



# The ADL 700 is now shipping.

How one of the world's finest tube preamplifiers led to one of the world's finest tube channel strips.



In 2005, we collaborated with famed tube-circuit designer Anthony DeMaria to create the finest tube pre-amp that money can buy. Not the finest for the price. The finest—period.

The result was the ADL 600, a distinctive Class A, discrete design that has won a reputation as one of the best-sounding preamplifiers in the world among top recording engineers and producers like Chuck Ainlay, Jimmy Douglass, and Mark Mancina and artists such as Victor Wooten.

The ADL 600 is an ultra-low-noise tube preamp with a big, warm, clear-yet-distinctive sound that makes virtually anything you run through it sound better: smooth, and articulate vocals; deep and tight bass guitars; and rich, full mixes.

#### A channel of the ADL 600 preamp with innovative signal processing.

Responding to the requests of professional and amateur musicians and producers alike, PreSonus has now created the ADL 700. It combines a channel of our superb ADL 600 tube topology with totally new compressor and EQ designs from the PreSonus engineering mastermind behind some of our best loved analog circuits (including our award-winning XMAX™ Class A microphone preamp).

#### A new approach to compressor design.

In our not-so-humble opinion, a pre-amp as distinctive as the ADL deserved an equally innovative compressor.

Premium channel strips have typically used optical compressors, that are susceptible to temperature fluctuations. As optical compressor components heat up or cool down, the resulting attack and release times can be quite different, even on snare hits in the same song.

The ADL 700 uses a custom-designed FET (Field-Effect Transistor) compressor to emulate a triode tube sound with great reliability. This type of compressor provides a faster attack time and precise repeatability.

Also note that the compressors of two ADL 700s can be stereo linked, allowing for more accurate stereo imaging.

#### Baton Rouge EQ instead of "British."

The ADL 700 also includes a custom-designed, 4-band semi-parametric EQ that was designed with musicality in mind. The combination of isolated filters and optimized-per-band Q provide subtler signal-shaping without harsh artifacts.

#### Switchable compressor / EQ signal flow.

Placing the compressor before EQ allows you to make dramatic changes to the EQ settings without needing to alter the compressor setting. But, if you place EQ before the compressor, you

can better control different frequencies, achieving a more natural response. The ADL 700 gives you the best of both.

#### Selectable microphone impedance.

Lowering or raising the ADL 700 mic-input impedance can create subtle coloring and filtering effects, enabling you to get a wider variety of tonalities without using the EQ.

#### We spared no expense.

The hand-built ADL 700 employs three military-grade vacuum tubes, operating with  $\pm 300V$  power rails for maximum headroom and superb tone. The special transformer design also ensures low-noise operation, with maximum common-mode rejection.

We use only the finest components right down to the last polypropylene film capacitor, including switched attenuators, analog VU and LED meters, and custom-designed, proprietary transformers. There are no op-amps or ICs in the signal path.

The ADL 700 is not inexpensive. But after you've heard it, we think that you're going to be pleasantly surprised at just how good a value it is.

Give the ADL 700 a serious listening test at your PreSonus dealer today.

 **PreSonus**®

- High-voltage, Class A, dual-transformer design
- One hand-selected dual-triode 12AT7 and two hand-selected 6922 vacuum tubes
- >73 dB Gain
- Selectable microphone-input impedance
- Switched Gain and variable fine Trim controls
- Microphone, instrument, and line inputs with Input Select
- Ultra low noise (-100 dB S/N ratio)
- Variable high-pass filter, 48V phantom, -20 dB pad, polarity invert
- Fully variable FET compressor/limiter with attack, release, threshold, ratio, makeup gain, and stereo link
- Four-band, semi-parametric equalizer
- Dual-mode analog VU metering (output and gain reduction)



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|-----------------------------------|--------------------------------|----------------------------|---------------------------|
| 1. High-Pass Filter               | 10. Low Band EQ Frequency      | 16. High Band EQ Frequency | 25. Gain-Reduction        |
| 2. Source/ Input Impedance Select | 11. Low Band EQ Gain           | 17. High Band EQ Gain      | 26. LF Peak               |
| 3. Trim                           | 12. Low-Mid Band EQ Frequency  | 18. Level                  | 27. EQ Bypass             |
| 4. Gain                           | 13. Low-Mid Band EQ Gain       | 19. Instrument Input       | 28. EQ/Compressor Reverse |
| 5. Threshold                      | 14. High-Mid Band EQ Frequency | 20. Polarity               | 29. HF Peak               |
| 6. Attack                         | 15. High-Mid Band EQ Gain      | 21. Phantom Power          | 30. Output                |
| 7. Ratio                          |                                | 22. High Gain              | 31. Comp Link             |
| 8. Release                        |                                | 23. Compressor Bypass      | 32. Line Input            |
| 9. Makeup Gain                    |                                | 24. Meter -6 dB            | 33. Mic Input             |



**PreSonus**®

[www.presonus.com/products/ADL-700](http://www.presonus.com/products/ADL-700)