in a tuned, rectangular enclosure that has the same width as M'elodie.

The low frequency drivers are driven by a two-channel class AB/H amplifier with complementary MOSFET output stages. Ample headroom is delivered with 1800 W of total burst output (900 W per channel). The 500-HP's modular amplifier and processing electronics are equipped with Meyer Sound's Intelligent AC™ power supply, which adapts to any power voltage worldwide and provides soft-turn on and transient protection. The amplifier, control electronics, and power supply are field-replaceable modules located in the rear of the enclosure. The optional RMS™ remote monitoring system allows comprehensive monitoring of system parameters on Windows®-based computers.

Other options include weather protection and custom color finishes for fixed installations and other applications with specific cosmetic requirements.

Operating Frequency Range	35 Hz – 140 Hz*
Frequency Response: Free Field	36 Hz – 130 Hz ±4 dB
Maximum Peak SPL	135 dB @ 1 meter
Coverage	360˚ single unit; varies with number of units and configuration
Transducers: Low Frequency	Two 12" cone drivers with ceramic magnets
Amplifier Power	1800 W total
Automatic Voltage Selection	Two ranges, each with high-low voltage tap (uninterrupted)
Audio Connector	Female XLR input with male XLR loop output or VEAM all-in-one connector (integrates AC, audio, and network)
AC Connector	PowerCon with looping output or VEAM
Dimensions	26.55" w x 18.23" h x 22.50" d (674 mm x 463 mm x 572 mm)
Dimensions (w/rigging)	28.27" w x 18.23" h x 22.50" d (718 mm x 463 mm x 572 mm)
Weight	133 lbs (60.32 kg); with rigging, 164 lbs (74.38 kg)
QUICKFLY® OPTIONS	MG-M'elodie, MCF-500 Caster Frame

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The 500-HP with optional rigging can be used in flown and groundstacked M'elodie arrays, and fits directly with the MG-M'elodie grid rigging.

MJF-212A

High-Power Stage Monitor

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The Meyer Sound MJF-212A is a self-powered stage monitor designed to meet critical requirements in professional applications. Exhibiting flat amplitude and phase responses, full-range bandwidth and exceptional impulse response, the MJF-212A far exceeds the capabilities of conventional stage monitors while offering the simplicity of setup and operation provided by self-powered systems.

The MJF-212A monitor's phase-corrected operating frequency range of 55 Hz to 18 kHz enables accurate reproduction of both vocals and instruments with high gain before feedback, and provides excellent intelligibility at high output levels with low distortion and no coloration added to the signal. The MJF-212A is also engineered to have exceptional low-frequency headroom, which can be helpful in some applications, such as the extreme low-frequency demands of high-level drum monitoring.

The loudspeaker's high-frequency section comprises a four-inch diaphragm compression driver coupled to a symmetrical (50 degrees horizontal by 50 degrees vertical) constant directivity horn. A pair of high-power 12-inch neodymium magnet cone drivers with four-inch voice coils, mounted in an optimally vented enclosure, reproduces low frequencies.

Each driver is powered by one channel of a three-channel class AB/H amplifier that employs complementary power MOSFET output stages to provide total burst output of 1275 watts (2 x 500 watts, 1 x 275 watts), 2550 watts peak.

MJF-212A can be integrated into Meyer Sound's RMS™ remote monitoring system with the addition of an optional module.

FEATURES & BENEFITS

- Flat frequency and phase responses afford high levels of gain before feedback
- High peak power ensures excellent transient response
- Flat frequency and phase responses afford high levels of gain before feedback
- Low profile preserves sight lines
- Symmetrical, medium-Q pattern provides even coverage

APPLICATIONS

- Main vocal monitor
- High-output drum or keyboard monitor
- Sidefill monitor for small- to medium-scale applications

The MJF-212A's very high output, wide bandwidth, and low distortion make it excellent for monitoring vocals, drums, and other instruments.

Operating Frequency Range	55 Hz – 18 kHz*
Frequency Response	60 Hz – 16 kHz ±4 dB
Maximum Peak SPL	139 dB @ 1 meter
Coverage	50˚ horizontal x 50˚ vertical
Transducers: Low Frequency	Two 12" cone drivers
High Frequency	One 1.5" exit, 4" diaphragm compression driver
Amplifier Power	2550 W total
Automatic Voltage Selection	Continuous range, 85 V AC – 134 V AC; 165 V AC – 264 V AC
Audio Connector	Female XLR with male XLR loop output or VEAM
AC Connector	PowerCon with looping output or VEAM
Dimensions	27.07" w x 16.11" h x 23.00" d (688 mm x 409 mm x 584 mm)
Weight	108 lbs (49 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

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UM-1P

Narrow Coverage Stage Monitor

FEATURES & BENEFITS

- Flat frequency and phase responses afford high levels of gain before feedback
- Symmetrical, narrow constant Q horn for precise coverage
- High peak power ensures excellent transient response
- Low-profile cabinet preserves sight lines

APPLICATIONS

- Vocal monitor
- Keyboard or drum monitor
- Stage monitor system sidefill

By producing flat amplitude and phase responses, full-range bandwidth, and exceptional impulse response, the UM-1P provides 133 dB SPL peak at one meter with excellent intelligibility and without distortion or coloration.

The UM-P horns exhibit constant Q: The beamwidth remains consistent across the horn's operating frequency range in both the vertical and horizontal planes. The UM-1P's narrow, symmetrical coverage (45 degrees horizontal by 45 degrees vertical) affords pinpoint aiming with minimal interaction between adjacent units. Frequency response is uniform across the specified beamwidth, with minimal side lobes.

The compact self-powered UM-1P enclosure houses a 12-inch cone driver and a three-inch diaphragm compression driver along with phase-corrected control electronics and amplification. A dedicated, proprietary class AB/bridged power amplifier (550 watts total) with complementary MOSFET output stages powers the high- and low-frequency drivers. Voltage-controlled limiters prevent driver over-excursion and regulate voice coil temperature, protecting the drivers and ensuring high sound pressure levels with minimal power compression. The Intelligent AC™ power supply provides automatic voltage selection, EMI filtering, high voltage transient suppression, and soft start.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	65 Hz – 17 kHz ±4 dB
Maximum Peak SPL	133 dB @ 1 meter
Coverage	45˚ horizontal x 45˚ vertical
Transducers: Low Frequency	One 12" cone driver
High Frequency	One 1.4" exit, 3" diaphragm compression driver
Amplifier Power	550 W total
Automatic Voltage Selection	Continuous range, 90 – 265 V AC; 50/60 Hz
Audio Connector	Female XLR with male XLR loop output or VEAM
AC Connector	PowerCon or VEAM
Dimensions	16.50" w x 22.38" h x 15.44" d (front at 52˚) (419 mm x 568 mm x 392 mm)
Weight	77 lbs (34.93 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The UM-1P, descendant of the classic UltraMonitor, provides highly intelligible stage monitoring in a tight coverage pattern.

UM-100P

Wide Coverage Stage Monitor

ultraseries

By producing flat acoustical amplitude and phase responses, full-range bandwidth, and exceptional system impulse response, the UM-100P provides a maximum peak SPL of 133 dB at one meter with excellent intelligibility and without distortion or coloration.

The UM-100P horn exhibits constant Q: The beamwidth remains consistent across the horn's operating frequency range in both the vertical and horizontal planes. The UM-100P's wide coverage (100 degrees horizontal by 40 degrees vertical) allows the performer great freedom of movement within the coverage area. Frequency response is uniform across the specified beamwidth, with minimal side lobes.

The compact self-powered UM-100P enclosure houses a 12-inch cone driver and a three-inch diaphragm compression driver along with phase-corrected control electronics and amplification. A dedicated, proprietary class AB/bridged amplifier (550 watts total power) with complementary MOSFET output stages powers the high- and low-frequency drivers. Voltage-controlled limiters prevent driver over-excursion and regulate voice coil temperature, protecting the drivers and ensuring high sound pressure levels with minimal power compression. The Intelligent AC power supply provides automatic voltage selection, EMI filtering, high voltage transient suppression, and soft start.

FEATURES & BENEFITS

- Flat frequency and phase response afford high levels of gain before feedback
- Symmetrical, wide constant Q horn provides maximum freedom of movement for performers
- High peak power ensures excellent transient response
- Low-profile cabinet preserves sight lines

APPLICATIONS

- Vocal monitor
- Keyboard or drum monitor
- Stage monitor system sidefill

The UM-100P can produce high-fidelity stage monitoring over a wide stage area.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	65 Hz – 17 kHz ±4 dB
Maximum Peak SPL	133 dB @ 1 meter
Coverage	100˚ horizontal x 40˚ vertical
Transducers: Low Frequency	One 12" cone driver
High Frequency	One 1.4" exit, 3" diaphragm compression driver
Amplifier Power	550 W total
Automatic Voltage Selection	Continuous range, 90 – 265 V AC; 50/60 Hz
Audio Connector	Female XLR with male XLR loop output or VEAM
AC Connector	PowerCon or VEAM
Dimensions	16.50" w x 22.38" h x 15.44" d (front at 52˚) (419 mm x 568 mm x 392 mm)
Weight	77 lbs (34.93 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

ultraseries

USM-1P

Extended Range Narrow Coverage Stage Monitor

FEATURES & BENEFITS

- Extended low-frequency response for full-range sound reproduction
- Symmetrical, narrow, constant Q horn for precise coverage
- Flat frequency and phase responses maximize gain before feedback

APPLICATIONS

- Drum or keyboard monitor
- Stage monitor system sidefill
- Vocal monitor for medium- to large-scale applications

The USM-1P self-powered stage monitor comprises a 15-inch low-frequency cone driver, a three-inch diaphragm compression driver on a constant Q horn, phase-corrected signal processing electronics and a dual-channel power amplifier in a rugged enclosure. The USM-1P excels in applications that require clean, high-level reproduction of bass and drums. Additional benefits of the USM-1P are improved linearity and low susceptibility to feedback. Maximum output level is 132 dB peak SPL at one meter, with exceptionally low distortion.

The USM-1P offers a symmetrical 45-degree horizontal by 45-degree vertical pattern for highly controlled coverage in either floor wedge or flown applications. The horn's constant-Q design provides uniform beamwidth in both the horizontal and vertical planes with minimal side lobing.

The integral dual-channel power amplifier, a proprietary class AB/bridged design with complementary MOSFET output stages, produces 550 watts total with less than 0.02 percent distortion. Voltage-controlled limiters prevent over-excursion and regulate the temperature of driver voice coils, protecting the drivers without power compression effects and allowing sustained high sound pressure levels. The Intelligent AC™ power supply provides automatic voltage selection, EMI filtering, voltage transient suppression, and soft start.

Operating Frequency Range	30 Hz – 18 kHz*
Frequency Response: Free Field	40 Hz – 17 kHz ±4 dB
Maximum Peak SPL	132 dB @ 1 meter
Coverage	45˚ horizontal x 45˚ vertical
Transducers: Low Frequency	One 15" cone driver
High Frequency	One 1.4" exit, 3" diaphragm compression driver
Amplifier Power	550 W total
Automatic Voltage Selection	Continuous range, 90 – 265 V AC; 50/60 Hz
Audio Connector	Female XLR with male XLR loop output or VEAM
AC Connector	PowerCon or VEAM
Dimensions	20.38" w x 25.50" h x 19.88" d (front at 45˚) (518 mm x 648 mm x 505 mm)
Weight	95 lbs (43.3 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The USM-1P's extended low-frequency response and narrow coverage make it the ideal drum monitor.

USM-100P

Extended Range Wide Coverage Stage Monitor

ultraseries

The USM-100P self-powered stage monitor comprises a 15-inch low-frequency cone driver, a three-inch diaphragm compression driver on a constant Q horn, phase-corrected signal processing electronics, and a dual-channel power amplifier in a rugged enclosure. The USM-100P excels in applications that require efficient response to 30 Hz for clean, high-level reproduction of bass and drums. Additional benefits of the USM-100P are improved linearity and low susceptibility to feedback. Maximum output level is 132 dB peak SPL at one meter, with exceptionally low distortion.

The USM-100P offers a wide 100-degree horizontal by 40-degree vertical pattern for broad coverage in either floor wedge or flown applications, affording maximum freedom of movement for performers. The horn's constant-Q design provides uniform beamwidth in both the horizontal and vertical planes with minimal side lobing.

The integral dual-channel power amplifier, a proprietary class AB/bridged design with complementary power MOSFET output stages, produces 550 watts total, with less than 0.02 percent distortion. Voltage-controlled limiters prevent over-excursion and regulate the temperature of driver voice coils, protecting the drivers without power compression effects, and allowing sustained high sound pressure levels. The Intelligent AC power supply provides automatic voltage selection, EMI filtering, voltage transient suppression, and soft start.

FEATURES & BENEFITS

- Extended low-frequency response for full-range sound reproduction
- Symmetrical, wide constant Q horn provides maximum freedom of movement for performers
- Flat frequency and phase responses afford high gain before feedback

APPLICATIONS

- Drum or keyboard monitor
- Stage monitor system sidefill
- Vocal monitor for medium- to large-scale applications

The USM-100P provides monitoring with extended low end over a wide stage area.

Operating Frequency Range	30 Hz – 18 kHz*
Frequency Response: Free Field	40 Hz – 17 kHz ±4 dB
Maximum Peak SPL	132 dB @ 1 meter
Coverage	100˚ horizontal x 40˚ vertical
Transducers: Low Frequency	One 15" cone driver
High Frequency	One 1.4" exit, 3" diaphragm compression driver
Amplifier Power	550 W total
Automatic Voltage Selection	Continuous range, 90 – 265 V AC; 50/60 Hz
Audio Connector	Female XLR with male XLR loop output or VEAM
AC Connector	PowerCon or VEAM
Dimensions	20.38" w x 25.50" h x 19.88" d (front at 45˚) (518 mm x 648 mm x 505 mm)
Weight	95 lbs (43.3 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

industrial series

Unique solutions for every situation.

Industrial Series products are “application-tailored” to suit a range of fixed installations and mobile applications.

industrial series

When conventional approaches to specific and exceptionally difficult system design challenges prove unworkable or prohibitively expensive, people turn to Meyer Sound for solutions. The first versions of Industrial Series products were the result of Meyer Sound's design team applying innovative technology and rigorous engineering to solve such problems. These custom creations were later refined, rigorously tested, and integrated into the standard product line.

