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# Adam Audio A7V & A4V Studio Monitors

By Adam Gallant

I'm very excited to test out Adam Audio's successor to the popular A7X studio monitors, which have been seen in so many studios over the last 12 years. In this issue, I test out both the A7V (7-in. driver) and A4V (4-in. driver) versions of this line. I'll touch on some of the new features as well as compare both sets of speakers to help inform you about what may best suit your needs. This new line of speakers comprises five unique models. I encourage you to have a look at all the form factors Adam Audio have put forward as there are some exciting new designs to be seen.

The A7Vs, along with all the new formats in this A Series monitor line, are equipped with user-controllable DSP as well as hardware upgrades that will make them as ubiquitous as the X series became over the last decade. Most excitingly, we have a new remote software control panel that can be used to tune the speakers, in real-time, via your PC or Mac. A Control Remote Software is available once the speakers have been registered via the MyADAM dashboard. Remote speaker configuration is done with the speakers connected to a router or switch via the rear ethernet port. The A Control software has a lovely UI and contains both broad stroke and finely-detailed equalisation parameters that can be adjusted and heard on playback instantaneously. Also, Adam Audio have announced a partnership with Sonarworks to automate and simplify the tedious job of tuning each speaker in a room with the help of the new SoundID Reference software. The A Series speakers come with a 60-day trial for the software.

On the back of the speaker we see an EQ interface and some other added functions. The EQ interface is mimicked in the A Control Software and EQ curves can be manipulated from either the speaker or the software. Adam Audio has also included EQ presets that will likely suit most use cases right out of the box without doing the deep-dive into room correction. These presets are available via the "Voicing" button on the back of the speaker or the "Adaption" button in the software.

In true *Professional Sound* fashion, we did the deep dive and configured both the A7Vs and A4Vs to playback optimally in our studio by first measuring the frequency response of each speaker, independently



ADAM AUDIO A7V MONITOR

at listening position, then applying an EQ curve via the A Control Software. This EQ curve is bespoke to each speaker and is designed to reduce the room's effect on playback via the speakers. Issues like standing waves and sound bouncing off of desks and other surfaces cloud one's ability to hear in a way that is true and translatable to other playback systems. By using either the Sonarworks SoundID Reference or something like Room EQ Wizard, the sound at the listening position can be measured across the full frequency spectrum. Room modes and other acoustical interferences can be identified and managed to create the most accurate playback possible. Packaging this tunability into the speakers' DSP is a massive technological step forward and few speaker manufacturers have been able to provide this in such a sleek and inviting way.

The X-Art tweeter from the flagship S Series has been adapted for use in the A Series speakers. Possibly the most iconic aspect to Adam Audio's designs, this tweeter has an extremely neutral high-frequency response. Playback presents a sense of clarity and detail that Adam Audio users have come to rely on. In the A line, these tweeters are user-configurable for both horizontal and vertical speaker placements. With an Allen key, simply unscrew the fasteners that surround the tweeter, rotate the Waveguide that holds the tweeter 90 degrees, re-secure and your speaker has been set up for its new orientation at your desk. On the topic of

placement, Adam Audio have their eyes on the Atmos market with all A Series models containing screw holes for mounting, located on the bottom of the speakers. The company has announced plans to release a comprehensive range of wall, ceiling, and pole mounting options, too. I can imagine a very cost effective Atmos playback system with A4Vs as the satellites. Weighing in at 12 lbs., the A4Vs are not as intimidating to hang as other speakers often seen in Atmos rooms.

On paper, the A7Vs are rated down to 40 Hz while the A4Vs land at 52 Hz. In use, the two sets of speakers feel different to the ear across the full frequency spectrum. The top end still has a familiar feeling of clarity and detail, especially around 3 KHz and up.

Both the A4Vs and A7Vs represent an astounding amount of value when you consider the expanded software capabilities, X-Art tweeters, zero compromise build quality and mounting options. Incredible work by the team at Adam Audio with this line of speakers and the software that supports them.

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*Adam Gallant has worked in all facets of digital audio production, from music composition to location and post audio for television and film. He currently owns and operates The Hill Sound Studio in Charlotetown, PE. [www.thehillssoundstudio.com](http://www.thehillssoundstudio.com).*