CAMDEN 500

The Very Best Of Both Worlds

Camden 500 is the most astoundingly clean, linear, transparent preamp you've ever heard. But it also has "Mojo" - 2 discrete custom analogue saturation circuits that can be applied, exaggerated, and perhaps best of all - bypassed.

Cena:
Kategorie: Audio, Studio, Przedwzmacniacze

OPIS

- **Fully-discrete, transformerless design featuring our custom 'Camden' preamp topology designed by our Director of Engineering - Edward Holmes**
- **Optimised for and fully-compliant with the 500-series format**
    - Camden 500 is not a 19" unit shoe-horned into a 500-series module, it has been designed from the ground-up to perform under the low-voltage power rails and supply current limitations of the 500-series format whilst delivering groundbreaking performance

- **Performs at the near-theoretical limits of noise, distortion, and phase/frequency linearity at all gain settings**
  - EIN: <-129.5dBu, 150 ohm source, unweighted, <-135.5dBu, Inputs common, unweighted
  - THD+N: <0.0004%, 1kHz, 35dB gain, 24dBu out
  - Intermodulation Distortion: <0.0008%, 50Hz and 7kHz, 35dB gain, 20dBu out
  - Phase Shift: <2.25°, 40dB gain, 20Hz to 20kHz, <4°, Max gain, 20Hz to 20kHz
  - Freq. Response: <±1dB, <5 Hz to >200 kHz, all gain settings
  - CMRR: >70dB, typ >85dB, 35dB Gain, 10-20kHz, 100mV Common mode
- **Optimised input Impedance and input headroom for Mic, Line, and Hi-z sources**
  - Mic Preamp, Instrument Di, and - thanks to Mojo - line-level analogue saturator
- **Custom ‘Mojo’ analogue saturation circuit with variable control, true bypass, and 2 discrete styles - Thump and Cream**
  - Reamp tracks from your DAW through Mojo to apply analogue saturation to your stems, VST, and stereo mixes
  - Thump excites low-end content by boosting lower odd/even harmonics from a range of 160Hz to 20Hz and below
  - Cream boosts odd/even harmonics whilst also reducing the amplitude of the fundamental frequencies and applying typical transformer-style transient taming
- **Gold Flashing on backplane contacts for increased conductivity and durability**
- **Designed & Engineered in the United Kingdom**

All specifications are typical performance unless otherwise noted. All specifications are subject to change at any time. Tested with Audio Precision APx555.	
Minimum Gain: Mic= 8dB, Line = 0dB, Hi-Z = 3dB	Phase Shift: <2.25° (40dB gain, 20Hz to 20kHz), <4° (max gain, 20Hz to 20kHz)
Maximum Gain: Mic = 68dB, Line = 60dB, Hi-Z = 63dB	THD+N: <0.0004% (1kHz, 35dB gain, 24dBu out)

Input Impedance: Mic= 8.9kOhms 48v Off, 5.4kOhms 48v ON, Line = 24.3kOhms, Hi-Z= 1.5MOhm unbalanced, 3MOhm balanced	Intermodulation Distortion: <0.0008% (50Hz and 7kHz, 35dB gain, 20dBu out), <0.0006% (50Hz and 7kHz, 35dB gain, 15dBu out)
Max Input Level: Mic = 17.6dBu (<0.003% THD), Line = 26.5dBu (<0.02% THD), Hi-Z = 24dBu (<0.02% THD)	Hi-Pass Filter (HPF): 80Hz, -3dB, 12dB/Oct
Output Impedance: 150 Ohms	Current Draw: 120mA per rail - idle, 140mA per rail - typical use case
Max Output Level: 27.5dBu (<0.002% THD, 30dB gain)	CMRR: >70dB, typ >85dB, 35dB gain, 10-20kHz, 100mV Common mode
Equivalent Input Noise (EIN): <-129.5dBu (150 ohm source, unweighted), <-131dBu (150 ohm source, A-weighted), <-135.5dBu (Inputs common, unweighted)	Slew Rate: 20V/uS, 35dB gain, 25dBu out
Frequency Response: ±0.25dB (<5 Hz to >200 kHz, 35dB gain), <±1dB (<5 Hz to >200 kHz, max gain)	Dimensions (mm): 31.8/133.35/170.11 (w/h/d)