Industrial Series products are not bound by convention or limitations. The smallest one fits in the palm of your hand, while the largest maintains a 110 dB beam of sound to a distance of 100 meters. Industrial Series installations span the full range of applications, from vast stadiums and Las Vegas showrooms to airports, restaurants, Broadway-style theatres, and shopping malls.

The diminutive, self-powered MM-4XP is perfect for applications where space limitations and visibility are of primary concern. While it comes standard in black and white finishes, the MM-4XP can also be ordered in custom colors.

Stella-4C
Ceiling Mount Installation Loudspeaker

Stella-4
Installation Loudspeaker

> "The MM-4XP is like our secret weapon. It constantly amazes me how versatile the system is, both in sound quality and in power. We keep finding new uses for it every week, especially with our corporate clients."
>
> — **Ivar Ragnarsson**
> Project Manager, Extron

MM-4XP
Miniature Self-Powered Loudspeaker

MM-4
Miniature Wide-Range Loudspeaker

MVC-5
Graduated Vertical Coverage Loudspeaker

SB-2
Parabolic Wide-Range Sound Beam

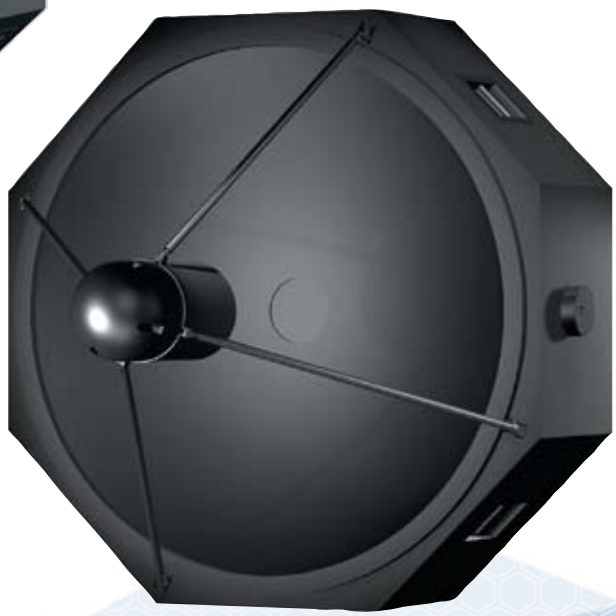
Options (product dependent)

Cabinets can be:

custom painted

supplied without handles (except MM-4 and Stella-4/Stella-4C)

weather protection:
- available for MM-4, SB-1, SB-2
- standard for MVC-5
- not available for Stella-4/Stella-4C



SB-1
Parabolic Long-Throw Sound Beam

industrial series

MM-4XP

Miniature Self-Powered Loudspeaker

FEATURES & BENEFITS

- Extremely compact enclosure
- Self-powered
- Wide-range frequency response at ultralow distortion
- High speech intelligibility, and punch and bandwidth for music
- Amazing SPL-to-size ratio
- Enables runs of hundreds of feet of light-gauge cable

APPLICATIONS

- Space-sensitive fill and spot coverage
- Reinforcement concealed in steps and other hidden locations
- High-quality distributed systems for paging and music
- Background music systems in restaurants and nightclubs
- Small, portable systems for corporate AV
- Exhibit audio for museum displays

The MM-4XP miniature self-powered loudspeaker is designed for high-quality distributed systems. Housed in a compact aluminum enclosure, the MM-4XP is especially suitable for installations involving space limitations and visibility concerns, such as fill and spot coverage, and hidden locations like chancel steps in a house of worship. Its flexible and easy-to-configure mounting options and its ability to effortlessly reproduce both speech and music, make it an excellent choice for fixed applications, theatrical presentations (stage lip frontfill), and small portable systems for corporate AV solutions.

The MM-4XP meets the same exceptional performance standards established by the MM-4, and adds the advantages of self-powered systems, with onboard amplification and signal processing. The MM-4XP's proprietary 4-inch cone transducer delivers an impressive maximum peak SPL of 113 dB, and has a wide operating frequency range of 120 Hz to 18 kHz with very low distortion. The MM-4XP exhibits the same high intelligibility and flat frequency and phase responses for which Meyer Sound loudspeakers are known. Peak and rms limiters regulate loudspeaker temperatures and excursion, ensuring that the MM-4XP performs exceedingly well even when driven into overload.

The MM-4XP's amplifier and signal-processing circuits are designed to store DC power and tolerate voltage drops, thereby accommodating light-gauge cables and long cable runs. The MM-4XP receives balanced audio and DC power from a SwitchCraft EN3 connector on its rear panel. The sealed, 5-pin EN3 connector provides protection against harsh environmental conditions when the MM-4XP is installed outdoors.

The MM-4XP's aluminum enclosure acts as a heat sink to dissipate heat from the driver's voice coil. The enclosure is available in standard white or black anodized finishes and can be custom painted to match specific color schemes. The MUB-MM4XP U-bracket is available for mounting the loudspeaker on walls and ceilings at adjustable angles.

Operating Frequency Range	120 Hz – 18 kHz*
Frequency Response: Free Field	160 Hz – 16 kHz ±4 dB
Maximum Peak SPL	113 dB @ 1 meter
Dynamic Range	100 dB
Phase Response	700 Hz – 17 kHz ±45°
Coverage	80° (3 kHz – 14 kHz ±10°); 120° (below 2 kHz)
Transducers	One 4" cone driver
Voltage Requirement	48 V DC
Audio/Power Connector	Single 5-pin EN3 (3 pins for audio, 2 pins for DC power)
Audio Input	5 kΩ electronically balanced
Current Draw	0.7 A average; 2.2 A peak
LED	To indicate loudspeaker status
Dimensions	4.04" w x 4.04" h x 5.72" d (102.50 mm x 102.50 mm x 145.38 mm)
Weight	4.2 lbs (1.91 kg)
QUICKFLY™ OPTIONS	MUB-MM4XP U-Bracket

The MM-4XP is available in black, white and custom colors.

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

MPS-488E/MPS-488P/MPS-481

External Power Supplies (48V DC)

The MPS Power Supplies are the required method of powering MM-4XP loudspeaker systems. The MPS-488 rackmount 8-channel power supply is ideal for larger installations with multiple loudspeakers, while the compact MPS-481 is designed for powering single loudspeakers individually.

The MPS Power Supplies can deliver DC power to MM-4XP loudspeakers (one per channel) at cable lengths of up to 300 feet with just 1 dB of loss in peak SPL using 18 AWG wire. The use of composite multiconductor cables (such as Belden 1502) allows a single cable to carry both audio and DC power from the MPS Power Supply channel to the loudspeaker. Longer cable lengths are possible for moderate applications that don't drive the loudspeakers to maximum output, as well as for installations with heavier wire gauges.

Amplifier and signal processing circuits for the MM-4XP are designed to tolerate voltage drops of up to 30 percent, thereby accommodating light-gauge cables and long cable runs. Internal energy storage circuits for the MM-4XP minimize the system's peak-to-average current demands, ensuring efficient use of the MPS Power Supply's 48 V DC output.

MPS-488 Power Supply (48V DC)

The MPS-488 external power supply delivers DC power and balanced audio to up to eight MM-4XP loudspeakers. The single-space 19-inch rack MPS-488 receives eight channels of balanced audio from its XLR female input connectors and routes the audio, along with 48 V of DC power, to its eight output connectors. Input channels feature toggle switches that route inputs to corresponding channel outputs only, or to adjacent, contiguous channel outputs. For example, channel input 1 could be routed to channel outputs 1 and 2 and channel input 3 could be routed to channel outputs 3 and 4. Another example would be to route channel input 1 to channel outputs 1-4 and channel input 5 to channel outputs 5-8. The power supply's eight channel outputs are available as either 5-pin Phoenix connectors on the MPS-488p model, or 5-pin SwitchCraft EN3 connectors on the MPS-488e model.

MPS-481 Power Supply (48V DC)

The MPS-481 external power supply provides DC power for a single MM-4XP loudspeaker. The MPS-481 includes a 10-foot cable that receives balanced audio from its XLR female input connector and routes the audio, along with 48 V of DC power from the power supply to a Switchcraft EN3 5-pin connector that attaches to the MM-4XP input connector. The compact MPS-481 includes a bracket for mounting the power supply on walls and ceilings.

industrial series

MM-4

Miniature Wide-Range Loudspeaker

FEATURES & BENEFITS

- Effortlessly produces music as well as speech
- Amazing SPL–to–size ratio
- Wide–range frequency response
- Ultralow distortion maximizes intelligibility
- Color matching available
- Flexible mounting options ease installation
- Weather–resistant version available for outdoor installations

APPLICATIONS

- Space–sensitive fill for theatres
- Easily concealed for on–stage effects
- High–quality distributed systems, paging, and music
- Background music systems in restaurants and nightclubs
- Exhibit audio for museum displays

The MM–4 loudspeaker is a very compact wide–range loudspeaker for high–quality distributed system applications. In contrast to conventional low–power 70–volt transformer–based systems, the MM–4, along with its companion MM–4CEU processor, connects directly to the amplifier and is capable of producing high sound pressure levels while dramatically reducing distortion and easing installation requirements.

The MM–4 comprises a single four–inch cone driver with a 16–ohm voice coil mounted in a sealed enclosure. In distributed applications, the MM–4 connects directly to the amplifier output. The MM–4 produces 112.5 dB peak SPL. Four MM–4's in parallel require a direct drive power amplifier capable of 600 watts continuous output (49 volts rms) into 4 ohms. The MM–4 must be used in conjunction with the MM–4CEU.

The MM–4 enclosure is fabricated of paintable black anodized extruded aluminum and acts as a sink to dissipate heat from the driver voice coil. The MM–4 can be ordered custom painted in any color to match decor. It is fitted with a perforated steel grill.

Two connector versions are available: the sealed EN3 connector for outdoor installations and a Phoenix–style keyed connector for use indoors. A companion MUB–MM4 U–bracket is available for mounting that affixes to the cabinet with two 3/8"–16 screws and is drilled to fit an OmniMount bracket. An optional MMFA–MM4 flush mount assembly is available for ceiling or wall mount applications.

Operating Frequency Range	120 Hz – 18 kHz*
Frequency Response: Free Field	160 Hz – 16 kHz ±4 dB
Maximum Peak SPL	112.5 dB @ 1 meter
Coverage: Horizontal	80˚ (3 kHz – 14 kHz ±10˚); 120˚ (below 2 kHz)
Coverage: Vertical	80˚ (3 kHz – 14 kHz ±10˚); 120˚ (below 2 kHz)
Transducers	One 4" cone driver
Power–handling capability	100 W (AES)
Nominal Impedance	16 Ω
Audio Connector	Phoenix or EN3
Dimensions	4.00" w x 4.00" h x 4.20" d excluding connector (102 mm x 102 mm x 107 mm)
Weight	3 lbs 14 oz (1.76 kg)
QUICKFLY™ OPTIONS	MUB–MM4 U–Bracket MFMA–MM4 Flush Mount Adapter

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The MUB–MM4 U–bracket allows the MM–4 to be mounted on any surface and aimed to obtain the desired coverage.

MM-4CEU

Control Electronics Unit

The MM-4CEU is a two-channel, single rack space unit that provides frequency and phase response correction circuitry required by the MM-4 loudspeaker. Through a SpeakerSense™ connection to the power amplifier output, the MM-4CEU continuously monitors the power applied to the driver, activating integral peak and rms limiters to protect the driver from over-excursion and overheating, respectively.

The MM-4CEU incorporates Meyer Sound's MultiSense™ circuit to drive several amplifiers, monitor two amplifier channels, and activate its protection circuits based on the system branch with the highest signal level. MultiSense allows the levels of individual zones to be adjusted using the power amplifier's attenuators. Typically, each channel of the MM-4CEU can drive 12 or more amplifier channels depending on the input impedance of the amplifier.

The MM-4CEU's multiple-pole frequency response equalization circuitry is tailored specifically to the MM-4 loudspeaker's acoustical characteristics. This circuitry ensures that the MM-4's response remains within ±4 dB from 160 Hz to 16 kHz (free field). Integral phase response correction circuits maintain a system phase response of ±45 degrees from 700 Hz to 17 kHz.

industrial series

SB-1

Parabolic Long-Throw Sound Beam

The SB-1 parabolic sound beam can propagate sound waves for more than 300 feet with a minimal rate of SPL loss over distance, across a five-octave operating frequency range, while maintaining a consistent and narrow beamwidth. Exploiting the well-known directional behavior of a parabolic reflecting surface, the SB-1 provides the unprecedented ability to precisely focus high-frequency fill energy over great distances from a point-source system without the use of delayed fill loudspeakers.

The SB-1 comprises a fiberglass parabolic reflector dish with a bullet-shaped pod containing a four-inch compression driver and an aspherical horn mounted at the focus of the parabolic surface and aimed at the center of the dish. A 12-inch band-limited cone driver is embedded inside the center of the dish facing the pod to steer and focus the sound produced from the horn. Mounted in a companion yoke, the dish housing serves as the parabolic aiming mechanism and contains the amplification, signal processing, and control electronics for both drivers. The high-frequency pod can be disassembled and packed for shipping inside the dish.

The SB-1's integrated electronics and amplifier system utilizes an Intelligent AC™ power supply and the TruPower® limiting system. The Intelligent AC supply auto-selects the correct operating voltage (facilitating international use), suppresses high-voltage transients, provides soft-start power-up (eliminating high inrush current), and sustains operation during low-voltage periods. TruPower protects the driver components from damage due to overdriving and ensures maximum peak output while minimizing power compression. The SB-1 is compatible with the optional RMS™ remote monitoring system.

FEATURES & BENEFITS

- Clean high-frequency fill with high SPL at distances greater than 300 feet
- Consistent 10 degree beamwidth affords ultraprecise coverage control
- Extraordinary throw capability enables point-source reinforcement without delay loudspeakers
- Articulated mounting yoke provides for precise, adjustable aiming

APPLICATIONS

- Far-field stadium and arena high-frequency coverage
- Large-scale event music reinforcement

Operating Frequency Range	480 Hz – 16 kHz*
Frequency Response: Free Field	500 Hz – 15 kHz ±4 dB
Maximum Peak SPL	110 dB @ 100 meters
Coverage	10˚ horizontal x 10˚ vertical
Transducers: Low Frequency	One 12" cone driver
High Frequency	One 2" exit, 4" diaphragm compression driver
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309 or VEAM
Dimensions	54.00" w x 54.00" h x 48.5" d (1372 mm x 1372 mm x 1231.9 mm)
Weight	293 lbs (132.90 kg)
QUICKFLY™ OPTIONS	MYA-SB1 Mounting Yoke Assembly

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

Only Meyer Sound makes a long-throw parabolic sound beam. The SB-1's ability to throw high frequencies more than 300 feet ensures high intelligibility at a distance.

