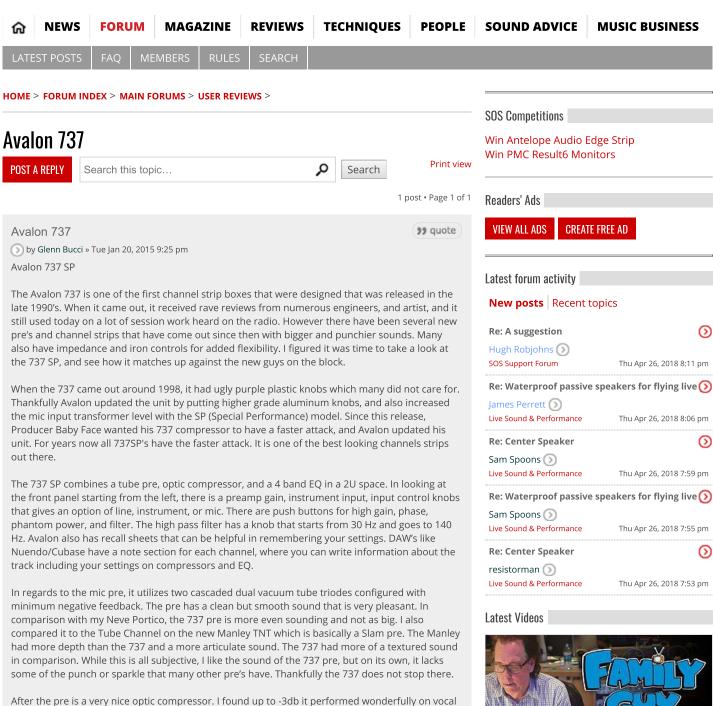
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Scoring Family Guy 3 days 10 hours ago.

in a full mix at the mixing stage.

tracks and it did not alter the sound of the performer. The compressor was able to control the peaks and help give a very even performance. As you start to use more compression, the smooth

character starts to get stronger in a very pleasant way. I found myself liking the attack on the fast side, and ratio on about 4 on vocals. Like most optic limiters, they excel on vocals and acoustic instruments, but many times are not fast enough to handle fast transients. This held to be true

with the 737 as well. But that is studios have more than one compressor as each has their own

purpose. Generally it's best not to use too much compression at the tracking stage. If you over compress at the tracking stage, you can't fix it later on. Its better to make changes when hearing it

After the compressor is the 4 band EQ, that is more on the transparent side. I like using a clean EQ when you have a tube pre. The reason is the pre already has a smooth sound, and this EQ allows

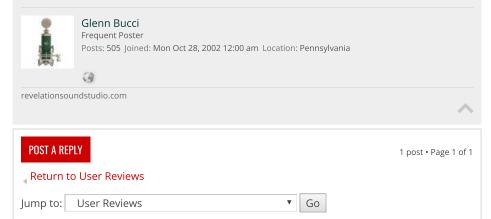
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you to alter the frequencies without changing the real character of the pre. The EQ allowed much flexibility in giving more sparkle, depth, bass, or a nice cut in the middle on vocals, while at the same time keeping the pre's character. I have to admit if the unit did not have the EQ, I would be more drawn a lot more to the cleaner and more top end sparkle Avalon 2022, or M5 (single channel). However this EQ (which is better than any clean EQ plug in I heard), allows you to sculpt the sound of your source and get that right sound you're looking for.

So how does the 737 SP hold up against the current competition? I would say very well indeed. Good enough that it made me quite sad to return the unit.





**Bettermaker Mastering Equalizer - Musikmesse 2018** 1 week 3 days ago.



**Avantone AV10 LHF - Musikmesse 2018** 1 week 5 days ago.

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