



STEREO VOLTAGE CONTROL PEAK LIMITER/COMPRESSOR MODEL 3722



The Overstayer Stereo Voltage Control Model 3722 is a fluid integrated mixing signal chain in a single rack space. It goes beyond the capabilities of a typical compressor/limiter and enables new sonic possibilities while streamlining workflow.

It combines the gain control and punch of VCA gain cells, the warmth and character of our discrete analog Harmonics circuitry, and the sculpting power of an ultra-smooth 2-band shelving EQ. The SVC has dynamics control from fast peak limiting to smooth RMS compression, with multiple starting ratios and a Behavior control to create new and unique envelopes. Use the LEVEL control to drive into Harmonics to further bend peak transients, adding musical harmonic color and cohesiveness as well as increasing apparent volume. The EQ and filters allow you to shape and drive as much low warmth or smooth top presence as desired. Each of its multiple stages can add its character and harmonics, cumulatively transforming the signal in a way not normally possible within a single device.

The integrated blend control allows even aggressive settings to be balanced tastefully. You can further create custom compression shaping by using the sidechain high-pass filter for low end response, or even further by using the external sidechain insert.

FEATURES

- **Highly interactive stereo dynamics, tone, and harmonics control**
- **Controllable dynamics from fast peak limiting to smooth RMS compression**
- **VCA gain cell configured to be driven and impart its own harmonic coloration**
- **Wide ranging timing controls combine with behavior for extreme transient and sustain shaping**
- **Dial in sweet presence and restore high end with the stereo high shelf EQ**
- **Interactive low end control with the integrated sidechain filter, low shelf EQ, and 50 Hz low cut filter with resonance peak**
- **10 segment LED Gain Reduction meter**
- **Power supply included with rugged 5 pin XLR connector and IEC cable**

IN USE

To get to know the controls, its best to start with BEHAVIOR at 0 (things can get extreme with this control at higher settings). The position of the LEVEL (harmonics) control is also critical, as it sets how hard the circuitry is being driven. Getting to know where this starts to limit transients and round peaks has a major impact on the sound of the unit, with and without the HARMONICS button engaged. The tone and color can be very different depending on the whether HARMONICS is in or out, and eq and low contour circuitry will also affect the harmonics as they can have drastic impact on headroom and clipping points with large boosts.

The 3722 and analog gear in general have a bit of chaos in them, which is why we love them and build them! Being a stereo unit, we trim for better than 1dB matching through a wide range of settings, but deviations are inevitable in certain circumstances. Generally these are more apparent visually on a meter than audibly.

CONNECTIONS

LINE IN, LINE OUT, SIDECHAIN SEND, SIDECHAIN RETURN

XLR Pin 2 Hot

DC Power

5 pin XLR

CONTROLS

EXT SC

Engages the external sidechain send and return loop. If no signal is present on the external sidechain inputs, it will effectively bypass the compression. These connections are balanced.

Shape the compression response with the ability to insert complex eq and filters in the sidechain.

SC FILTER

Engages a 220Hz high pass filter (6dB) in the sidechain path to even out the response of the detector and allow bass frequencies and fundamentals to pass.

RATIOx2

Doubles the ratio from 2:1 soft knee (button out) to 4:1 medium knee when this button is in.

LIMIT

When pressed in conjunction with RATIO X2, sets a ratio of ~10:1.

FOR LIMIT TO BE ACTIVE, RATIOx2 MUST ALSO BE PRESSED

The ratio settings given are based on a BEHAVIOR setting of '0', increasing BEHAVIOR will result in higher compression ratios. Each ratio has a different knee.

THRESHOLD

Sets the level at which compression occurs.

BEHAVIOR

Magnifies the compression envelope in a unique fashion. BEHAVIOR control manipulates the hardness and envelope of the compression and can take the sound from virtually all ambience to all transients. As this control interacts with the other compression controls, it creates a large array of envelope shaping and sonic possibilities depending on the selected ratio and attack/release settings. Start with this control at '0' and ease it up to get a feel for what it does. It can create very extreme compression at high settings, as it skews not only ratio but timing (fast can get very fast, etc.)

ATTACK

Continuously variable ATTACK from 0.1 msec. to ~50 msec (with BEHAVIOR at 0). Pulling the Attack control engages RMS mode (Attack and Release controls are inactive in RMS).

RELEASE

Continuously variable RELEASE from less than 0.1 sec. to ~1.1 sec. Pulling the Release control engages a dual stage auto release. In this mode the control remains active, controlling the time of the fast release stage, while a slower release reacts to the overall program level.

LEVEL

Controls the makeup level of the compression INTO the harmonics chain, setting the amount of harmonic color. Unity setting is '0'. This control can be driven hard with or without HARMONICS engaged for different textures and character.

LF BOOST

100Hz stereo shelving eq.

HF BOOST

12Khz shelving eq.

BLEND

Sets the balance between compressed and uncompressed signals.

OUTPUT

Sets the final output level, post blend. Unity setting is '6'.

LOW CONTOUR

Engages a fixed high pass filter set at 50Hz with a resonant peak. Low Contour is relay bypassed and completely out of the signal path when disengaged.

EQ IN

Engages the EQ circuitry. EQ is also relay bypassed and completely out of the signal path when disengaged.

HARMONIC

Engages additional analog harmonics bus, driven with the LEVEL control (and eq). The harmonics circuit softens and bends peaks and levels, as well as creating low order harmonics. It has a wide range (sweet spot) before it hard clips, and can be used for subtle thickening and inflating. Experimenting with transients, it will round before obvious clipping is heard, and will increase apparent volume. It will also 'push back' a bit when eqing into it, and can add cohesiveness. The HARMONIC circuit increases the gain to counter the limiting action, but at high levels the limiting action of the circuit can actually lower the level relative to the HARMONIC circuit disengaged.

ENGAGE

Relay switched bypass.