SB-2

Parabolic Wide-Range Sound Beam

industrial series

The SB-2 is a biamplified sound reinforcement loudspeaker housed in a parabolic dish enclosure. Capable of high sound pressure levels with precisely defined narrow coverage, the SB-2 offers a unique solution for large-scale distributed paging and music systems.

While distributed loudspeakers are often employed in an attempt to overcome reverberation and improve intelligibility, large venues pose problems of scale that conventional loudspeaker designs cannot address. The SB-2 provides an effective solution to these problems. Featuring a tight 20-degree coverage pattern with high output capability, the SB-2 offers the ability to cover individual zones with highly intelligible, full-range sound while avoiding overlapping. A hybrid, two-way system, the SB-2 uses a waveguide to achieve directionality at high frequencies and a parabolic array of cone drivers at mid to low frequencies.

Because the SB-2 achieves very tight directional control in the critical mid frequencies, it enables designers of distributed systems to circumvent the usual trade-offs between even sound pressure levels and minimized combing. Its tight directional control also minimizes reverberation, maximizing intelligibility. And with its high peak SPL output, the SB-2 can throw over much longer distances than conventional loudspeakers.

The SB-2 comprises 28 four-inch cone drivers, a two-inch exit (four-inch diaphragm) compression driver, an integral complementary MOSFET power amplifier with 1,240 watts burst capability, optimized signal processing circuitry, and compatibility with the optional RMS™ remote monitoring system.

FEATURES & BENEFITS

- Precise, narrow coverage over a wide frequency range
- Ultralow distortion maximizes intelligibility
- Sharply defined pattern dramatically minimizes reverberation
- Articulated mounting yoke provides for precise, adjustable aiming

APPLICATIONS

- Large airports, arenas, and malls
- Distributed paging and music systems
- Independent zone coverage systems

The SB-2 can be suspended and aimed to provide wide-bandwidth sound in a tight 20-degree beam to a difficult coverage area.

Operating Frequency Range	130 Hz – 18 kHz*
Frequency Response: Free Field	150 Hz – 13 kHz ±4 dB
Maximum Peak SPL	143 dB @ 1 meter
Coverage	20˚ symmetrical 1 kHz – 16 kHz
Transducers: Low Frequency	28 4" diameter cone drivers
High Frequency	One 2" exit, 4" diaphragm compression driver
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	95 – 125 V AC; 208 – 235 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output or VEAM
AC Connector	NEMA L6-20P, IEC 309, or VEAM
Dimensions	46.5" w x 43.75" h x 31.22" d (1180 mm x 1111 mm x 793 mm)
Weight	300 lbs (137 kg)
QUICKFLY™ OPTIONS	MYA-SB2 Mounting Yoke Assembly

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

industrial series

SB-3F

Sound Field Synthesis Loudspeaker

FEATURES & BENEFITS

- Complements large-scale Meyer Sound systems, especially those requiring high intelligibility at long distances
- Reliable, purpose-built Meyer Sound drivers
- Ensures minimal frequency loss over long distances
- Wide dynamic range and high output accommodate signals with high peak-to-average ratios

APPLICATIONS

- Far-field stadium and large outdoor venues high-frequency fill coverage
- Large-scale event speech and music reinforcement high-frequency fill coverage
- Speech reinforcement for long-range alerts or announcements

The SB-3F sound field synthesis loudspeaker is a high powered, long-throw device capable of projecting mid-high frequency energy over distances of up to 1 km. The SB-3F achieves a narrow coverage angle by employing sound field synthesis technology with multiple small point sources to achieve a coherent sound field.

The SB-3F was designed to solve one of the most common problems in large-scale sound reinforcement: effective intelligibility at great distances in the frequency area of 2 kHz to 9 kHz. The SB-3F complements and integrates smoothly and easily with other Meyer Sound products like MILO and MICA in large scale applications.

The SB-3F loudspeaker is comprised of 448 one-inch neodymium transducers — each a powerful point source with a wide dynamic range that can accommodate signals with high peak-to-average ratios — that combine to produce a highly directional wavefront that propagates smoothly over long distances with minimal side and rear lobing. The transducers are built for reliability and used exclusively in Meyer Sound field synthesis products.

The SB-3F is a self-powered loudspeaker incorporating a multi-channel, high-power, class AB/H power amplifier and sophisticated control circuitry — all housed within the loudspeaker's cabinet, which dramatically simplifies setup and installation.

The SB-3F's on-board amplifier delivers 9000 W of total burst power. This modular, field-replaceable amplifier/processing package requires 220 V AC and provides both soft turn-on and transient protection. The SB-3F is compatible with Meyer Sound's optional RMS remote monitoring system, which offers comprehensive monitoring of system parameters on a Windows®-based computer.

Operating Frequency Range	2 hHz – 9 kHz
Maximum Peak SPL	120 dB @ 100 meters
Coverage	10˚ circular
Transducers	448 one-inch neodymium transducers
Amplifier Power	9000 W of total burst power
Automatic Voltage Selection	208–235 V AC, 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output
AC Connector	XLR balanced input connectors looping
Dimensions	46.50" w x 43.75" h x 15.00" d without rigging (1023 mm x 963 mm x 381 mm)
Weight	202 lbs (91.63 kg) without rigging
QUICKFLY™ OPTIONS	MYA-SB2 Mounting Yoke and MCF-SB3F Caster Frame

The SB-3F ensures effective intelligibility at great distances.

MVC-5

Graduated Vertical Coverage Loudspeaker

industrial series

The MVC–5 graduated vertical coverage loudspeaker is a self–powered, multiple–driver, curvilinear array with fixed splay angles, housed in a single compact enclosure. The system is ideally suited for voice reproduction in large spaces with single–level listening areas (a situation requiring vertical control in the key intelligibility bands), and is also capable of reproducing recorded music and sound for audiovisual performances. Multiple MVC–5 cabinets are extremely useful for distributed systems in large spaces, while smaller spaces may be effectively covered by only one or two cabinets.

The low/mid–frequency section of the MVC–5 consists of five precisely spaced pairs of five–inch cone drivers. The high–frequency section is constituted of five constant–directivity horns with broad 100–degree horizontal coverage, each horn being fed by three vertically aligned 0.75–inch dome tweeters.

The unique graduated vertical coverage can produce similar sound pressure levels and frequency response at both longer distances on axis to the upper portion of the enclosure and shorter distances below and closer to the loudspeaker. Overall vertical coverage extends downward approximately 50 degrees below direct on–axis positioning. The MVC–5 loudspeaker can achieve levels useful for speech reinforcement (approximately 90 dB peak on axis) at distances up to 300 feet (90 meters).

An integrated eight–channel power amplifier, with complementary MOSFET output stages, provides total burst power output of 2,150 watts. The MVC–5 features an Intelligent AC™ power supply, plus electronic crossover and correction filters for phase and frequency response, as well as driver protection. The MVC–5 comes standard with weather protection and the RMS remote monitoring system installed.

The MVC–5 is designed for single–enclosure suspension and features four ring and stud fittings on top, plus a single fitting on the bottom to adjust the pull–up angle.

FEATURES & BENEFITS

- Graduated vertical coverage for similar SPL at varying distances
- High SPL for voice reinforcement in areas with high ambient noise
- Excellent vertical control in key intelligibility bands
- Maintains high speech intelligibility over long distances
- Use as distributed system for large areas or singly for smaller areas
- Weather protection is standard

APPLICATIONS

- Convention and trade show venues
- Industrial/manufacturing floors
- Airports, hangars, and transportation hubs
- Theme parks, city walks and promenades
- Presentation rooms and houses of worship

The MVC–5 is the world's first curvilinear array in a single enclosure.

Operating Frequency Range	60 Hz – 18 kHz*
Frequency Response: Free Field	75 Hz – 15 kHz ±4 dB
Maximum Peak SPL	134 dB @ 1 meter
Coverage: Horizontal	100˚
Coverage: Vertical	Graduated vertical, 50˚ downward from on–axis
Transducers: Low Frequency	(10) 5" cone drivers;
High Frequency	(15) 0.75" metal dome tweeters with neodymium magnet
Amplifier Power	2150 W total
Automatic Voltage Selection	85 V AC – 134 V AC; 165 V AC – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output
AC Connector	PowerCon
Dimensions	21.00" w x 36.73" h x 18.50" d (533 mm x 933 mm x 470 mm)
Weight	125 lbs (56.80 kg)

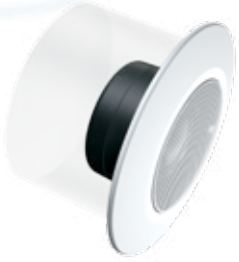
*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics

industrial series

Stella-4
Installation Loudspeaker

Stella-4C
Ceiling Mount Installation Loudspeaker

Stella-188
Power Supply



FEATURES & BENEFITS

- Wide frequency response at low distortion
- Mounts easily on walls or ceilings
- Low-voltage operation simplifies installation
- Self-powered design ideal for multichannel system

The Stella-4 installation loudspeaker is a groundbreaking self-powered loudspeaker engineered for use in installations of Meyer Sound's Constellation™ electroacoustic architecture. Stella-4 is designed to be easy to mount on ceilings or walls using its mounting brackets or third-party accessories such as OmniMount.

Offering performance far beyond other self-powered loudspeakers of its size, Stella-4's single four-inch cone transducer is capable of producing a maximum peak SPL of 108 dB at one meter over a wide frequency range of 100 Hz to 22 kHz. Stella-4 contains all amplification and corrective processing onboard, and exhibits the low distortion, high intelligibility and flat frequency and phase responses for which Meyer Sound products are known. As a self-powered loudspeaker, the Stella-4 offers simplified installation for the multichannel output of a Constellation system or other installation applications.

Balanced audio and DC power for the unit are both fed into the Stella-4 through a five-pin Phoenix connector located on its rear panel. Meyer Sound's patented Iso-Input™ transformer-isolated differential input circuit yields a high common mode signal rejection ratio (CMRR). Powering the unit from a unipolar 12 V to 18 V DC external power source reduces induced noise significantly, while the use of a low voltage supply eliminates the need for wiring conduits.

The Stella-4C ceiling mount installation loudspeaker provides the same acoustical performance as the Stella-4 installation loudspeaker in a package specifically designed for flushmount ceiling and wall applications, where it mounts in a standard eight-inch backcan.

The Stella-188 is a 1 RU external power supply that is required for using Stella-4. Each of the Stella-188's eight outputs appear on a five-pin Phoenix connector which carries DC power for one Stella-4 (or Stella-4C) loudspeaker (or two for limited cable runs), along with one channel of balanced audio passed through from a 25-pin D-sub connector.

Operating Frequency Range	100 Hz – 22 kHz*
Frequency Response: Free Field	115 Hz – 20 kHz ±4 dB
Maximum Peak SPL	108 dB @ 1 meter
Coverage	60˚ (3kHz – 13kHz ±10˚); 120˚ (below 2kHz)
Transducer	One 4" cone driver
Voltage Requirement	12–18 VDC
Audio/Power Connector	Single 5-pin Phoenix (3-pin audio, 2-pin DC power)
Dimensions	5.39" (front OD) x 6.33" (max OD) x 5.32" D 137mm (front OD) x 161mm (max OD) x 135mm D
Weight	5 lbs (2.3 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

Stella-4 produces low-distortion wide-range audio that is ideal for Constellation electroacoustic architecture and other multichannel installations.

The truth, the whole truth, and nothing but the truth.

Studio Series loudspeakers provide extremely accurate audio monitoring in recording studios and broadcast control rooms.

studio series

studio series

Meyer Sound studio monitors are recognized throughout the recording industry as indispensable tools for applications requiring an extremely transparent and objective audio signal reference. Using patented phase correction circuits, Meyer Sound monitors produce a near-perfect impulse response, free from the distortions and image smearing of conventional designs. Meyer Sound monitors do not color the program material with any sonic character, but represent the input signal with the highest degree of accuracy, clarity, and definition possible from an electromechanical system.

Meyer Sound's studio monitors have a distinguished history, from the 833 studio reference monitor system and HD-1 high definition audio monitor — which established the viability of powered studio monitors and a new standard for accuracy in small-format monitors — to the X-10 linear control room monitor with its avionics-industry servo control.

Applications for Meyer Sound studio monitors include recording and mastering studios, fixed and mobile broadcast studios, video production facilities, ADR and Foley stages, and sound design suites.

The X-10 uses a servo system borrowed from avionics to ensure the lowest possible distortion levels.

X-800
High-Power Studio Subwoofer

HD-1
High Definition Audio Monitor

“The X-10s have a clarity that never turns harsh. You don’t feel like you need to back away from them when they get loud.”

— **Les Cooper,** Chief Engineer, Firehouse Studios, Pasadena, Calif.

X-10 / X-10T
High Resolution Linear Control Room Monitor

studio series

HD-1

High Definition Audio Monitor

FEATURES & BENEFITS

- Unprecedented accuracy for mixes that translate consistently
- Exceptional transparency for fine control of EQ and effects
- Consistent, smooth coverage pattern for very large "sweet spot"
- Individual alignment provides pinpoint imaging
- Flat low-frequency response to 32 Hz without subwoofers
- High peak power minimizes distortion or compression

APPLICATIONS

- Near-field tracking and mixing studio monitor
- High-end stereo and surround sound playback systems
- Mastering studio reference monitor
- Surround mixing for post production

The HD-1 is a self-contained, ultraprecise loudspeaker for monitoring in the near-field during tracking and mixing. Aligned to closely approximate a point-source radiator, the HD-1 features exceptionally broad directivity to maintain a large "sweet spot." Patented circuitry tightly controls time delay response for minimal deviation from linear phase, and individually hand-tuned equalization circuits ensure flat frequency response within extremely tight tolerances across the full frequency range of operation.

