



Adam F7

The F7 is the larger of the two satellite monitors in Adam's new F series. **Huw Price** sounds them out.

F7

Manufacturer **Adam**

Price **£499/pair**

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Just in case you missed our review of the F5, Adam's new F Series 'is designed in the tradition of the legendary Adam professional monitors. The aim is to focus on the essence of Adam speakers at a new, lower price point.'

Retailing for around £499 pair, the F7 is predictably a tad more expensive than its F5 stablemate. There always seems to be a close correlation between enclosure size and price within any series of speakers and the F7 measures 321 x 225 x 266mm compared to the F5's 290 x 185 x 230mm. The F7s are also 2.3kg heavier, so they're probably a bit too substantial to double as computer/gaming speakers.

7 up

As you might expect, the F7 is equipped with Adam's proprietary ART (folded ribbon) tweeter. Unlike the one installed

Key Features

- Input connectors: XLR/TRS, RCA
- Frequency response: 44Hz–50kHz
- Woofer channel: 60W RMS
- Tweeter channel: 40W RMS

in the F5, however, the F7 has the full-size version which, besides the higher power handling, is identical to the unit used in Adam's higher-end series. A 7-inch glassfibre/paper woofer with a 37mm voice-coil handles the lower registers and 'the musically crucial midrange.'

Input connections can be made via an XLR/TRS socket or an RCA. On/off switching is located on the rear panel. This can be rather annoying when access is obstructed, but the F7 thoughtfully switches itself into standby mode after a short period of inactivity then reactivates as soon as it senses an audio signal. Power down and power up are accompanied by a gentle electronic clicking sound. It's a useful feature because it keeps you aware of the status. There are also two

Imaging is very crisp and acoustic recordings exhibit ample depth and sense of space

LEDs on the front panel to either side of the Adam logo – green for active and red for standby.

Setup can be horizontal or vertical and the rear panels have M6 screw threads for wall/stand mounting. The controls themselves are fairly minimal, with plus or minus 6dB adjustment at 5kHz and 300Hz. There's a centre detented Level control (-∞ to +6dB) plus a high-pass filter switch set at 80Hz that should be activated when the F7s are being used in conjunction with a subwoofer.

Size matters

Given the larger cabinet proportions it's not particularly surprising that the F7s seem to handle the bass frequencies so well. There does seem to be a slight lift in the low-end response between around 60Hz and 50Hz, though. Below this point the rolloff begins, but frequencies down to 30Hz remain clearly audible.

Adam's monitors are well known for their clear high frequencies, and the F7s certainly share the family trait. On the positive side, it makes mixes and reference CDs sound wide open. However, users should be mindful of this brightness if they want to ensure that their mixes don't end up sounding a little treble-shy. We preferred working with the monitors' treble response dialled down a few dB.

Measuring Up

The Dynaudio BM5A MKII (£377 each) is an active studio monitor with two-way bass reflex design, 7-inch woofer and 28mm (1.1-inch) soft-dome tweeter. The Event 20/20 V3 (£259 each) is a two-way monitor with a 180mm woofer and 25mm tweeter. The Dynaudio DBM50 (£335 each) has a tilted front baffle for perfect desktop placement but it can be placed horizontally, too. Drivers include a 1-inch soft-dome tweeter and 7.5-inch woofer.



We made two minor criticisms of the F5s when we initially heard them – firstly, that the bass response was a tiny bit sluggish with dubby bass lines, and secondly, that they were a bit lean in the midrange. Neither issue applies to the F7s. While the slight lift in the low bass is noticeable, it's well judged and the mid frequencies are well balanced and have impressive detail resolution.

Imaging is very crisp and acoustic recordings exhibit ample depth and sense of space. Of course, Adams have a solid reputation for microphone-based productions, but we found the F7s equally well suited to electronica. During our time with the F7s we did some rough mixes, tested a microphone, recorded some lead vocals and spent a pleasant day auditioning new plug-ins.

When circumstances demand critical listening we usually feel compelled to switch back to our regular monitors. However, the F7s remained on our speaker stands throughout. If we had felt they weren't giving us the reliable information we needed, they wouldn't have lasted the course. **MTM**

MTM Verdict

WHY BUY

- + Very transparent sound
- + Excellent imaging
- + No port chuffing
- + Auto standby mode
- + Pro-level sound quality

WALK ON BY

- Power switch at rear
- Not magnetically shielded

The F7s are a step above the very impressive F5s, offering extra power, a wider frequency range and a more balanced midrange.

