



Ingram Engineering EQ52 Review

November, 2021

There are very few EQs I'd rather break my lapse in writing with than the Ingram Engineering EQ52 see-saw equalizer. A pair of EQ50s is already a staple of my studio that I have written about many times before, and the expanded upon EQ52 model takes what's great about the EQ50s and adds tons of additional frequencies/pivot points to choose from. It truly has a feature set and range of frequencies that I have not seen outside of see-saw EQ plugins, and like most Ingram gear the sonic signature can easily be described as "mastering grade". To the point where they are sonically pristine enough, with high enough headroom to use on even the loudest mastering applications - a rare feat for 500 series gear!

Very quickly, if you are unaware of what a "see-saw" EQ is exactly (I can honestly say I didn't know what they were my first year or two engineering professionally), it's quite a simple, yet brilliant idea. Instead of 3, 4, etc., separate bands with each band covering a much smaller adjustable range, you only have a single band that controls all frequencies. The frequency you pick for that single band acts as a pivot point, with a knob turn to the right boosting everything above that chosen frequency and attenuating everything below it. The opposite is true turning the knob to the left. They're often called see-saw EQs, and if you look at the frequencies you are adjusting graphically, that's exactly what the equalizer curve looks like! And based on where you set that pivot frequency, you can end up with drastically different results. Like the EQ50 and see-saw EQs in general, they remain easier to use than many audio processors, but with the added flexibility of being able to dial in exactly where you want to adjust the fullness or brightness of a track. Instead of just a couple options to use as your center frequency point (an already versatile 400Hz or 1kHz in the case of the EQ50), the EQ52 has fully sweepable options all the way from 120Hz to 26kHz, which is wild to see on a single knob. You can dial in the pivot point so that it exactly matches which side of the frequency spectrum you'd like to brighten, and which to darken.

I often use my EQ50s to quickly tone shape a vocal, bass guitar, or drum bus, especially in instances where I was not the recording engineer. It's definitely a "broad strokes" kind of tool, allowing you with the turn of one knob to simultaneously boost the low end to giant, earth rattling proportions while smoothing out the high end. Contrary to popular belief I have often found some of the most massive sounding basses to be the most cleanly processed, which explains why I enjoy these units as much on low-end heavy material as anything else. Or vice versa with the boost/cut knob turned to the right, you can achieve extremely transparent and "shimmery" highs that never sound tinny or artificial. The EQ52 allows you to get much

more granular in comparison to the EQ50 though. Not only by setting your pivot frequency, but both the high-cut and low-cut filters have extended frequencies as well.

The high-cut filter now goes all the way down to 3kHz instead of 5kHz, which for sub basses or filter sweeps is greatly appreciated. The low-cut filter range is no longer 20Hz to 1kHz, but 50Hz to 5kHz... so fill in the blank as far as what you want to filter! Plus, you can now bypass the low-cut filter from the circuit with a press of a button, theoretically keeping the signal integrity even more pure when it is not needed.

I had a hard time putting together a full “cons” list for when I originally wrote about the EQ50 as a Writer and Features Editor for an audio publication, but Eric at Ingram Engineering quite literally went down the list and added everything I could even think of, plus then some with the EQ52. And the results are truly outstanding. If you are looking for a powerful tool to quickly tone shape or filter tracks ranging from vocals to a mix bus or master, I cannot recommend both the EQ50 and EQ52 highly enough. If you could use a little more control and precision during this process, then the newer EQ52 can easily become the only processor of this type you’ll ever need.

- Michael Frasinelli

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