



**KRK V SERIES 2
BI-AMPLIFIED
STUDIO MONITOR**



IMPORTANT SAFETY INSTRUCTIONS



CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

Warning: To reduce the risk of fire or electric shock, do not expose this unit to rain or moisture.

The lightning flash with an arrowhead symbol within an equilateral triangle, is intended to alert the user to the presence of uninsulated (dangerous voltage) within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

Do not place this unit on an unstable cart, stand or tripod, bracket or table. The unit may fall, causing serious injury to a child or adult and serious damage to the unit. Use only with a cart, stand, tripod, bracket or table recommended by the manufacturer or sold with the unit. Any mounting of the device on a wall or ceiling should follow the manufacturer's instructions and should use a mounting accessory recommended by the manufacturer.

An appliance and cart combination should be moved with care. Quick stops, excessive force and uneven surfaces may cause the appliance and cart combination to overturn.

1. *An apparatus with Class I construction shall be connected to a mains sockets outlet with protective earthing connection.*
2. *Where the mains plug or an appliance coupler is used as the disconnect device, the disconnect device shall remain readily operable.*
3. *1A fuse is used to US market, voltage will be set to 115V before shipment; 500mA fuse is used to European market, voltage will be set to 230V before shipment.*

Read and follow all the safety and operating instructions before connecting or using this unit. Retain this notice and the owners manual for future reference.

All warnings on the unit and in its operating instructions should be adhered to.

Do not use this unit near water; for example, near a bath tub, washbowl, kitchen sink, laundry tub, in a wet basement or near a swimming pool.

The unit should be installed so that its location or position does not interfere with its proper ventilation. For example, it should not be situated on a bed, sofa, rug or similar surface that may block the ventilation openings; or placed in a built-in installation, such as a bookcase or cabinet, that may impede the flow of air through its ventilation openings.

The unit should be situated from heat sources such as radiators, heat registers, stoves or other devices (including amplifiers) that produce heat.

The unit should be connected to a power supply outlet only of the voltage and frequency marked on its rear panel.

The power supply cord should be routed so that it is not likely to be walked on or pinched, especially near the plug, convenience receptacles, or where the cord exits from the unit.

Unplug the unit from the wall outlet before cleaning. Never use benzine, thinner or other solvents for cleaning. Use only a soft damp cloth.

The power supply cord of the unit should be unplugged from the wall outlet when it is to be unused for a long period of time.

Care should be taken so that objects do not fall, and liquids are not spilled into the enclosure through any openings.

This unit should be serviced by qualified service personnel when:

- A. The power cord or the plug has been damaged; or
- B. Objects have fallen, or liquid has been spilled into the unit; or
- C. The unit has been exposed to rain or liquids of any kind; or
- D. The unit does not appear to operate normally or exhibits a marked change in performance; or
- E. The device has been dropped or the enclosure damaged.

ATTENTION
POUR ...VITER LES CHOC ELECTRIQUES, INTRODUIRE LA LAME LA PLUS LARGE DE LA FICHE DANS LA BORN CORRESPONDANTE DE LA PRISE ET POUSSER JUSQU'AU FOND.

CAUTION
TO PREVENT ELECTRIC SHOCK, MATCH WIDE BLADE OF PLUG TO WIDE SLOT FULLY INSERT.

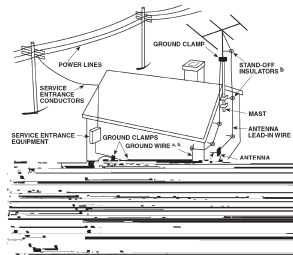
If an indoor antenna is used (either built into the set or installed separately), never allow any part of the antenna to touch the metal parts of other electrical appliances such as a lamp, TV set etc.

CAUTION
POWER LINES
Any outdoor antenna must be located away from all power lines.

