

**Ultra-High Impedance DI Circuit:**

The Ascent mic pre series include very high input impedance DI circuits (10Mohm)—remarkably featuring no FETs—on each channel. This design means that guitar and bass pickups are not loaded, allowing the natural sound of both modern and vintage instruments to shine and actually enhancing the sound, sparkle and growl as if they were plugged into your favorite amp. Synths, drum machines, and even laptops can likewise be sweetened by the Ascent's DI.

**Hi-Fi Transformerless Mic Input:**

The electronically-balanced, transformerless mic input circuit delivers fast transients and the full frequency spectrum (from sub-bass to the highest air band), while still providing the full, warm and smooth characteristics that make engineers love Class-A mic preamps. Boldly outperforming transformer-based designs in both the frequency response and slew rate, the Ascent delivers articulate, punchy and full-bodied input signals, allowing you to drive the output stage for a vast range of pure Class-A tones—from bold clarity to vintage warmth.

**Legendary Transformer-Balanced Output Stage:**

Our custom-wound DB694 output transformer is coupled to Phoenix's proprietary, fully discrete DSOP-2 output amplifier. The DSOP-2 is a direct descendent of the venerable TF1 amp which Phoenix's head-designer, David Rees, developed as an upgrade for vintage Neve modules. Going beyond the TF1, the DSOP2 is the pinnacle of Class-A output circuit design, offering up a smooth transition from ultra-clean to beautifully saturated tones.



**Unique Class A, transformerless, true-balanced mic input stage:**

Class A is always on, providing voltage instantly on demand. Transformerless means lightning fast capture of transients. -30 to -70 in 5dB steps.

**DSOP-2 Class-A discrete output stage and Custom wound DB694 output transformer:**

Now you decide to let the music rip through or slow it down and dial in the ambrosiac British transformer seduction.

**Output Level:**

Controls the level at the output XLR on the rear panel, adding up to +10dB. It does not affect the input sensitivity. The Mic Gain and Output Level knobs work independently of one another.

**Direct Input:**

10 Megaohms for lightning agility. Turn up the level using the Output knob only, (the -30dB pad push-button and Mic-sensitivity switch are disabled in the DI mode).

**Pad:**

-15dB Pad switch. Only affects the Mic input. Drops the gain range from -30dB to -70dB down to -45dB to -85dB.

**Vari-Filter:** Potent Variable EQ Filter on a stepped rotary dial with ranges from 70Hz to 400Hz allowing the ability to control and shape tones for a brick of applications.

**Stepped Knobs :** All the knobs are stepped for repeatability and provide tactile confidence feedback.

**High Pass Filter :** Rolloff is -6dB per octave at 80Hz to get rid of the rumble in the jungle that can cripple your dynamic range. Imagine 32 vocal tracks atop of HVAC, airplanes, subways, trucks and elephant Rayleigh Waves.

**Phase Reverse Switch:** match phase on a top and bottom snare mic or front and rear guitar cabinet or mess with things purposely.

**Earth Lift:** Disconnects internal 0v from the chassis ground. Useful for microphones with their own PSU or to eliminate hum created by an earth loop. Note: Does not disconnect the chassis safety ground from the mains ground.

