

"The high pass filter is especially helpful with its sweepability." *Pro Audio Review*

"The input was very sensitive but the sound was worth the effort it took to dial the right level in." *Tape Op*

"FET compressor is responsive and transparent." *S O S*

"With the ratio set between 3:1 and 4:1, I finally achieved a lovely juicy and musical compression on very dynamic female vocals." *Resolution*

"The EQ was designed with musicality in mind." *Mix*

"Overall, the EQ sounds very musical and transparent, and the provision of four overlapping bands allows quite complete tonal shaping." *S O S*

"The ADL's impedance settings are very useful." *Mix*

"The [high-pass filter] scaling is wide at the lowest frequencies, which is excellent for fine tuning to remove the lowest rumbles." *Resolution*

"...at lower ratios (such as 1.25:1, my favorite on the ADL 700), users can... get an invisible, balanced, and full sound that really compliments the musical mic pre."

"I absolutely love the heavy duty switches used throughout." *Pro Audio Review*

"The EQ is smooth and refined...more than powerful enough for general use but is pretty forgiving, and the low end can be huge (without wooliness) in Peak mode. Adding some bite with the high mid band works well for guitars and vocals without making things sound harsh."

"It's solidly built, yet thoroughly refined and should prove a terrific all-rounder in any studio setup. For a valve preamp this is a beautifully clean and clear sounding path with bags of headroom." *Resolution*

"It's solidly built, yet thoroughly refined and should prove a terrific all-rounder in any studio setup. For a valve preamp this is a beautifully clean and clear sounding path with bags of headroom." *Resolution*



"Overall...PreSonus should have strong sales with the ADL 700, as it takes the character of the ADL 600's mic preamps and adds some useful additional features that willl appeal to those who seek a high-quality and versatile channel strip."

Sound On Sound, August 2013

"The ADL 700 ran circles around the T.L. Audio's performance, with wider frequency response, less noise, and overall better accuracy."

Pro Audio Review, February 2013

PreSonus®

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The ADL 700 is available exclusively from PreSonus Signature Dealers.

ADL 700 SIGNATURE DEALERS

Your Signature Dealer:

ADL 700

"If you're looking for an incredibly adaptable mic preamp — one that you could use on anything — I'd recommend checking this unit out."

Tape Op, January-February 2013

"Very quiet and clean valve preamp with masses of headroom."

Sound On Sound, August 2013

"It features performance that approaches the best of the best, though at half to two-thirds the cost of the competition."

Pro Audio Review, February 2013



PreSonus®



"The ADL 700 is an INCREDIBLE mic-pre!! Next level of anything I've ever used!! Very quiet and warm sounding. I've recorded several vocal sessions while using the ADL 700 and I've only had GREAT results!!"

Teddy Riley, Producer



"Damn the ADL 700 sounds awesome on acoustic guitars and —vocals! I used them all over the last Anders Osborne recordings at Dockside, LA."

Warren Riker, Grammy-winning Recording and Mixing Engineer, Fugees, Korn, Wyclef Jean, Michael Jackson

"The ADL 700 is a serious, versatile channel strip and a great addition to our studios. With a smooth compressor and impressive EQ, it's perfect for our basses, vocals, and anything else we plug into it. Now we are using it on all of our projects. We love it!"

Bass Monsters, Victor Wooten and Steve Bailey



"The DI... sounds fantastic."

ProAudio Review, February 2013

"...incredibly musical, clear and versatile."

Pro Audio Review, February 2013

"I would certainly recommend taking this channel strip for a test drive and adding it to your arsenal of channel strips."

Mix, January 2013

"I like warmth. I like sound. I like something that gives the artist a lot of body. The ADL 700 gives me everything I need and has become my new favorite preamp."

Nick Cooper, Beyonce, Katy Perry, Niki Manaj and many others



"...it really starts to come alive when the gain stage is pushed a bit, forcing its trio of valves to reveal why De Maria and Creel put them in this box in the first place. When worked, the ADL 700 starts to deliver a very attractive, subtle richness, particularly in the mid-range frequencies..." *Sound On Sound*



"The ADL 700 is smooth, dynamic and VERY musical."

Randy Jackson, Zebra front man

"Very solid construction, with a thick, contoured front panel bearing nicely damped knobs, positive but not overly stiff switched rotary controls, and a remarkable eleven chunky toggle switches."

Resolution, March 2013

"I valued the 700's gradual tube break-up and impedance versatility. In particular, vocalists seen to love it, citing clarity, presence and even preference over my usual premium signal chain —generally Chandler Limited, Manley Labs, and Neve components."

ProAudio Review, February 2013

"I'd love to have four or five of 'em."

Tape Op, January-February 2013

"This is a terrific tool, worthy of consideration by seasoned professionals."

Resolution, March 2013

"The ADL 700 makes acoustic guitars sound smooth and sweet and vocals are big and clear."

Keb'Mo, three-time Grammy Award-winning singer and songwriter



"For a tube design, the ADL 700 has an incredible signal-to-noise ratio and a huge dynamic range."

Resolution, March 2013



"I'm addicted to recording with both the ADL 600 and ADL 700 for everything I do. I've listened to lots of gear and these units are right at the top! Both the ADL 600 and ADL 700 are fat, and warm with super clear definition. It's hard to imagine recording to digital without them. Gotta have 'em."

Steffan Steffan Fantini, Mix engineer, Sage and Sound Studios (Criminal Minds and feature films)