The HD-1 is an active biamplified two-way system comprising an eight-inch cone driver and one-inch soft dome tweeter in a vented cabinet. The low-frequency driver features an exceptionally large magnet structure and two-inch voice coil for high efficiency and rapid heat dissipation. The tweeter is a specially developed, impregnated silk dome that affords extremely smooth response while minimizing breakup and coloration.

The HD-1 presents an active balanced input (switchable for +4 dBu or −10 dBV nominal operating level) and an active crossover with optimized pole-zero filter combinations for acoustical transparency and linear phase. The integral power amplifier features complementary MOSFET output stages operating as class A at low-to-moderate levels (less than 90 dB SPL) and class AB at high levels. The HD-1's free-field frequency response is flat within ±1 dB from 40 Hz to 20 kHz, and it delivers high peak SPL with greater than 100 dB dynamic range and extremely low distortion.

Operating Frequency Range	32 Hz – 22 kHz*
Frequency Response: Free Field	40 Hz – 20 kHz ±1 dB
Maximum Peak SPL	120 dB @ 1 meter
Coverage	60° horizontal x 60° vertical
Transducers: Low Frequency	One 8" cone driver
High Frequency	One 1" dome tweeter
Amplifier Power	225 W total
Switchable Voltage Selection	100/120/220/240 V AC; 50/60 Hz
Audio Connector	XLR female
AC Connector	Three-pin IEC male receptacle
Dimensions	12.00" w x 16.00" h x 15.75" d (305 mm x 406 mm x 400 mm)
Weight	51 lbs (23.13 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

The HD-1's famous green dome tweeter approximates the behavior of a true point source.

X-10 / X-10T

High Resolution Linear Control Room Monitor

studio series

Incorporating cutting-edge technology adapted from avionics, the X-10 demonstrates unprecedented low-frequency linearity and extremely low distortion. Featuring a near-perfect impulse response with prodigious output capability, the X-10 reproduces audio signals with astounding clarity, unequalled depth of field, and pinpoint imaging.

A high-output, linear 15-inch cone driver with long excursion and four-inch voice coil suspended in dual concentric rings of neodymium magnets handles low frequencies. To maintain linear operation of this extremely powerful driver, the X-10 uses patented PSAC (Pressure Sensing Active Control) circuitry, a sophisticated feedback technology originally developed for control systems on USAF stealth aircraft. PSAC employs a custom pressure sensing device and computer-modeled, high-order correction circuits to achieve near-perfect linearity and precise resolution of low/mid detail.

The X-10 high-frequency section uses a four-inch diaphragm compression driver with optimized dome topology, coupled to a patented constant-Q waveguide with a uniform pattern, to maintain stable imaging and a wide "sweet spot." Complementary MOSFET power amplifiers operating as class A below 40 watts and class AB at high levels drive both transducers. RMS™ remote monitoring system is fitted as standard.

For applications requiring very high monitoring levels with extreme low-frequency transients, the optional X-800 self-powered subwoofer and dedicated X-01 crossover module extend system power bandwidth and headroom below 250 Hz.

The X-10 cabinet is made of premium birch plywood and coated with a smooth medium-gloss black finish.

FEATURES & BENEFITS

- Near-perfect impulse response affords extremely realistic sound image
- Servo-controlled low-frequency driver ensures true linearity and extremely low distortion
- Uniform, wide coverage provides broad "sweet spot" and exceptional sound stage
- Very high peak power capability for clean, accurate transient reproduction
- Unprecedented clarity maximizes "depth of field"

APPLICATIONS

- Control room monitor
- Large-scale surround mixing
- High-end playback systems
- Soundtrack recording and mixing

The X-10T provides the stunning performance of the X-10 in a tower cabinet whose cosmetics are the perfect complement to the decor of a high-end environment.

Operating Frequency Range	18 Hz – 20 kHz*
Frequency Response: Free Field	23 Hz – 17 kHz ±2 dB
Maximum Peak SPL	136 dB @ 1 meter
Coverage	80˚ horizontal x 40˚ vertical
Transducers: Low Frequency	One 15" cone driver, 4" voice coil, ultrahigh linear
High Frequency	One 1.5" exit, 4" diaphragm compression driver
Amplifier Power	1820 W (620 & 1200 W, two channels)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input with male XLR loop output
AC Connector	NEMA L6-20 or IEC 309
Dimensions	31.00" w x 30.00" h x 21.50" d (787 mm x 762 mm x 546 mm)
Weight	187 lbs (84.82 kg)
Dimensions (X-10T)	22.25" w x 50.00" h x 20.50" d (565 mm x 1270 mm x 521 mm)
Weight (X-10T)	250 lbs (113.39 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.

studio series

X-800

High-Power Studio Subwoofer

FEATURES & BENEFITS

- High peak power yields excellent transient reproduction
- Extended low-frequency range down to 20 Hz
- Extremely low distortion for ultimate low-v frequency
- Exceptionally reliable and durable

APPLICATIONS

- Control room monitoring
- Theatrical reproduction
- Soundtrack recording and mixing
- Large-scale surround mixing
- High-end playback systems
- Cinema

The self-powered X-800 high-power studio subwoofer provides additional low-frequency headroom in applications requiring very high monitoring levels coupled with extreme low-frequency transients. An excellent supplement to any high-level studio monitor, the X-800 provides an ideal complement to Meyer Sound's X-10 linear control room monitor. Theatrical reproduction and soundtrack mixing are also ideal applications for the X-800 subwoofer's very-low-frequency response range and high power.

The X-800 houses two long-excursion 18-inch drivers in a tuned, vented cabinet. A laser-trimmed differential input with high common-mode rejection enables long line-level signal runs using shielded, twisted-pair cable.

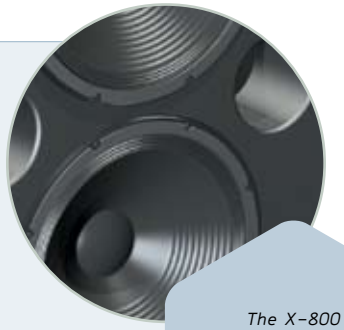
An integral two-channel class AB/H amplifier with complementary MOSFET output stages supplies a total peak output of 1240 watts. The amplifier features TruPower® limiting technology on each channel and an Intelligent AC™ power supply.

The companion X-01 crossover module optimizes overall system response and allows connection of single or dual subs for stereo or 5.1 surround operation. The X-01 includes numerous setup options, including selectable crossover points, allowing the X-800 to be configured for a variety of operational contexts.

The X-800 subwoofer's premium birch plywood cabinet is coated with a durable textured finish. Each bottom corner of the cabinet is fitted with a black nylon foot, and the top corners are equipped with matching cups for secure, aligned vertical stacking. Custom colors are available, as is a smooth medium-gloss black finish. The X-800 comes with the RMS™ remote monitoring system installed.

Operating Frequency Range	20 Hz – 200 Hz*
Frequency Response	23 Hz – 160 Hz ±4 dB
Maximum Peak SPL	136 dB
Coverage	360° (single unit); varies with number of units and configuration
Transducers: Low Frequency	Two 18" cone drivers
Amplifier Power	1240 W (620 W/channel)
Automatic Voltage Selection	85 – 134 V AC; 165 – 264 V AC; 50/60 Hz
Audio Connector	Female XLR input and male XLR loop output or VEAM
AC Connector	NEMA L6-20, IEC 309, or VEAM
Dimensions	31.00" w x 40.00" h x 21.33" d (787 mm x 1016 mm x 542 mm)
Weight	221 lbs (100.24 kg)

*Recommended maximum operating frequency range. Response depends on loading conditions and room acoustics.



The X-800 provides high levels of low-distortion low frequencies all the way down to 20 Hz.

matrix3

Matrix3™ audio show control system

Unlike traditional audio components that are not integrated and optimized for the complex demands of theatrical productions, spectacle shows, theme parks and corporate events, Matrix3 delivers an intergrated and optimized toolset.

matrix3

"The Matrix3 system is fabulous because you can define exactly what you need as far as inputs, outputs and console facilities. I designed standardized systems that were easy to reconfigure for different shows, touring itineraries, crew sizes, and venues."

— **Duncan Robert Edwards,** Sound Designer
Joseph and the Amazing Technicolor Dreamcoat

Matrix3 Audio Show Control System

Deliver an Experience!

Based on third-generation technology, Matrix3™ is a fully integrated digital audio environment providing a complete signal path — everything between the output of a microphone and the input of a loudspeaker — as well as comprehensive automation of nearly every feature coupled with a flexible control structure. With its excellent audio quality, impeccable reliability, flexible facilities, and comprehensive automation, Matrix3 is the only tool that can fully meet the audio needs of theatrical productions, elaborate corporate AV presentations, museum exhibits, theme park attractions, and Las Vegas-style spectaculars.

Matrix3 delivers analog and/or digital inputs and outputs, matrix mixing and routing, signal processing, multi-channel surround panning, hard disk playback, and more, all under complete automation control.

Simply put, there is nothing else like Matrix3. No system offers such comprehensive functionality in a single, integrated system. Nothing else allows users the same degree of reliability, flexibility, configurability, programmability, and automation.

Whether designing for theatrical productions, theme parks, museums, or corporate AV, Matrix3 is the only system that gives you all of the tools in a single box.

FEATURES & BENEFITS

- Completely integrated system: all functions in one environment
- Excellent fidelity, high-quality processing algorithms
- Full matrix mixing with processing
- Powerful cue list automation can have an unlimited number of cues, each of which can change one detail or reconfigure the entire system
- Reliable, third-generation technology
- Client/server architecture offers flexibility, redundancy, and ability to have multiple operators
- Unique SpaceMap® multichannel panning flies sounds between two outputs or hundreds
- Wild Tracks™ hard disk playback acts like multiple independent decks. SafetyNet™ system ensures seamless operation in the event of a disk failure

Matrix3

Audio Show
Control System

Fundamentals

Matrix3™ is powered by the LX–300 digital audio engine. Using 32–bit floating–point calculations, the LX–300 has enough DSP power for the most demanding applications. Every Matrix3 system is built on a Primary LX–300 processor, which houses the DSP for mixing, processing, and matrixing; networking capabilities; and serial communications. Matrix3's client/server architecture enables multicontroller systems and convenient file exchange with other computers. The LX–300 is a robust solution, designed to provide reliable operation in critical applications.

The Basics: Input/Output, Mixing, and Routing

Matrix3 is configured with mic– or line–level analog inputs and analog outputs. Digital I/O is optionally available via AES3 or CobraNet. Matrix3 is scalable: When additional I/O is needed, Expansion processors can be linked to the Primary processor, each Expansion processor adding I/O and more DSP capability. Matrix3 can be configured to accept as many as 280 inputs and feed up to 400 outputs.

Each mixer input can be assigned to any combination of buses, and full matrix mixing allows completely flexible routing of buses to outputs. Comprehensive metering and monitoring (PFL, AFL, and PAFL) ensure that the user knows exactly what is happening at all times.

The primary LX-300 processor

> “We set out to give (the planetarium staff) a palette of sound reproduction tools that would allow them to create whatever they wanted in the realm of the dome, so no matter who they brought in as creative sound designers, they would not be limited by what they had for playback in the planetarium theatre. The Meyer Sound Matrix3 and self-powered speakers are the key tools in that palette.”
>
> **— Greg Weddig**
> Project manager and associate designer, Griffith Observatory

Client/Server Architecture

Matrix3 is built on a client/server architecture, which means that multiple operators can simultaneously control the system from different locations, including while roaming with a wireless tablet. User-defined access policies prevent any unauthorized users from making unwanted changes.

Hard Disk Storage

Storage for Matrix3’s Wild Tracks™ hard disk recording and playback system is supplied by the WTX hard disk storage subsystem. WTX houses two removable large capacity Ultra2/Wide SCSI drives in a redundant configuration. In the event that a drive should go down, Matrix3’s SafetyNet software will automatically switch operation to the other drive with no interruption of service.

CueMixer™ Compact Matrix3 Control Surface

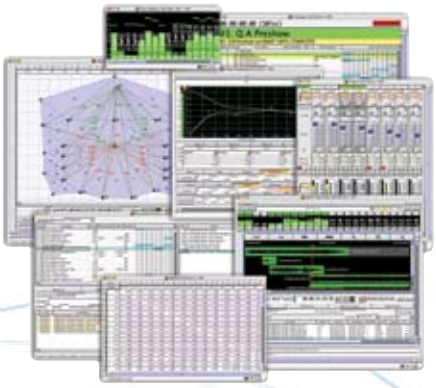
CueMixer is a compact control surface that provides a tactile interface for the Matrix3 audio show control system. CueMixer makes it simple and fast to program cues and run shows without an external computer. CueMixer’s 32 buttons give immediate access to the most critical functions, while its eight touch-sensitive, motorized, 100 mm faders enable precise, intuitive parameter control.

Primary LX-300

Expansion LX-300

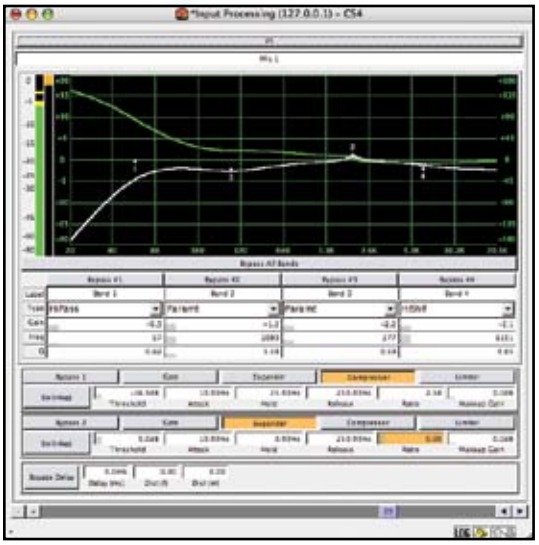
WTX Wild Tracks Hard Drive

CueMixer

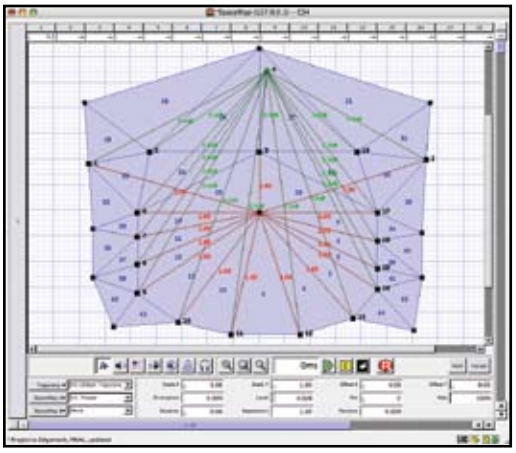


CueStation

Matrix3 Software



Signal Processing



SpaceMap

Matrix3™'s CueStation™ software is where control and programming of every feature is performed. Through CueStation, the user can configure and operate mixing functions, signal processing, routing, SpaceMap® multichannel panning, and Wild Tracks™ hard disk recording and playback. CueStation also provides access to Matrix3's cue list functionality, which can reconfigure the entire system in one cue, or simply alter a single control.