OUTDOOR ANTENNA GROUNDING
If an outside antenna is connected to your tuner or tuner-preamplifier, be sure the antenna system is grounded so as to provide some protection against voltage surges and built-up static charges. Article 810 of the National Electrical Code, ANSI/NFPA No. 70-1984, provides information with respect to proper grounding of the mast and supporting structure, grounding of the lead-in wire to an antenna discharge unit, size of grounding conductors, location of antenna discharge unit, connection to grounding electrodes and requirements for the grounding electrode.

- a. Use No. 10 AWG (5.3mm²) copper, No. 8 AWG (8.4mm²) aluminum, No. 17 AWG (1.0mm²) copper-clad steel or bronze wire, or larger, as a ground wire.
- b. Secure antenna lead-in and ground wires to house with stand-off insulators spaced from 4-6 feet (1.22 - 1.83 m) apart.
- c. Mount antenna discharge unit as close as possible to where lead-in enters house.
- d. Use jumper wire not smaller than No.6 AWG (13.3mm²) copper, or the equivalent, when a separate antenna-grounding electrode is used, see NEC Section 810-21 (j).

EXAMPLE OF ANTENNA GROUNDING AS PER NATIONAL ELECTRICAL CODE INSTRUCTIONS CONTAINED IN ARTICLE 810 - RADIO AND TELEVISION EQUIPMENT.



NOTE TO CATV SYSTEM INSTALLER: This reminder is provided to call the CATV system installer's attention to Article 820-40 of the National Electrical Code that provides guidelines for proper grounding and, in particular, specifies that the ground cable ground shall be connected to the grounding system of the building, as close to the point of cable entry as practical.

DO NOT ATTEMPT SERVICING OF THIS UNIT YOURSELF. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL

Upon completion of any servicing or repairs, request the service shop's assurance that only Factory Authorized Replacement Parts with the same characteristics as the original parts have been used, and that the routine safety checks have been performed to guarantee that the equipment is in safe operating condition. REPLACEMENT WITH UNAUTHORIZED PARTS MAY RESULT IN FIRE, ELECTRIC SHOCK OR OTHER HAZARDS.

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Introduction

Congratulations on your KRK purchase! And welcome to the growing family of KRK owners.

KRK's V Series II powered studio monitors are precision speakers designed to forever change the way you handle your most demanding jobs. V Series II monitors are hallmarked by defined low end, articulate midrange and precise highs, delivering clarity and accuracy on a par with many world class speakers costing far more.

In addition, V Series II monitors feature several key design elements that have made KRK sound a "studio standard". These include radiused edges for improved imaging and slotted ports that greatly reduce port turbulence. What's more, we've also added some valuable and practical enhancements like a speaker protection circuit for added confidence, an auto-on/off feature for improved convenience and upgraded driver and amplifier components to ensure peak performance in even the most demanding professional environments

Whether you are making critical mixing decisions or need to capture the subtle nuances of a unique sound, you'll quickly discover that the V Series II Monitors are as precise about your work as you are.

IMPORTANT NOTE: Your V Series 2 monitor was originally packaged in a specially designed carton and indicated special packaging materials. Please save these items. They should be used when transporting or shipping your V Series II monitors.

Design Philosophy

A studio monitor is really a tool used to aurally “measure” the changes in an audio path. Ask any pro or semi-pro recordist what they think makes a great studio monitor and you’ll get basically the same answers: “Accuracy, transparency, flat response, and the truth”.

Everybody is saying the same thing – they want the electrical signal going in to a monitor to be reproduced mechanically by the transducers and they want that to happen without any degradation to the original signal. Professionals need to trust a speaker to deliver their artistic vision in a way that will translate to a variety of audio mediums. How you get there from a technical stand point is by designing a speaker that eliminates or minimizes several damaging conditions. The KRK design philosophy is manifested by paying very close attention to what we call the three cornerstones:

1. Spectral Balance (Timbre)

What people tend to think sounds good is not necessarily “flat response”. A perfectly flat monitor tends to sound harsh and abrasive – technically correct but not very musical. Research shows us that a speaker with the proper **spectral balance** is most often considered “**a great studio monitor**”.

