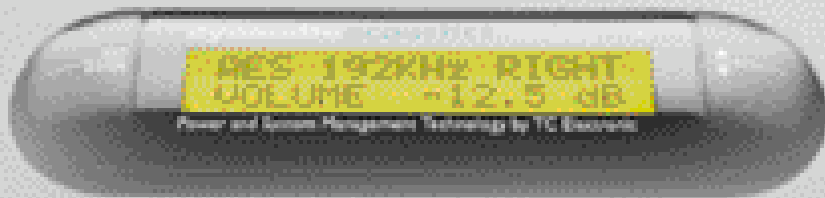


LISTEN...



**dynaudioacoustics**  
IF IT'S THERE - YOU'LL KNOW IT

## The Origin of Dynaudio Acoustics

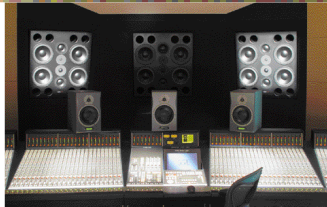
Dynaudio was founded in Denmark in 1977 with a focus on Hi-fi speakers. After experiencing overwhelming interest from the professional audio market, Dynaudio decided to establish a subsidiary in 1990. The new company, named Dynaudio Acoustics, was to focus 100% on designing monitors for the professional audio market. In 1999 Dynaudio Acoustics entered into a strategic alliance with TC Electronic. Since then a major leap forward has been taken within the sphere of professional monitors, due especially to the sharing of knowledge between the two companies. Today Dynaudio Acoustics stands at the pinnacle of monitor development, not just in performance but also in the areas of calibration and networking.

## Contents

3	References
4-5	Dynaudio Core Technology
6-7	AIR Series - The Philosophy of AIR
8-9	AIR Series - Product Range
10-11	AIR Series - Integration and Control
12-13	BM Series - Design Principles
14-15	BM Series - Product Range
16-17	BM S Series - New Innovative Subwoofers
18-19	M Series - Product Range
20-21	AIR Series - Technical Specifications
22-23	BM, BM S & M Series - Technical Specifications
24	Company Philosophy

## Numerous world-class facilities are equipped with Dynaudio Acoustics monitors

Paragon Studio /Nashville - US



Vienna Symphonic Library - Austria



AIR Studios - UK



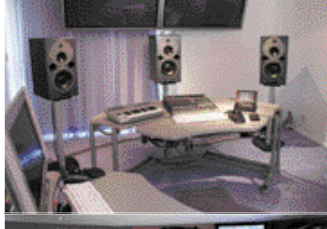
Half HP Studio - Japan



Nordisk Film Studios - Denmark



Sybersound/Malibu - US



The Bridge - UK



ESP Studio - Japan



## Craftsmanship and Originality

Most monitors rely on the simplest of electromagnetic principles. By passing current through a coil in the presence of a magnetic field, a force is generated. As a result, the driver is one of the most vital parts of a monitor and so we chose to focus on the research and development of unique driver technology and to improve upon every element of the conventional designs.

Furthermore we chose to avoid the use of conventional technologies like compression drivers, horns and metal domes. Instead, we make use of ultra-lightweight aluminum wire and aluminum voice coils, which make it possible to reduce the mass of the voice coil and increase the diameter and length at the same time. Naturally this has a dramatic positive impact on the dynamic range.

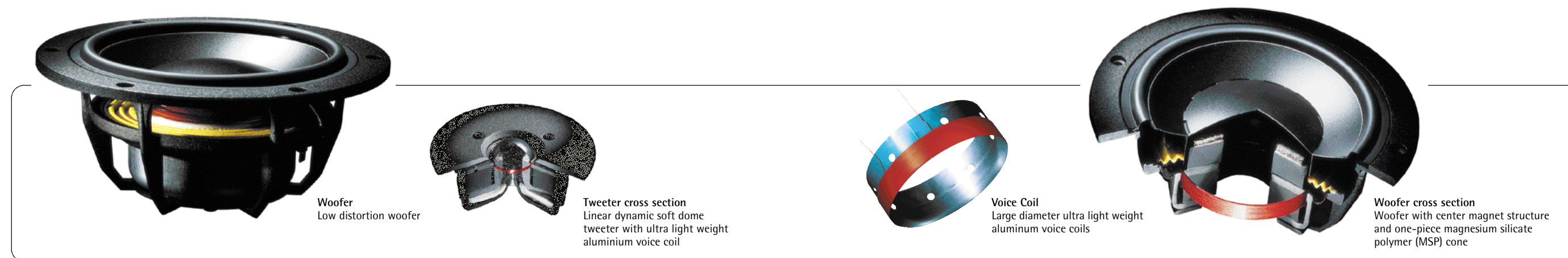
The unusual choice of pure aluminum for the voice coils is one of the outstanding features of Dynaudio driver technology. Thanks to the tremendous weight advantage compared to conventional designs based on the heavier copper alternative, we can achieve larger diameters and more windings of the coil – enabling greater linear movement and high reliability, without any compression.