Signal Processing

Matrix3 supplies up to 10 bands of parametric EQ, compression and expansion, and delay on each input or output. This makes it possible to process microphones and other inputs, as well as apply group processing when needed. Outputs can use these facilities to apply appropriate delay and EQ for multizone applications.

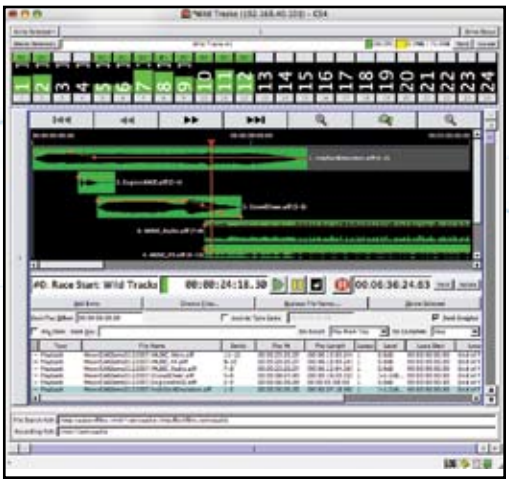
SpaceMap: Painting Space with Sound

CueStation includes the unique SpaceMap surround panning system, which allows equal power panning through a complex space. A SpaceMap consists of a series of nodes that form a map of contiguous triangles called "trisets." The different kinds of nodes allow sophisticated behaviors to be defined for sounds as they travel around the map. This system provides the flexibility to accommodate multichannel setups far beyond the 5.1 configuration used in cinemas and home theatres.

The real power of SpaceMap, however, is that it is defined entirely separately from the physical loudspeaker system, with the relationship between the two calculated in real time, allowing easy conversion if a production moves to a new venue or sound system.

Wild Tracks: Playback Gone Wild

A Matrix3 system can be configured to provide up to 80 tracks of Wild Tracks hard disk recording and playback. Wild Tracks tracks can be grouped into Decks that can be started and stopped independently of each other. SafetyNet provides automatic switchover to redundant drives in the event that a Wild Tracks drive should go down.



Wild Tracks

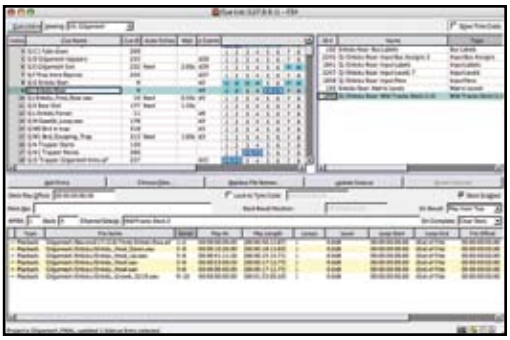
Automation

The extensive audio functionality of Matrix3 is brought fully to bear by the system's cue list functionality. Nearly any parameter in the system can be automated in a subcue. Any number of subcues are combined into cues, which are then placed in cue lists. This means that a single cue can contain a single parameter change or a complete redefinition of routing, control, and processing, and start dynamic changes lasting anywhere from a fraction of a second up to minutes.

Further, cue lists do not contain subcue or cue data, merely references for them. Thus, edits to a subcue or cue automatically ripple through all cues or cue lists (respectively) using them.

External devices, such as DVD players, MIDI devices, and so forth, also can be triggered and controlled from a Matrix3 cue list.

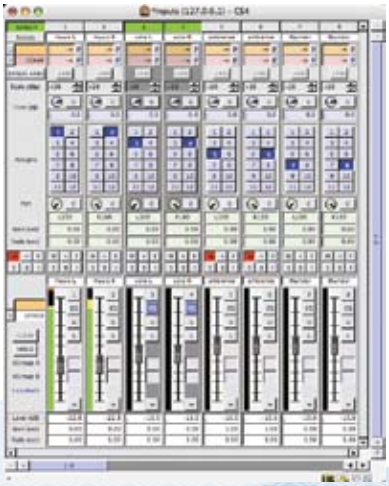
When executing a cue list, cues can be triggered manually, to allow tight synchronization to onstage action, or from time code, to synchronize cues with automated events in other systems.



Cue List in use

External Control

Matrix3 can communicate fluently with the outside world. Send and receive MIDI messages for control or timing functions, send or receive SMPTE time code to synchronize the Matrix3 with lighting, projection, pyrotechnic, or other systems. Simple relay closures are available, too.



Input Faders

With Constellation, the right venue acoustics for nearly any kind of performance are only a button press away.

constellation

A New Approach to Venue Acoustics

Constellation electroacoustic architechure represents a true breakthrough in venue acoustics that solves a major challenge performance spaces have faced for years. In the past, venues were built to have the appropriate acoustics for their intended use: theatres were designed for plays, concert halls for music, lecture halls for speech, cinemas for film surround sound. But today's venues need to be multipurpose, and the acoustics that sound best for one kind of performance are not ideal for all kinds.

This hurdle has often led to compromise in a venue's acoustics, including the use of expensive and awkward architectural modifications, such as orchestra shells and secondary chambers, to vary their acoustics.

Constellation is a complete solution that lets venues alter their acoustics instantly while remaining virtually invisible to the eye. Constellation provides both audience and performers with the optimum acoustical characteristics for a lecture, theatrical production, orchestral concert, or other event. For the audience, a music concert in a multipurpose venue can have all of the warmth and resonance of a concert hall, while a dramatic play in the same space exhibits increased intelligibility.

Constellation is scalable as well as flexible, making it suitable for venues of any size and type.

"Constellation is, to my ears, living proof that skilled engineering and technology can indeed improve the physical spaces where we listen to music."

— John Adams
Pulitzer Prize-winning Composer

"I was thrilled by the experience. The overall enjoyment of the show was enhanced by the fact that you could hear every element of the performance discretely. That's what we strive for in sound design, but so often the technology gets in the way. Constellation creates an acoustic environment that is natural and perfectly suited to the type of performance, and this opens up a lot of exciting possibilities for what can be done with sound."

— Craig Berkey, Sound Designer
"Superman Returns," "I, Robot," "The New World"

"Given the huge range of events we have coming up this season at Zellerbach Hall, we are looking to Constellation to give us flexibility in pursuing our objective of achieving the finest possible musical and artistic results in every performance we present."

— Robert Cole
Director of Cal Performances

Constellation

Constellation

electroacoustic architecture

Constellation™ electroacoustic architecture is a system that combines the physical acoustics of a space with powerful technology and expert services to create acoustics with natural characteristics, the aural qualities of the world's best rooms, and broad flexibility. Created by accomplished authorities in acoustics, classical music, and digital processing technology, this system was developed to give venues the ability to supply appropriate acoustics for each kind of performance they host, all accessible with a single button press.

Constellation electroacoustic architecture was designed to bring the acoustics of the world's finest concert halls and performance spaces to a wide range of venues at a fraction of the cost of physical modifications. For each Constellation installation, Meyer Sound's team of specialists combines advanced digital and transducer technologies with decades of research into the attributes that make for exceptional listening spaces to create a system that provides natural–sounding variable acoustics. Now venues can provide every performance with appropriate acoustics that satisfy the most discriminating audiences and performers alike.

Since its introduction, the realistic sound and flexibility of Constellation has prompted accolades from some of the world's finest musicians, sound designers, and venue and program directors—critical listeners that know and appreciate excellent acoustics. The pages of this catalog will tell what Constellation is, but it is the words of these people that say how Constellation sounds and what it can do.

Audiences are more engaged when they feel immersed in the sound of the crowd.

Constellation offers rich, natural acoustics appropriate for any genre of music.

Constellation Experience Settings™ enable sound designers to take audiences through fanciful environments.

FEATURES & BENEFITS

- Enables venues to provide optimal acoustics for any performance
- Natural sound based on attributes of the world's best–sounding venues
- A complete system that integrates rigorous design, calibration, and certification methodologies with a flexible hardware and software package
- Each system custom created by a team of qualified experts
- Far less expensive and more flexible than architectural solutions

“Most new venues are being built to be multipurpose, and existing ones are broadening their scope of events. Constellation is a powerful and carefully considered response to the formidable acoustical needs of multipurpose venues.”

— John Meyer

Constellation Ensemble™ provides performers with an electronic orchestra shell.

For choral singing, Constellation supplies clarity, warmth, and body.

Speech sounds intimate and intelligible with Constellation's VoiceLift™ feature.

Constellation

electroacoustic architecture

The Pearson Theatre, Meyer Sound Headquarters, Berkeley, Calif.

Certified Sound

Constellation is a fully integrated turnkey solution, consisting of a combination of the company's patented VRAS™ technology, high-quality hardware components from Meyer Sound, and the support of Meyer Sound's highly trained and certified professionals. This approach ensures that every Constellation installation is correctly designed for the particular venue and its needs, properly installed using linear and consistent components carefully designed and built by Meyer Sound, rigorously calibrated and tuned to obtain the most effective and natural sound, and realizes the objectives set out in design discussions.

In designing and calibrating electroacoustic architecture, experience is crucial in understanding how to make theory work in practice. With the Constellation system, the collective skills of Meyer Sound's team of qualified specialists in acoustics, classical music recording and live sound, as well as John Meyer himself, are brought to bear on the venue to provide a complete solution.

Once the system is in place, fully calibrated, and tuned, it is put under the user's control with an intuitive, easy-to-use interface. Meyer Sound will conduct a follow-up visit after the final tuning to ensure that the system is working properly, and meets the needs of the venue.

VoiceLift Brings the Audience Closer

Constellation's VoiceLift™ feature improves intelligibility in applications where groups of people need to understand presenters clearly, without having to directly mic the people talking. VoiceLift adds early reflections that are critical in bringing presence and immediacy to spoken word presentations. For a corporate meeting, VoiceLift can ensure that each word is clearly heard by everyone, without the presenter having to use a microphone.

VoiceLift is especially helpful in applications where the people presenting are not experienced at speaking into microphones, or where many people are talking on stage at once. In addition, this eliminates the need for an experienced audio operator.

Constellation Ensemble

Constellation is not just for audiences; performers do their best when they feel immersed in the room. Constellation Ensemble™ provides an electronic version of the traditional orchestra shell to im prove the experience of the performers and help them hear their fellow performers and everything happening onstage.

Constellation Ensemble has much more flexibility than physical orchestra shells, as it does not require any setup or physical construction, which gives venues even greater adaptability. For performances involving groups, such as dancers or larger choruses, Constellation Ensemble ensures that artists are able to give their best performances.

Constellation

electroacoustic architecture

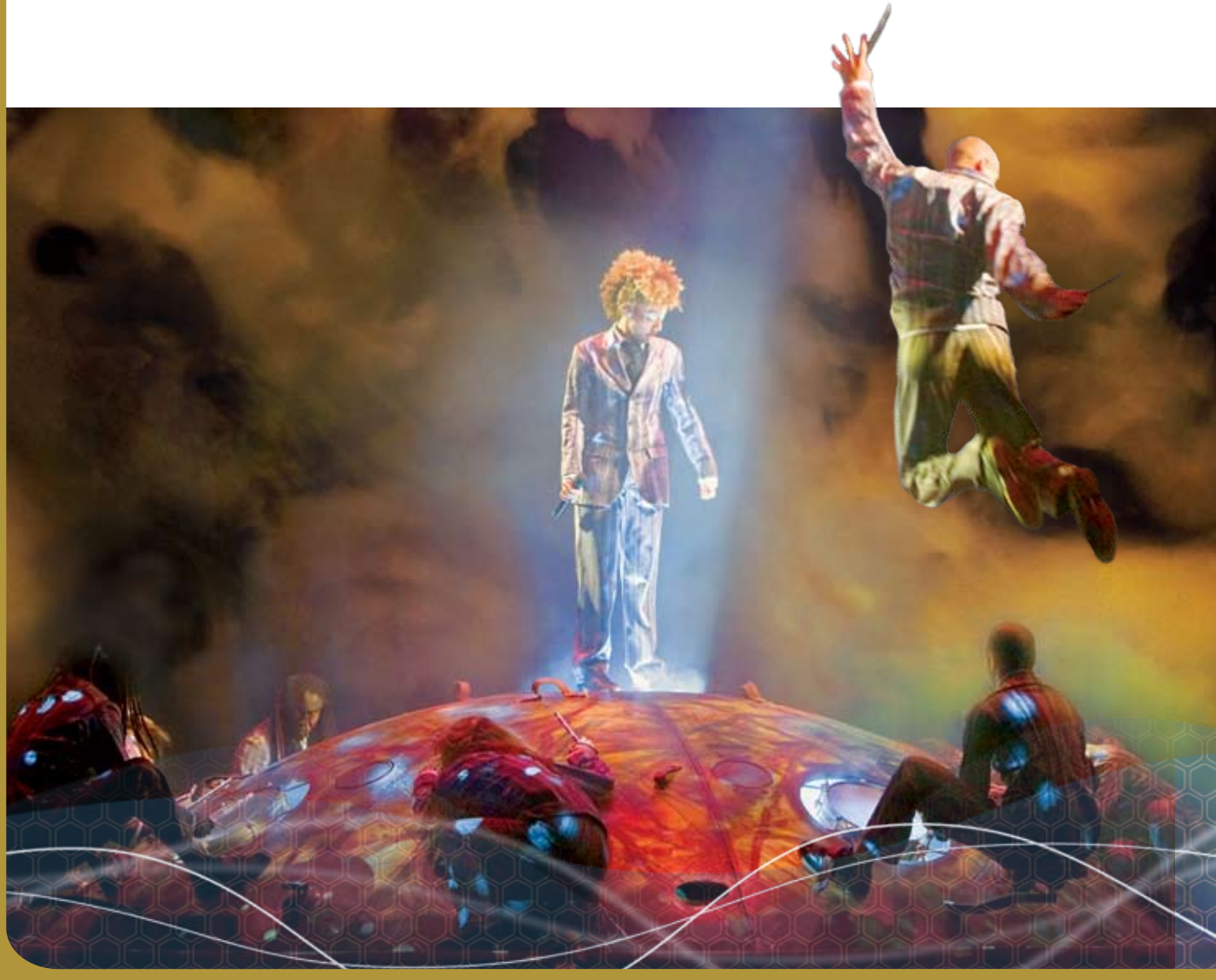
Constellation Experience Settings: A Creative Tool

The needs of theatrical and spectacle productions may include realistic acoustics, but they also often need to create fanciful environments that wouldn't occur naturally in the performance spaces.