Spectral balance is defined by:

- Smooth on-axis (not necessarily flat) response
- Smooth octave to octave response
- Smooth off-axis response (not necessarily flat)

From years of listening to feedback from some of the top engineers and producers we’ve come to understand how a properly tuned monitor can become a valuable recording tool.

2. Distortion Management

Any loss or addition to the audio signal is a distortion. Various amplifier distortions have been eliminated; the most common being intermodulation, transient intermodulation and harmonic distortion.

Distortion can be present in an amplifier circuit but can really be a problem when the waveform is impacted by physical conditions such as port turbulence and diffraction. KRK engineers implement design concepts that eliminate or minimize these damaging conditions.

3. Resonance Management

Resonance is the tendency of something to vibrate at a particular frequency after the source of energy is removed.

Resonances also play a major role in impacting the performance of a speaker. KRK design elements minimize driver and enclosure resonance.

Design Elements

Active Filter Crossovers - The V-Series 2 power amplifier contains three active filters. (Subsonic, low-pass and high-pass filter) These three filters work together to provide a seamless integration of the driver components ensuring a smooth spectral balance.

Bi-amplifier Design– KRK’s amplifier consists of audiophile grade components and a simple audio path for transparency. Output power is balanced to match LF and HF driver sensitivities and power handling. Your V Series 2 monitor uses a toroidal power transformer for low hum and minimum noise.

Resonant Free Enclosure Design - The cabinetry of your V Series 2 monitor is constructed from inert medium density fiberboard. It is internally braced and carefully damped to minimize cabinet resonance.

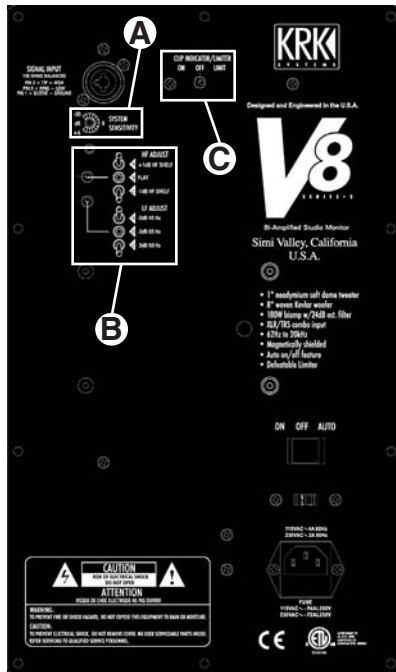
Radiused Edges - All cabinet edges and port openings are heavily radiused to reduce diffraction resulting in better detail and stereo imaging.

Slotted Ports – Slotted ports reduce the port turbulence and distortion commonly found in poorly designed round ports.

Custom Made Drivers - KRK is renowned for designing high performance studio monitor drivers. Your V Series 2 is no exception. A woven Kevlar® LF driver was custom-designed specifically for each model. Kevlar® is one of the strongest, lightest, most rigid materials that can be used in modern speaker cone construction. Kevlar’s unique physical properties minimize axial or conical break up modes. A 1inch soft dome tweeter was designed for detailed and accurate high frequency reproduction. Ferrofluid is used for increased thermal power handling and increased damping.

