

This is where the magic lives.

additions:

- transformers made in Oxford found in the Successor.
- Its outputs are driven by 73-type Class-A output of the Symph EQ M/S power! amplifiers, built with the same Carnhill St'Ives output transformers as the rest of the family.
- really shines, it has built in Mid Side (M/S) capabilities. precise frequency response.

M/S Equalizing cannot be rivaled:

The Symph EQ would have been an awesome Nothing comes close to M/S equalizing a mix. It sculpting tool just as it has been described above, allows the user to process the center and the sides but it turns into a monster piece with the following 3 independently. The benefits of such processing are hard to believe. You can brighten your mix without making your vocals sound harsh, or even tighten the ■ It features the same exclusive Carnhill input stereo-image's bass content without making your bass or kick sound weak! This are just a few examples

The response of the Side high pass filter has been ■ Most importantly and, here is where the Symph EQ made elliptical as in the vintage disk cutters for





Symph EQ Master-bus Stereo Asymptotic Equalizer



70 years after it's creation, the Baxandall EQ gets a definitive update.





Baxandall equalizer's topology, introduced to the The Stereo Asymptotic Equalizer, affectionately known This affordable circuit was soon adopted by hi-fi the ultra highs and sub lows always controlled. and console manufacturers for its simplicity, where parametric options aren't needed.

Baxandall topology with a functional equivalent -a low phase deviation and artifacts. much more musical one, implemented as a one rack space, master bus/ mastering type unit.

public by Peter Baxandall in 1952, was a very ingenious as **Symph EQ**, takes its name from the shape obtained way of obtaining high and low shelves with boost and by its shelf curves; where the boost or cut amplitude cut option without using expensive rotary switches. grows up until the asymptotic value is reached, keeping

Its sound can only be described as tight, sweet, and natural, and its use of parallel equalizing to obtain the Heritage Audio has successfully replaced the desired response curves makes it to have exceptional

Shelving with surgical, but musical precision.

A smart circuit layout allows for a maximum boost/ cut of 10.5 dB in 0.5 dB steps. The main rotary switch sets 1dB steps whilst the 0.5 button adds half a dB to the main reading. The CUT button turns the boost amount into cut. Six strategically selected frequency Khz on the high shelf, and 470, 360, 220, 110, 60 and 20 on the high-pass). Hz on the low shelf).

2 pole high and low pass filters.

In order to keep the sub-low and ultra-high frequency content well under control, further high-pass and low-pass filters have been added on dual concentric rotary switches, at 12dB/octave. 5 frequency choices plus OFF are available on each one (10, 12, 18, 22 and choices per band are available (8, 10, 12, 15, 20 and 24 30 Khz on the low-pass, and 160, 82, 47, 20 and 15 Hz