Constellation Experience Settings™ puts Constellation technology in the hands of sound designers whose imaginations are the creative force in forming the audience's sonic experience.

Constellation Experience Settings lets sound designers devise their own acoustical spaces and change them in real time, subtly or radically, under the control of a fully automated environment.

Constellation Experience Settings can integrate seamlessly with existing Meyer Sound reinforcement systems and the Matrix3™ audio show control system to give sound designers a system that is fully unified and extraordinarily potent.



Stars in the Constellation

A Constellation installation starts with Meyer Sound's comprehensive design methodologies and finishes with the company's methodical calibration and tuning process, however the success of a Constellation system requires high-performance hardware.

Constellation employs Meyer Sound's patented VRAS™ variable room acoustic system in combination with Meyer Sound self-powered loudspeakers, and Meyer Sound-certified Constellation microphones. Based on technology from the LCS Series Matrix3 audio show control system, the Constellation processor provides high-quality reflection and reverberation generators, as well as the mixing, processing, and routing needed. What's more, with dozens of VRAS systems already in use, it is a mature technology: proven, reliable, and cost-effective.

Processors

The MS-Constellation processor contains the communications hardware required in every Constellation system.

The MS-VRAS processor is the core of Constellation, providing the processing for the VRAS algorithm. One MS-VRAS processor is needed for each zone in a system.

MS-CONST-EXP expansion processors are available for additional inputs and outputs. Two configurations are available: eight input/16 output and 16 input/eight output.

MS-Constellation Processor

Microphones

High-quality, calibrated Constellation microphones certified by Meyer Sound are an essential component of Constellation. Omnidirectional and cardioid versions are available.

Omnidirectional Microphone

Loudspeakers

Constellation systems require loudspeakers of exceptional linearity and consistency. Meyer Sound's line of self-powered loudspeakers exhibits these traits and includes loudspeakers encompassing a wide range of SPL capabilities and coverage patterns. This allows seamless integration into the system of any Meyer Sound model deemed appropriate to attaining the system's design goals.

Cardioid Microphone

galileo

21st-century system drive.

Digital technology is clearly the present and future of audio. Always looking forward while insisting on the highest quality, Meyer Sound has entered the digital audio arena in a big way with the Galileo loudspeaker management system, which provides all of the processing and system drive functions needed to drive loudspeaker systems of any size.

Galileo

Loudspeaker Management System

Galileo 616 Compass

FEATURES & BENEFITS

- DSP–based processing using a monolithic vector architecture provides maximum processing power
- Six inputs — analog, AES/EBU, or a mixture — and 16 analog outputs with full matrix mixing and routing for driving systems from small to very large
- Digital implementation of popular Meyer Sound processing features, including air absorption compensation filters and equalization from the CP–10, VX–1, and LD–3
- Fixed latency across all outputs
- Array compensation for Meyer Sound M Series™ products
- Highest–quality audio: A/D/A conversion with 24–bit resolution at 96 kHz, digital input signals sample rate converted to 96 kHz
- All internal processing performed at 96 kHz, 32–bit floating point resolution
- Up to two seconds of delay on inputs and outputs
- Composite EQ™ filtering provides an innovative approach to system equalization yielding appropriate correction with the least impact on phase response

The Galileo™ loudspeaker management system is a hardware/software system providing all of the facilities required to drive and align sound reinforcement systems employing multiple zones. The system consists of the Galileo 616, a six–input/16–output, 2U, fully digital matrix processor and Compass™ control software for comprehensive control of the Galileo 616 through a graphical environment running on a remote computer. Galileo 616 can also be controlled directly from its front panel for maximum flexibility.

Designed as the perfect complement to Meyer Sound's self–powered loudspeakers, the Galileo system includes array compensation for M Series™ array products, presets for Meyer Sound systems of various sizes and types, and digital implementations of popular features developed over years by Meyer Sound for its acclaimed analog processors, including air absorption compensation filters and equalization from the CP–10, VX–1, and LD–3.

Audio professionals take their jobs seriously and demand equipment that can live up to the high standards they require and the intense demands they experience. After 25 years of servicing the needs of professionals, Meyer Sound has proven itself just as serious about making equipment that satisfies their needs.

With the Galileo system, Meyer Sound moves fully into the age of digital audio and shows, once again, why we provide "A Great Performance in Every Box."

> "The Galileo system is the best-sounding loudspeaker processing device I have ever heard. It also replaced 14 rack spaces of equipment at Carnegie Hall, freeing up 12 rack spaces for other equipment that we needed to install, but for which we had no available rack space. Galileo made my day!"
>
> **— David Andrews, Andrews Audio**

Galileo 616 Processor

Galileo 616's audio I/O features six analog inputs on three pairs of balanced XLR connectors feeding state-of-the-art A/D converters operating at 24-bit resolution, 96 kHz sample rate. One or more input pairs can be switched to operate as standard stereo AES/EBU digital audio inputs, allowing the six input channels to be all analog, all digital, or a combination. Digital input signals are upsampled to 96 kHz using state-of-the-art hardware sample rate converters. All internal processing is performed at 96 kHz, 32-bit vector floating point resolution.

The 16 outputs feature high-resolution 24-bit, 96 kHz D/A converters, and offer the same robust line driving capabilities as Meyer Sound's analog line driver products, up to +26 dBu (+23.8 dBV), allowing Galileo 616 to easily drive Meyer Sound self-powered loudspeakers to full output at all frequencies, even over long lines. Galileo 616's matrix mixing and routing capabilities allow each output to carry a mix of any combination of inputs for complete flexibility in achieving optimal coverage.

A rear-panel Ethernet connection allows Galileo 616 to be remotely controlled from a computer or wireless tablet running Compass control software under either the Macintosh or Windows operating system. Full bidirectional communication ensures the user is always viewing current settings, whether operating the unit remotely or from the front panel.

The rear panel also includes a direct connection to Meyer Sound's SIM® 3 audio analyzer, which allows Galileo 616 to act as a line switcher for the analyzer. Galileo 616 is designed to afford a broad upgrade path for future options.

A comprehensive and intuitive set of front panel controls and an LCD screen allow the unit to be operated without the use of a computer. A carefully crafted user interface gives Galileo 616 the quick, intuitive operation required for live use.

Galileo 616 is built around a monolithic, 1 GHz vector DSP architecture employing a direct DMA audio path to maximize processing power and guarantee fixed low-latency performance, no matter how much processing is applied. High-quality algorithms implement a large assortment of processing.

Galileo 616 offers protection against inadvertent changes that can result in serious problems. The AC power switch is software-activated, so that accidental button-pushes cannot turn off the unit's power. A locking PowerCon AC connector ensures the power cable cannot be yanked out by an errant foot. And user-programmable lockout of all front panel controls offers four levels of protection to keep curious fingers from changing things best left untouched.

FEATURES & BENEFITS

- Direct connection to Meyer Sound's SIM 3 audio analyzer
- Robust output line drivers easily drive Meyer Sound self-powered systems over long cable runs
- Ethernet connection for remote control from laptop computers (Windows or Macintosh) and wireless tablets plus front-panel operation for stand-alone control

Galileo 616's SIM 3 connection

Galileo 616 Processor

Each Galileo output can receive a separate mix of the six inputs.

Galileo offers a comprehensive arsenal of powerful signal processing tools. No matter what combination of processing is used, latency remains fixed, not only in each signal path, but across all outputs. Processing functions include:

Delay

Up to two seconds of delay on inputs and outputs.

Composite EQ™ Filter Architecture

Galileo 616 combines parametric equalization with low-order shaping filters to provide the most potent equalization system available in any current digital loudspeaker management system, while keeping phase shift to the lowest amount practically attainable.

Each input includes a four-band TruShaping™ filter for subjective or broad shaping tasks. Even with large amounts of boost or cut, TruShaping filters generate very low amounts of phase shift. The TruShaping filters feed five bands of CP-10 complementary phase EQ for treating interaction-based artifacts. Each output includes a TruShaping filter feeding 10 bands of CP-10 complementary phase EQ.

Atmospheric Compensation

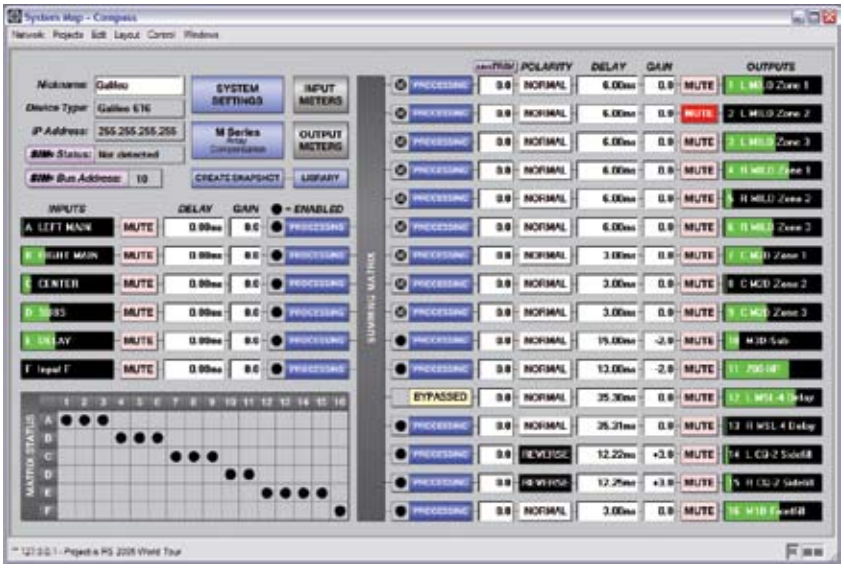
As sound travels through air, high frequencies are absorbed, but the nature of the effect is complex. Distance, temperature, humidity, and altitude all influence the manner in which HF rolloff occurs. First implemented in digitally-controlled analog form in the LD-3 compensating line driver, Meyer Sound's atmospheric compensation filtering has been ported in a careful digital implementation to the Galileo 616. As atmospheric parameters change, the Galileo system can be easily updated to keep sound quality constant.

Array Compensation

Low- to mid-low frequency buildup is endemic to line array technology. Galileo 616 includes compensation filters for all M Series™ products. Simply dial up the model and quantity and the appropriate filtering is applied.

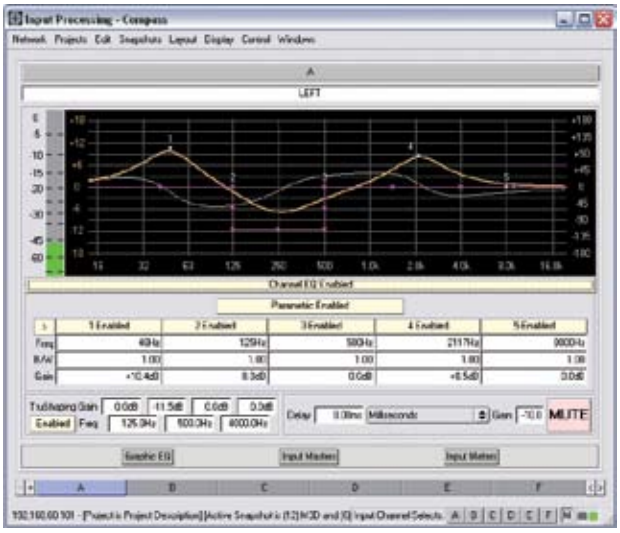
Subwoofer Filtering

Galileo 616 provides filtering that makes it easy to create a subwoofer crossover with total flexibility.



Compass's System Map lets users see system status at a glance.

With all the features and power offered by Galileo 616, giving the user a comprehensive, intuitive way to control them is paramount. Meyer Sound's Compass™ software fulfills this requirement. Running under either the Macintosh or Windows operating system, Compass provides a graphical user interface whose design comes out of years of experience optimizing complex systems.



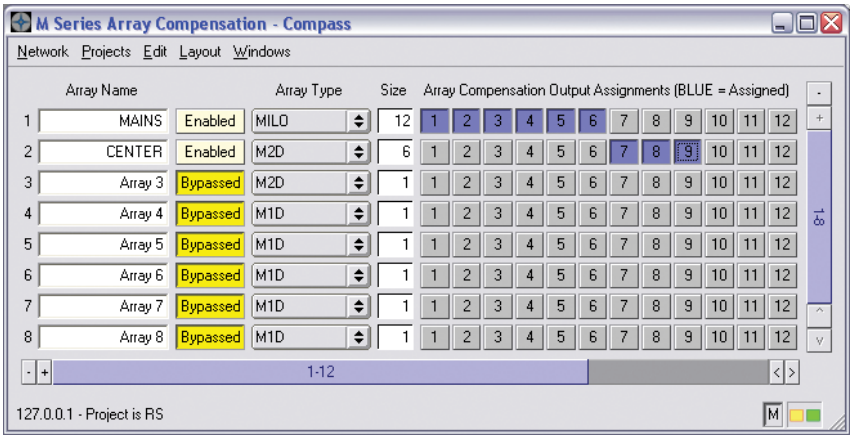
Compass software screen for configuring Galileo 616's Composite EQ, available on each input and output.

Compass's System Map lets users see system status at a glance. The unique filter display shows and allows direct editing of the composite response created by the CP–10 and TruShaping filters. Filter parameters can be edited graphically, by direct text or numeric entry. Seeing the frequency shaping curve is not the full story, however, so Compass's filter display also shows the composite phase response.