Defeatable Limiter - Your V Series 2 monitor contains a transparent limiter circuit designed to mitigate the negative effects of over driving the amplifier or the speaker. The limiter, when engaged, can greatly reduce the risk of harming a driver. It can however be defeated using the “Clip Off/Limiter Switch” on the rear panel. This is only recommended if you are using the product well within a listenable volume range. Use the indicators on the front baffle to help determine the optimum level without audible distortion

Back Panel Features

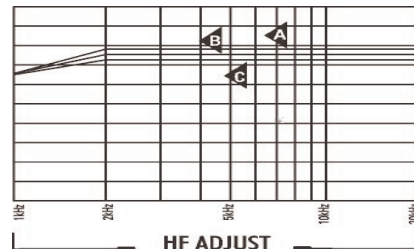
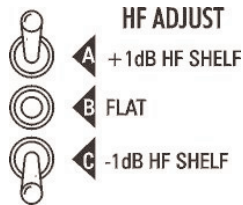


(A) SYSTEM GAIN

Input sensitivity is adjusted (counter-clockwise reduces sensitivity) through a rear panel mounted trim control. Adjustment range is from -30dB to +6dB. Factory preset gain is +6dB, which should suffice for most conditions. Normally adjustments would only be made if you're using your Series 2 monitors in a surround system and you need to balance levels or if your monitor-send is too hot and not adjustable. If an adjustment is necessary, you'll need a small flathead screwdriver and some measuring equipment. (E.g. tone or filtered noise generator and SPL meter)

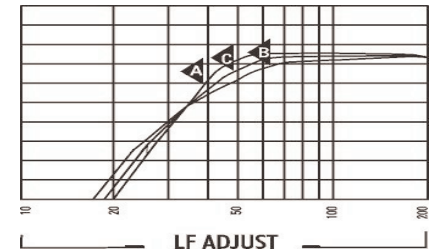
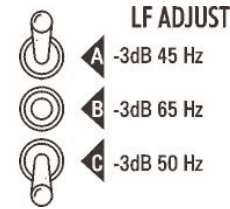
(B) HF ADJUSTMENT (V-8II ONLY)

High Frequency Adjustment is through a rear panel mounted 3-position toggle switch. Range of control is +1dB, Flat, or -1dB shelving above 1 kHz. Factory setting for your V8 is flat (toggle switch is in middle position). Room acoustics may dictate which type of adjustment you need to make to retain a flat frequency response from the monitor.



(B) LF ADJUSTMENT (V-8II ONLY)

Low Frequency turnover is set to 45Hz, 50Hz, or 65Hz by a rear panel mounted 3-position toggle switch. Rear panel response curve graphics assist you in selecting the appropriate setting. Factory setting for your V8 is -3dB @ 45 Hz (toggle switch is in up position). Room acoustics may dictate which type of adjustment you need to make to retain a flat frequency response from the monitor. (See additional information in Installing Your Monitors section on page 4.)



(C) Clip Indicator/Limiter Switch

The Clip Indicator/Limiter switch allows you to choose between 3 options.

1. In the On position the clip led is active. The LED will gently flash red at the earliest sign of distortion and growing brighter with the increasing level of distortion.
2. In the "Off" position the clip LED is inactive. This may be desirable if the led is a distraction.
3. In the "Limit" position the signal is routed through the Limiter circuit and the signal is limited when a predetermined threshold is passed. This can be monitored with the Green LED on the front baffle. The more limiting the more the green light stays on .

Connecting Your System

POWERING ON

All connections should be made, all faders and controls should be set at their minimum levels, and all other equipment should be powered on prior to powering on your V8 monitors.

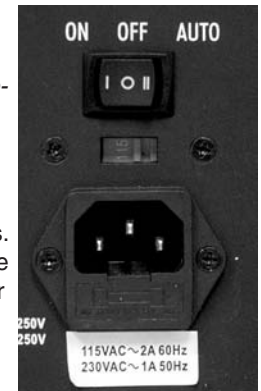
The power On/Off switch is located on the rear panel and is internationally marked to indicate the operational status. (—) = ON and (O) = OFF. A yellow LED illuminates the trademarked KRK Triangle on the front baffle when power is applied.

Auto On/OFF Switch

The Auto On/Off feature allows you to either choose between manually powering up the speaker or selecting the Automatic On feature. The Auto circuit detects a signal, turns the power on allowing it to pass a signal and shuts the power off after 20 minutes of silence.

NEUTRIK® COMBO CONNECTOR

The Neutrik® Combo connector accommodates " phone plugs, XLR, TRS. Please note that PIN 2 is hot! If you are using an unbalanced connection make sure and wire PIN 1 and PIN 3 together at the source end.



Installing Your Monitors

The close-field monitor, by definition, reduces room interaction. This can be compared to the conventional stereo configuration or the large monitor arrangement in a recording studio where sounds emanating from the monitor or reflecting off ceilings, walls, and floors greatly affect the sound quality. By shortening the path to the ear, the close-field monitor offers a tremendous amount of flexibility, allowing the sound to become less susceptible to differing room conditions. The ability to adjust the high and low frequency characteristics is equally important to help compensate for room irregularities and achieve the highest sound accuracy. (See *HF Adjustments and LF Adjustments* sections on page 2. Note- These adjustments are only available on the V8 Series II.)

A room that is heavily dampened would typically require a high frequency boost. Likewise, reducing the high frequencies can alter a reverberant room. The low frequency can be adjusted to compensate for the first reflection (bounce) off the woofer, whether it comes from the floor, as in the typical stereo setup, or from the surface of the mixing console (when the monitor is placed atop the meter bridge).

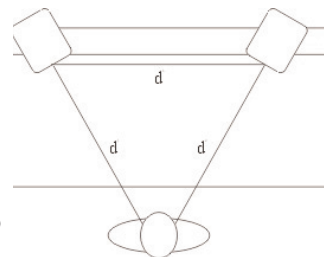
Placing the monitor close to a rear wall, sidewall, or a corner will reinforce the low frequencies. Generally speaking, if you move them two to three feet away from walls and corners, you'll hear less low frequency interaction (excluding any interaction with the mixing console). But when ideal positioning isn't practical, low frequency control is the solution. Lets say you have two different studios in your facility; in one room the monitors are close to the wall, in the other they're further away from the wall. Simply adjust the low frequency on each monitor and you'll have the same sound in each room. This comes in handy if you're tracking in room A and mixing down in room B.

Positioning Your Monitors

Positioning your monitors correctly in the studio is critical to their performance. Typically, they should be placed so that the listening position is fully "covered" with all monitors resting on the same horizontal plane. A great way to test a monitor for its imaging capability is to play back a CD or DVD recorded acoustically in stereo (or one recorded in surround sound if you have a surround sound set-up). We recommend acoustic music because it represents the spectrum of sound.) You can adjust the angle of each monitor by listening for dead spots. Keep in mind, changing the angle or position of a monitor will change the sound.

2-CHANNEL SET-UP

Close-Field Configuration - In a control room situation, the monitors are often times placed on the meter bridge or in a close-field listening position. Initial placement starts by measuring out a simple equilateral triangle (all three sides equal in length) with the apex at the center of the listening position (as shown in Figure 1) as an "overlay" for the stereo installation. In this configuration, the Left and Right monitors are each placed at a 60° angle equidistant from the listening position.



Listening Position
Figure 1

Mid-Field Configuration – This configuration is basically the same as the Close-Field set-up. (see Figure 2) It is normally used with larger monitors or when the monitors are too large or heavy for the meter bridge. This set-up has the potential for a larger sweet spot and better spatial imaging. Make sure that the height of the woofer is above height of the console.