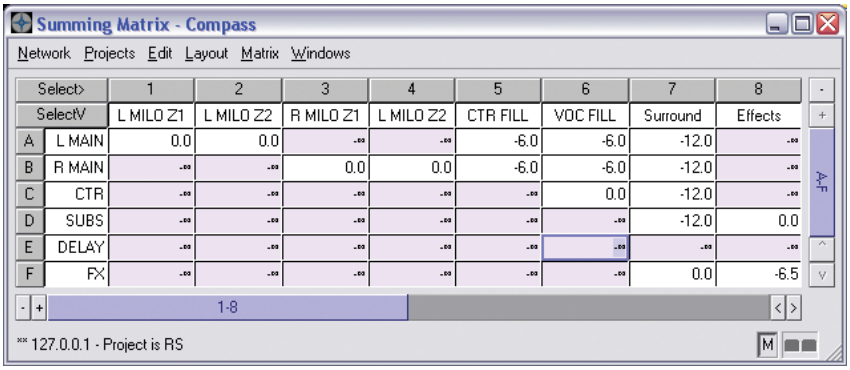
Compass Control Software

Presets for Every Style System

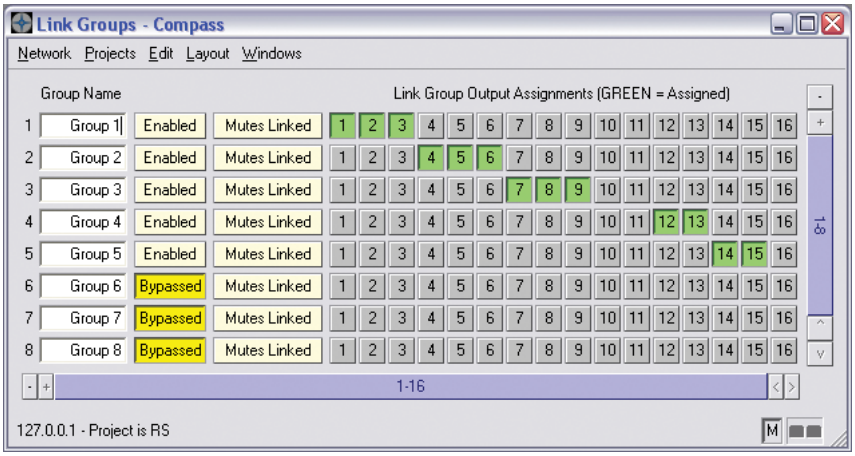
A large library of presets is included for systems ranging from two small Meyer Sound loudspeakers all the way up to complex, multizone systems built around M Series™ line array products. No more building processing chains one block at a time; Galileo™ users can get right to the starting line and make modifications as needed from there.



Define array compensation in a single screen for an entire system of Meyer Sound self-powered loudspeakers.



Galileo's summing matrix provides routing and mixing functionality for any combination of inputs to outputs. Each output can receive its own mix of the six inputs.



The Link Groups feature allows up to eight groups of outputs to be defined. Once grouped, output processing is linked for all outputs in the group, so that changing a parameter of one output also changes that parameter in all of the group's outputs.

processors and drivers

The finest feeds for your loudspeakers.

Meyer Sound loudspeaker systems are conceived as part of a wholly integrated electromechanical and acoustic environment — one that includes high-quality processing electronics and drive systems as well as transducers, power amplifiers, and crossovers.

LD-3

Compensating Line Driver

The Meyer Sound LD–3 is a unique eight–channel line driver designed specifically for optimizing large–scale sound reinforcement systems by introducing pre–calculated frequency response compensation for the attenuation of sound in air. The LD–3 also provides filtering for M Series™ arrays to compensate for the low–frequency buildup that is inherent in line arrays.

A two–channel Master Input section provides individual channel gain adjustment in the range of +6 to –12 dB, Mute switching, Signal/Clip/Mute indicators and switchable High–Pass Filters (0, 80 or 160 Hz) to optimize a crossover to subwoofers. Master Environmental Parameter controls include Temperature (zero to +45 degrees C), Altitude (three position switch: 0 to 800, 800 to 2200, 2200 and up) and Relative Humidity (10 to 100 percent).

LD-2

Line Driver

The LD–2 allows system designers and operators to configure and control Meyer Sound self–powered loudspeakers. The LD–2 includes the same basic functions and filters as those provided by channels one and two of the LD–1A, but in a one–rack space package for system applications requiring fewer auxiliary or supplemental subsystems.

LD-1A

Line Driver

The LD-1A is a two-rack space, eight-input/12-output line driver that controls up to 12 loudspeaker subsystems. The LD-1A provides key user controls such as level, low-cut, polarity, bandpass, and array compensation filters that are structured to work with the internal networks of Meyer Sound self-powered loudspeakers. The LD-1A has two main channels that are set up to drive subwoofers, mid-bass, and main full-range loudspeakers. Six additional auxiliary channels provide level and low-cut capability for additional subsystems.

VX-1

Stereo Program Equalizer

The VX-1 stereo program equalizer is a two-channel signal processor that is optimized for composite frequency response shaping of stereo program material. Featuring a unique Virtual Crossover implementation, the VX-1 provides five controls for each input channel: two adjustable frequency breakpoint settings, and separate gain controls for the low-, mid-, and high-frequency bands. The VX-1 accommodates nominal input signal levels of +4 dBu balanced (XLR connectors) or -10 dBV unbalanced (gold-plated RCA connectors). The XLR input circuitry incorporates Meyer Sound's patented ISO input, which affords exceptional immunity from ground loops and common-mode noise. The VX-1 stereo program equalizer is suitable for a wide variety of equalization tasks in professional recording and sound reinforcement applications.

CP-10

Complementary Phase Parametric Equalizer

The CP–10 is a two–channel complementary phase parametric equalizer developed to compensate for the frequency response anomalies encountered with installed loudspeaker systems. Each channel includes five bands of fully parametric equalization and individual high– and low–cut shelving filters. Capable of matching exactly the properties of typical acoustic artifacts, this unique circuitry makes possible simultaneous improvements to an installed system's amplitude and phase response.

CP-10S

Tamper Resistant Parametric Equalizer

The CP–10S is a version of the CP–10 with screwdriver–adjustable controls instead of front–panel knobs. It is ideal for fixed installations or any situation where casual adjustment is undesirable.

rms

mapp online pro

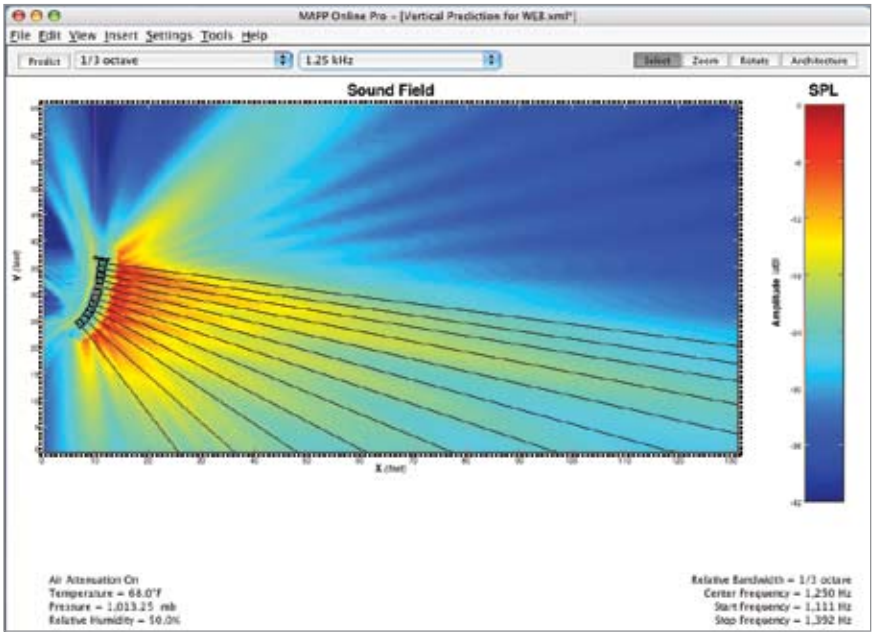
sim 3

Know what's really happening.

At Meyer Sound, manufacturing the finest loudspeakers is only part of the job. Users need good support tools in order to get the best performance out of their loudspeakers. To meet these needs, Meyer Sound makes acoustical prediction software, remote monitoring systems, and electroacoustic measurement systems that win awards and receive patents.

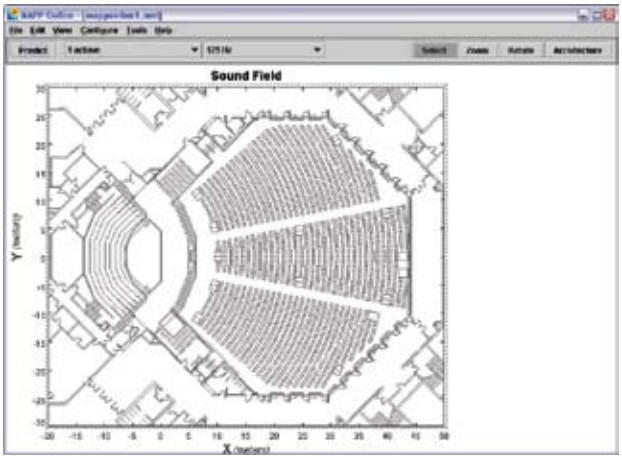
MAPP Online Pro

Acoustical Prediction Program



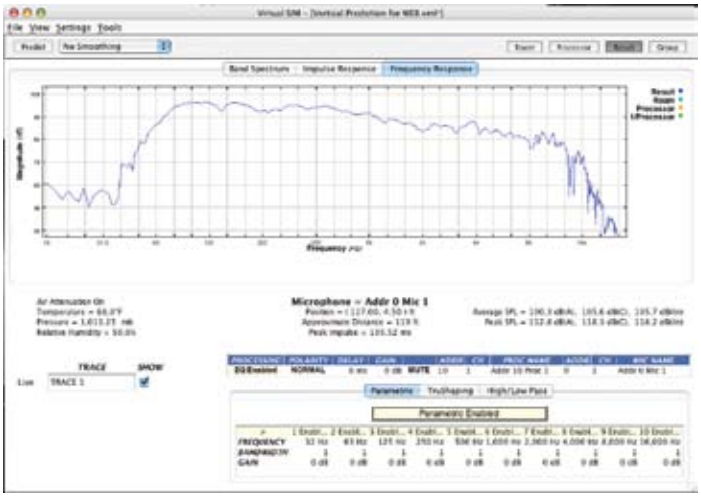
Sound Field Display

The Meyer Sound MAPP Online Pro™ acoustical prediction program is a powerful, cross-platform, Java-based application for accurately predicting the coverage pattern, frequency response, impulse response, and maximum SPL output of single or arrayed Meyer Sound loudspeakers. MAPP Online Pro employs a patented technique to help sound designers quickly plan loudspeaker systems, replacing guesswork with accurate prediction. This enables designers to ensure that a system of Meyer Sound loudspeakers will satisfy the requirements of an application "out of the box."

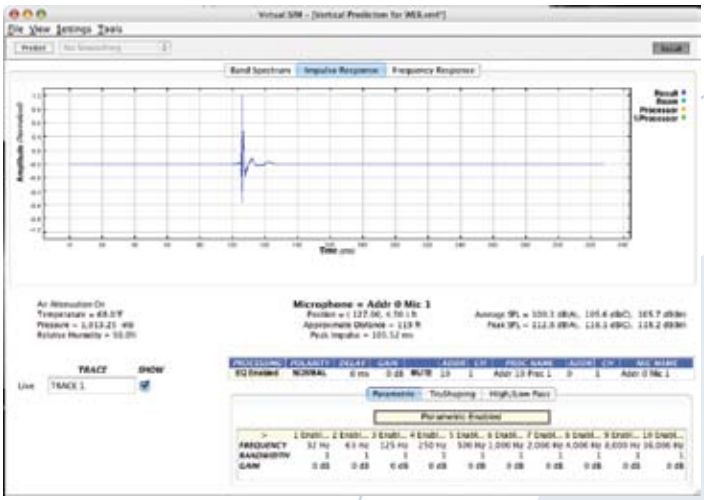


Venue Definition

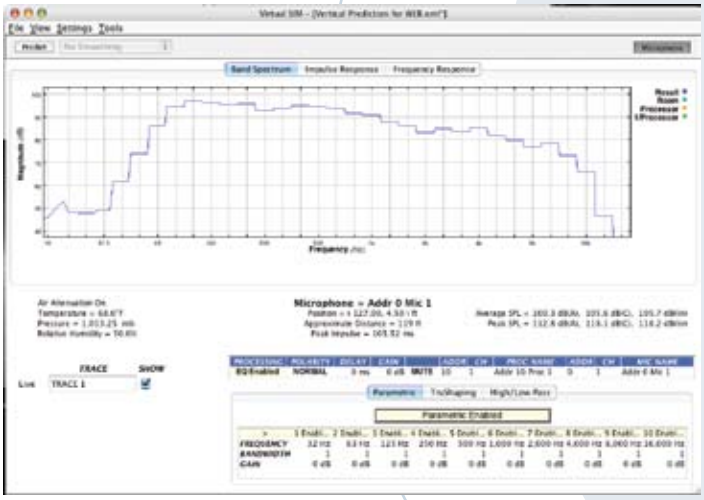
"Thin" client software runs on the user's computer to facilitate configuration of nearly every Meyer Sound product, whether used individually or in arrays. Further, users can optionally define parameters of the operating environment, including air temperature, pressure and humidity, as well as the location and composition of walls. Balconies and other architectural features can be inserted to give a useful visual representation of the venue in question. It is even possible to import CAD drawings of a venue to get its most accurate depiction for prediction.