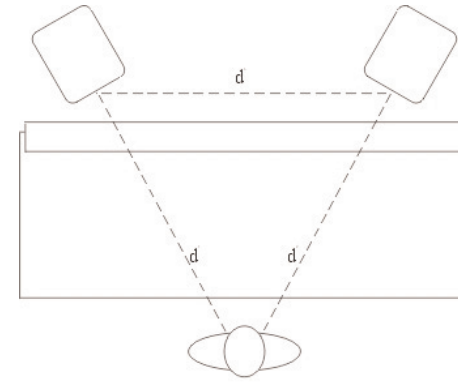


Figure 2

SUBWOOFER SET-UP

Begin by determining the best location for your subwoofer. If possible, the optimum set-up would look like the set-up in Figure 3. This set-up may not be practical or possible in your room. Once you have set up your monitors. Listen to some program material that you know has low frequency information recorded on it. Different locations may create a phase misalignment. Most Subwoofers have a phase switch on them. Flip the phase switch. The bass response volume will either increase or decrease in volume. Whichever setting gives you the loudest response from your seating position is in phase. After you have the proper phase setting you will need to adjust the output level of the Subwoofer to a level that provides a smooth blend of the bass volume with that of your monitors.

Figure 3

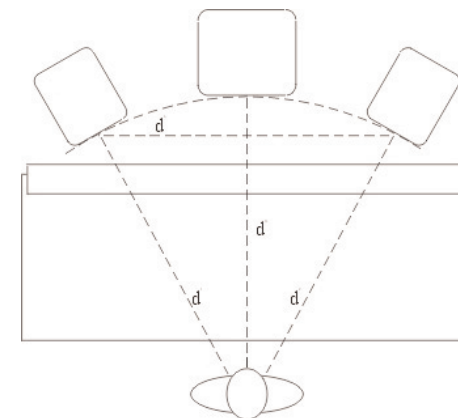


Figure 3

5.1 CHANNEL SURROUND SET-UP

Begin set-up by placing the Left and Right front channels 30° degrees from the Center channel and equidistant to the listening position (Figure 4). The Left Surround (Rear) and Right Surround (Rear) channels should be placed 110° degrees from the Center channel. Their location should also be equidistant from the listening position. The subwoofer (Low Frequency Effects) channel is most effective when situated directly below the Center channel (as shown in Figure 4). If this is not possible place the subwoofer just to the right or left side and below the Center channel. Make sure that the woofers are above the height of the

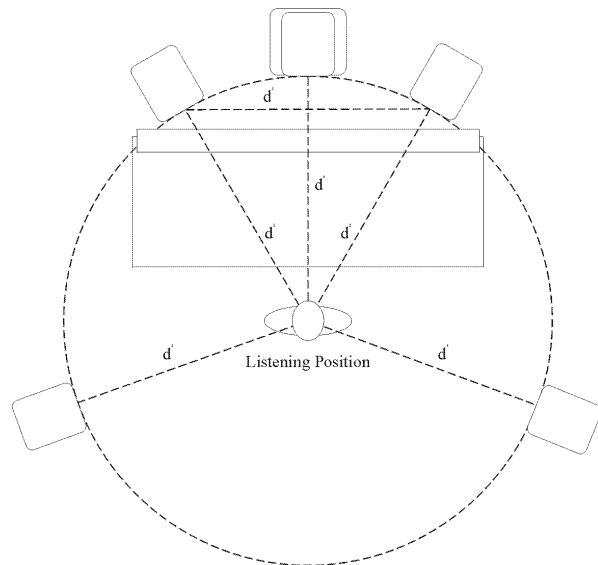


Figure 4

console. Once the monitors have been placed, you need to adjust the SYSTEM GAIN pots (see page 2) for each monitor so that all channels have exactly the same SPL output at the listening position. Although this can be done simply by listening to each channel one at a time and adjusting for relative levels, we recommend using an SPL meter and filtered noise (pink noise) to test each channel independently. Simply take a reading from each monitor, and then adjust all the monitors to match your lowest SPL reading. Your system levels should now be balanced for multi-channel surround.

The most significant thing to remember is that each room presents its own set of acoustic variables. You'll want to experiment a bit to arrive at the best possible sound for your room.

Troubleshooting

Problem: If there is no power, check to see if...

- The power cord is plugged into both the IEC socket on the rear panel of the unit and into the AC mains
- The AC mains voltage is matched to the operating voltage requirements (See Changing Voltage in the Connecting the System section on page 3). If the AC mains voltage is higher than the V-8's selected voltage it is possible that the fuse needs to be replaced. (See Changing Fuses in the Connecting the System section on page 3).
- The power light is illuminated on the front panel of the V8. If not, turn the power switch OFF and check the A/C mains fuse(s). NEVER USE A LARGER AMPERAGE FUSE THAN IS SPECIFIED! Turn the power switch back on. The power light should illuminate.
- If a fuse change was needed and upon powering the monitor back up the fuse(s) blow again, the monitor needs to be returned to the dealer you purchased it from or to KRK for servicing.

Problem: If you can't hear any sound...

- Repeat steps in the previous troubleshooting section above before continuing to the next steps.
- Check to see if all other audio devices using the same AC outlet are still operating.
- Make sure that:
 - The audio source cable is plugged into both the source output and the monitor input.
 - The System Gain pot is turned up fully clockwise (+ 6 dB).
 - The signal source (E.g. mixing console, work station, CD player, etc.) is turned up to a level that can properly send a signal to the monitors.
- If one of the monitors is working. Exchange the audio input cable from the non-working monitor to the working unit. This will determine whether it's really the monitor, a faulty cable, or some other glitch in the audio chain.
- If the monitor is still not responding, it should be returned to the dealer that you purchased it from or to KRK for servicing.

Problem: If the monitor suddenly stops working...

- Turn the monitor send down or off.
- Repeat steps in the troubleshooting sections above before continuing to the next steps.
- Carefully check to see if the amplifier's back plate is hot! If the monitor has been running at highest power output for an extended period of time, it could be that the unit has become overheated and the protection circuitry has shut the system down momentarily. The V8 provides maximum circuitry protection against AC power surges, amplifier overdrive, and overheating of the amplifiers. Turn the monitor off then wait 30 minutes to allow the back plate to cool down. Turn the power switch back on.
- Increase the volume to check for normal operation.
- If the monitor is still not responding, it should be returned to the dealer that you purchased it from or to KRK for servicing.

Problem: The sound quality changes...

- Repeat steps in the previous troubleshooting section above before continuing to the next steps.
- Disconnect the signal cable at the input of the monitor. With power on, place your ear close to each driver (tweeter/woofer) and listen for noise (i.e., a slight hiss or hum). If there's absolutely no sound whatsoever, it could be that one or more of the drivers (woofer or tweeter or both) is at fault. It's also possible that the problem lies somewhere in the electronics.
- Play some non-distorted source material at a low volume. Carefully cover the tweeter (to block the sound) without touching the diaphragm. Is the woofer producing a clean sound? If there is not a clear tonal quality or any sound at all then the woofer probably needs to be replaced.
- Cover the woofer so you can hear mostly the tweeter. Is the tweeter producing a clear sound? If there is not a clear tonal quality or any sound at all then the tweeter probably needs to be replaced.
- Once you have a better idea of what may be at fault then call us and speak with someone in the service department. They will help you determine the best solution to correct your monitors. The service department can be reached at (805) 584-5224,

Problem: The monitor hisses, hums or makes other loud noises...

Here are some suggestions that will help you eliminate these undesirables from your system:

- Make sure that the power cord is plugged snugly into the IEC socket on the rear of the monitor.
- Check the connections between the signal source and the monitor. The V8's Neutrik® Combo connector is a completely balanced system. If you're connecting an unbalanced output to the monitor, be sure that you're using PIN 2 for signal and have PIN 1 and PIN 3 tied together at the source end.
- Refer to the Connecting the System section on page 4 of this manual to ensure that the AC mains is matched to the operating voltage requirements.
- All audio equipment should use the same ground point. Check all other devices using the same AC output in the building like dimmers, neon signs, TV screens, and computer monitors. These devices should not be using the same circuit. .