Virtual SIM Frequency Response



Virtual SIM Impulse Response



Virtual SIM Band Spectrum

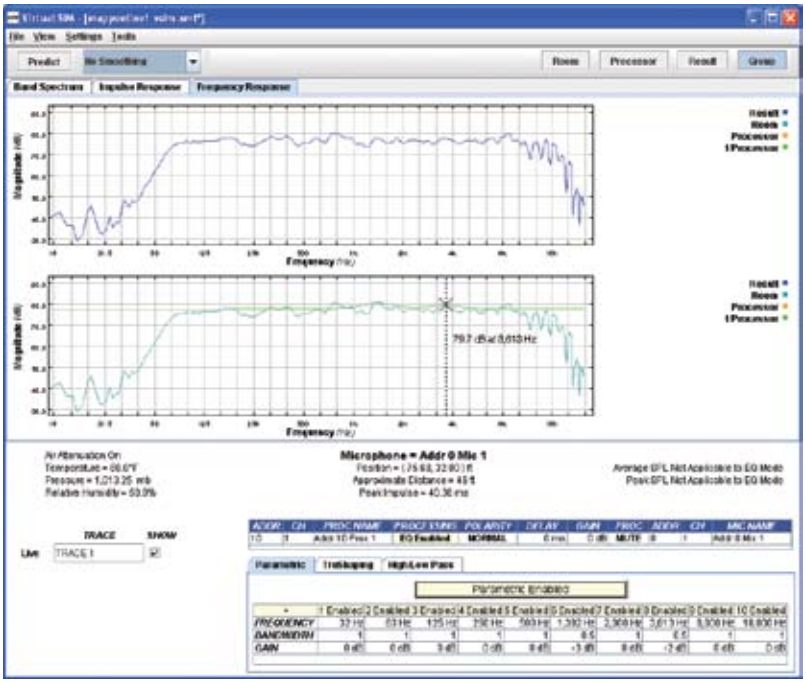
Informed by the ability to clearly see interactions among loudspeakers, a user can repeatedly refine system designs to get the best coverage, as well as make preliminary determinations of delay, polarity, and attenuation settings. Virtual microphones can be placed anywhere in the coverage area and the response at that location viewed in MAPP Online Pro's Virtual SIM® analyzer. Frequency response, band spectrum, and impulse response are all available and update automatically when a microphone is moved. Virtual Galileo Composite EQ™ aids the user in determining corrective EQ settings for the final configuration, while crucial load information about specified arrays is provided in the integrated rigging calculator to aid in planning rigging. Moving a microphone causes instant updating of graphs showing response at its location.

When a prediction is requested, data is sent over the Internet to a high-powered server at Meyer Sound that runs a sophisticated acoustical prediction algorithm using high-resolution, complex (magnitude and phase) polar data. Predicted responses are returned over the Internet and shown on the user's computer in a graphical color display.

MAPP Online Pro makes it easy for designers to work in the ways that are most efficient for them: viewing values in either metric or Imperial units, choosing different display resolutions for the predictions, naming arrays and microphones conveniently, and exporting graphics for presentation to clients or off-line study. MAPP Online Pro even allows the user to define a different processor output for each loudspeaker in an array and then create individual equalization settings for every processor output.

MAPP Online Pro gives users the most powerful tool available for knowing in advance how a Meyer Sound system will perform.

MAPP Online Pro's Virtual SIM® feature can display frequency responses for both the Room, the Result (the complete signal path from the mixer output on), and the inverted EQ curve, as well as the Virtual Composite EQ™ controls and a selection of relevant statistics.



Why MAPP Online Pro™ Predictions Are So Accurate

Generating electroacoustic predictions that give an accurate indication of loudspeaker performance can only be accomplished by fulfilling three requirements: first, the model used by the prediction program must be based on careful, high-resolution measurements; second, the model must be validated by correlating predicted responses to actual measured responses; and, third, the product must be highly consistent from unit to unit, so that the performance of the units used by customers are guaranteed to match those used for the models that are the basis for the predictions.

Meyer Sound fulfills all three of these requirements. Each Meyer Sound loudspeaker model available in MAPP Online Pro is the result of 720 1/48th octave band measurements, taken at every degree of rotation (i.e., 360 measurements in the horizontal plane and 360 in the vertical plane).

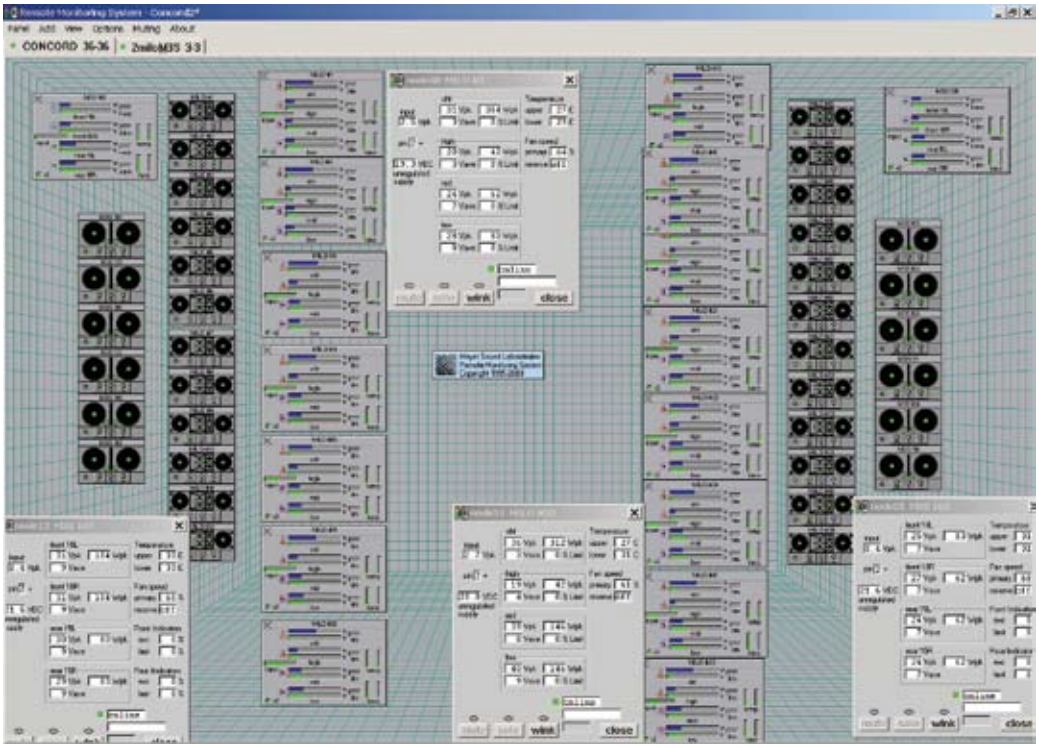
The Meyer Sound technical report "Comparison of MAPP Online Frequency Response Prediction with Measured Response of a Physical System" (available at www.meyersound.com/soundlab) documents how MAPP Online Pro predictions for a concert hall sound system were correlated to actual measurements of the system taken in the venue.

Meyer Sound's famed consistency, from one loudspeaker cabinet to the next, ensures accuracy in real-world field use. Reaching this level of consistency takes considerable effort, as described in the Manufacturing section of this catalog.

MAPP Online Pro fulfills all of the requirements for accuracy, and accuracy in the predictions is what is constantly reported by MAPP Online Pro users. This is why MAPP Online Pro will truly let you see what you will hear.

RMS

Remote Monitoring System



The Meyer Sound RMS™ remote monitoring system was used at the Montreux Jazz Festival to ensure that the system was running at optimal performance throughout all performances at the 14-day event.

The RMS remote monitoring system allows real-time monitoring of multiple Meyer Sound self-powered loudspeakers on a Windows-based computer, normally located at the sound mix position. RMS software delivers extensive status and system performance data directly to the operator, with user-configurable displays for amplifier voltages, limiting activity, power output, fan and driver status, and other critical parameters. Monitoring loudspeakers is accommodated on a single display, with the data refreshed two to five times per second. Hardware-defeatable solo and mute control for all loudspeakers in the system are available as an option.

The RMS host computer communicates via a simple twisted pair network with the RMS communications module installed in each loudspeaker. The RMS system can also be placed onto Ethernet using an FT-10 to Ethernet adapter. The extremely robust networking platform, developed by Echelon Corporation, supports real-time data acquisition (no lost data) and employs a networking standard that is polarity insensitive and allows flexible wiring configurations.

The RMS software display offers four different views, selectable as needed. Graphical views are movable on the screen to allow visual representation of a system. Custom "panels" of Icons or Meters can be built and stored by the user. The Icons panel serves as a quick-glance monitoring tool for an immediate alert to any unusual operating conditions. Looking at the Icons panel, the status of a large number of loudspeakers can be assessed at a single glance.

The RMS module is installed standard in M Series™ products and available optionally in most other Meyer Sound loudspeakers.

SIM 3

Audio Analyzer

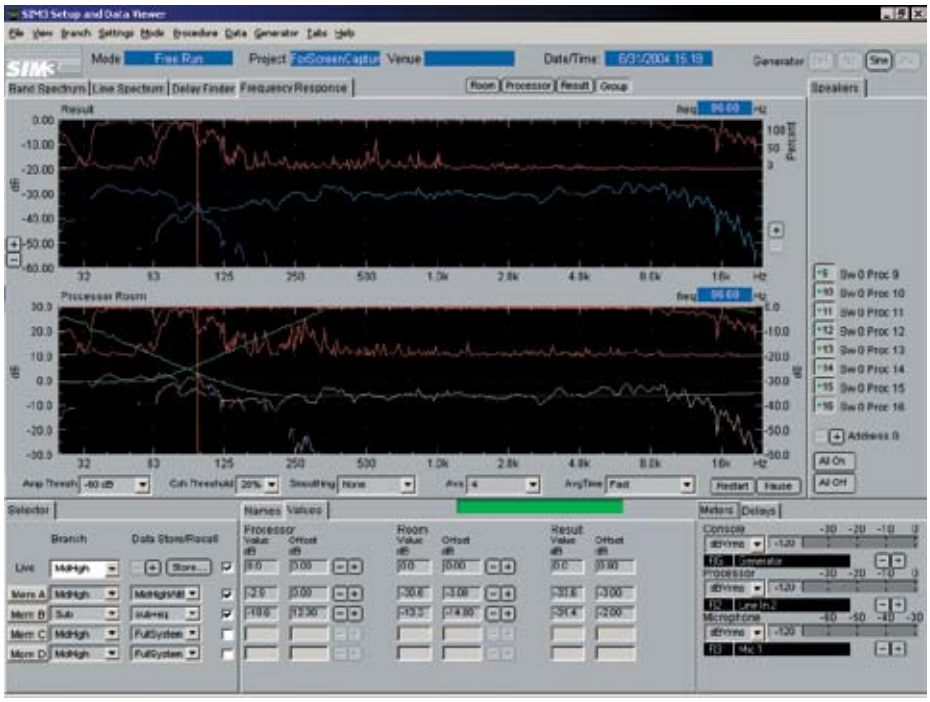
SIM–3022 shown here with optional carry–on case, backlit keyboard, mouse, and 17–inch flat screen monitor.

The SIM® 3 audio analyzer system is the latest generation of Meyer Sound's award–winning source independent measurement technology, widely acknowledged as the industry benchmark for utility and accuracy since being introduced in 1986. With an all–new hardware platform and the most sweeping software upgrade to date, SIM 3 offers more than 50 times the processing speed of its predecessor, along with an enhanced feature set, double the resolution, and a more compact hardware package — all at a significant cost reduction.

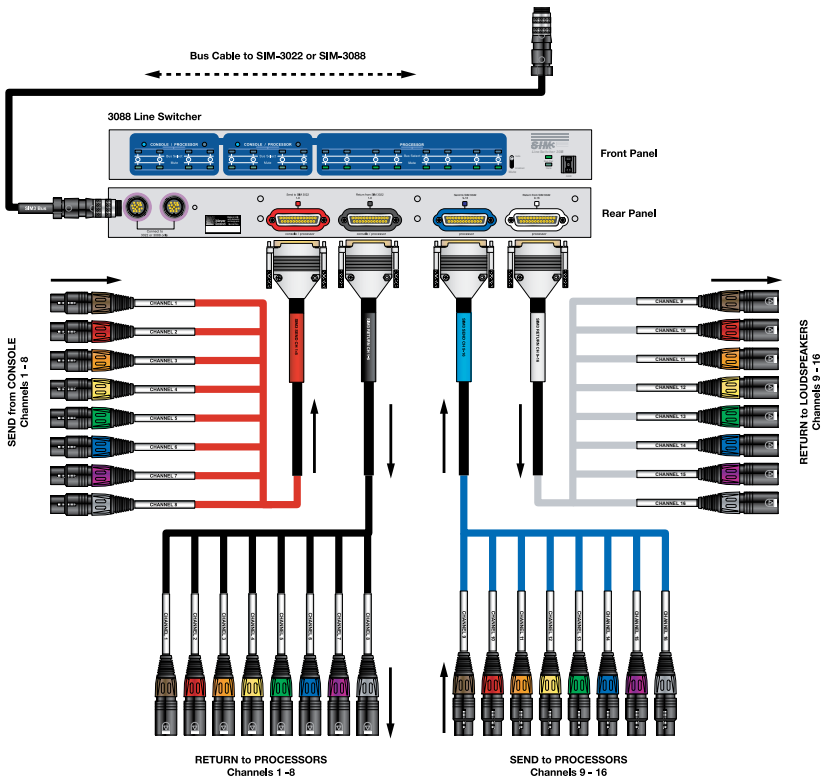
As with its predecessors, the core of the SIM 3 audio analyzer's extraordinary utility stems from its ability to generate three simultaneous, real–time transfer functions, using live program material as easily as traditional test signals for the reference source. Immediate analysis of the differences between system input and output, together with the effects of intermediate processing devices such as equalizers, are available to the SIM 3 operator, providing a wealth of information in both the frequency and time domains. The response of the room and loudspeakers, that of the processor, and the combined corrected response are all graphically overlaid for easy comprehension. SIM 3 delivers this information with unparalleled speed and precision: Accelerated calculation algorithms now produce up to 2,000 FFTs per second, and resolution has been boosted to an unprecedented 48 points per octave.

Recognizing that modern sound systems are much more complex than just one input and output, SIM 3's optional input/output switching modules are designed to allow the user to switch between a number of test points in larger systems, and/or from multiple microphones, with no physical re–patching, enabling quick comparison of transfer functions throughout the system. The 16–channel SIM–3088 line switcher can be configured in three different in/out modes, while the SIM–3081 mic switcher allows the use of up to eight microphones in different locations. For very large systems, up to 10 of each type of switcher can be used.

The road–rugged, streamlined SIM–3022 analyzer includes a fast–flash drive with virtually instantaneous access, dedicated DSP engine capable of 32–bit floating point processing, and A/D converters with 24–bit resolution for 110 dB dynamic range. Dual microphone inputs with instrumentation quality preamps, a multiformat test signal generator, and a CD–RW drive for data export and storage are also onboard.



SIM 3 Frequency Response measurement displaying three live transfer functions.



SIM-3088 Line Switcher front and back panels with interface snakes. Re-configurable to 0 x 16, 4 x 12, or 8 x 8.

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