For updated Troubleshooting information please visit our Web Site www.krksys.com

Please read the warranty card that was included in the shipping carton of your monitor prior to shipping it back to KRK Systems, LLC. All products in need of repair can be returned to the dealer where it was purchased or to KRK Systems, LLC.

Before shipping your unit back to KRK for service you must acquire an "RMA" from KRK. Your unit will not be received by the company, nor will any work be done on your unit without this very important number. Please call KRK at 805-584-5277

Shipping Instructions

- For the safest possible return to KRK, please use the shipping carton and packing that your V Series 2 was originally shipped in.
- KRK cannot be responsible for any damages incurred during the shipping process due to poor packing. Make sure to insure your shipment.
- If your monitor is out of warranty and you would like a quotation prior to servicing your product, please call for an "RMA" number. No service will be performed on your unit without this number.
- Replacement carton and packaging can be purchased from KRK Systems, LLC. for \$26.50 each.
- For replacement part quotes call (805) 584-5277.

Specifications

THE V-SERIES II POWERED STUDIO MONITOR

Model	V4II	V6II	V8II
Drivers	Tweeter: 1" Soft Dome Woofer: 4" Woven Kevlar	Tweeter: 1" Soft Dome Woofer: 6" Woven Kevlar	Tweeter: 1" Soft Dome Woofer: 8" Woven Kevlar
Input Type	XLR-1/4" TRS Combo 10k Ohm Balanced Pin1 + Sleeve = Ground Pin2 + Tip = (+) High Pin3 + Ring = (-) Low	XLR-1/4" TRS Combo 10k Ohm Balanced Pin1 + Sleeve = Ground Pin2 + Tip = (+) High Pin3 + Ring = (-) Low	XLR-1/4" TRS Combo 10k Ohm Balanced Pin1 + Sleeve = Ground Pin2 + Tip = (+) High Pin3 + Ring = (-) Low
Controls	Input Sensitivity: +6dB to -30dB Variable	Input Sensitivity: +6dB to -30dB Variable	Input Sensitivity: +6dB to -30dB Variable HF Adjust: +1dB, Flat, -1dB. 3 Position Switch LF Adjust: -3dB @ 42Hz, @ 50Hz, @ 65Hz. 3 Position Switch
Amplification Fusing	HF: 15 Watts LF: 30 Watts 2.0A 100VAC 50Hz 2.0A 110-120VAC 50/60Hz 1.0A 220-240VAC 50/60Hz	HF: 30 Watts LF: 60 Watts 3.15A 100VAC 50Hz 3.15A 110-120VAC 50/60Hz 1.6A 220-240VAC 50/60Hz	HF: 60 Watts LF: 120 Watts 4.0A 100VAC 50Hz 4.0A 110-120VAC 50/60Hz 2.0A 220-240VAC 50/60Hz
Frequency Responce	62Hz - 20kHz +/- 2dB	55Hz - 20kHz +/- 1.5dB	42Hz - 20kHz +/- 1.5dB
Sensitivity (1W@1M)	N/A	N/A	N/A
Max SPL (each)	Music: 102dB Peak: 106dB	Music: 106dB Peak: 109dB	Music: 109dB Peak: 111dB
Nominal Impedance	N/A	N/A	N/A
Max Power handling	N/A	N/A	N/A
Dimensions(HxWxD)	9 5/16" x 6 1/2" x 7 3/4" 23.6cm x 15.9cm x 19.7cm	14" x 9 3/8" x 10" 35.6cm x 23.8cm x 25.4cm	16 11/16" x 11" x 12" 42.4cm x 27.9cm x 30.5cm
Shipping Weight (each)	11 lbs 5 Kg	24 lbs 11 Kg	35 lbs 16 Kg



**Our mission is to innovate,
design and deliver superior
audio products that form the
bridge between an artistic
vision and a realized dream.**

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