## Reliability and Quality

A very intense test program maintains Dynaudio Acoustics' world-renowned standard of high quality and reliability. Every single Dynaudio Acoustics driver is thoroughly tested with more than 100 quality checks from raw materials to finished systems. Quality is the primary objective in the making of Dynaudio Acoustics monitor systems. The time used on each driver is on average 15 times longer compared to speaker manufacturers in general. We guarantee that any Dynaudio Acoustics driver anywhere will match our demanding requirements for a lifetime of regular use.

## Listening to the Sum of Details

Every Dynaudio monitor is the sum of the many details that have been carefully designed and developed through more than 20 years of experience and innovative thinking. But when it comes to the listening situation, it is the sum of all these details, the synergy of every single part, that produces the final result. That is exactly where Dynaudio Acoustics' products are second to none.



## Audio Objectivity

### TC Electronic and Dynaudio Acoustics, a perfect synergy match

Combining the best know-how from two significant players in acoustics, driver manufacturing and digital signal processing

### Don't take our word for it

AIR has been chosen as an industry standard by numerous broadcast and post production facilities as well as some of the top music studios in the world

### The list counts

BBC Radio & Music (UK), Danish Broadcasting Corporation (DK),  
Sony DVD Center Europe (A), Abbey Road Studio (UK),  
Music Lan (ESP), Half HP Studio (JPN),  
Flower Surround (US), SoundandMore (PL),  
and many others

### The AIR range is continuously granted THX certifications

## Consistency

### Dynaudio driver production

Dynaudio's driver manufacturing methods are known for their high quality and accuracy - AIR drivers are no exception

### Monitor consistency

Every amplifier and driver combination is individually calibrated and matched to a 0.2dB accuracy before leaving the factory

### Input variety

AIR input connectivity accepts any format ranging from analog (96kHz AD reference design) to digital AES (32-192kHz) keeping an ultra high precision and transparency, while being true to the incoming signal - making integration with virtually any playback seamless

### User calibration

Any AIR monitor allows a high level of user calibration (0.1dB increments) ensuring the setup to be consistently matched to the specific application

### Family consistency

Exchange any AIR model while maintaining the transparent Dynaudio Acoustics sound. Use e.g. AIR 6 as the center or rear monitor with AIR 15 as left/right fronts

## Flexibility

### Acoustic placement compensation

Placement filters, tone controls, 4 band parametric EQs (Installers Package only) and positioning delays are included in every AIR monitor, enabling maximum adaptation to physical placement

### Film mixing facilities

Predefined "X-Curve" filters for "behind-screen" simulation are included for film mixing

### Setup versatility

Virtually any setup ranging from standard setups like 2.0, 5.2 or 6.1 to more specialized setups like 7.1, 10.2 or 12.2 is covered by AIR

### Bass Management on-board

Predefined Bass Management filters or advanced independent HP/LP filtering (Installers Package) secures optimal subwoofer integration

### Preset storage & recall

Change setup, filtering, level calibration or Bass Management settings at the flick of a button

## Predictability

### Calibrated loudness across setups and rooms

Secure consistent levels through the central volume control, reference levels or presets. What you see is what you hear

### Integration

The TC link network secures perfect tracking central volume control, speaker alignment and setup control whether using HW remote control, Installers Package or AIR Soft

### Expert-user access control

Installers Package allows access to any system parameter as well as control and locking of individual parameters, presets or the entire system securing programmed settings

### Backup system settings

Installers Package allows the entire system setup to be backed up and restored for security or maintenance purposes





## AIR 6

Two-way active nearfield monitor, 6.9" woofer and 1.1" soft dome tweeter

AIR 6 is developed for both stereo and multichannel monitoring in any demanding environment. Places like post production facilities and music recording and mixing studios will benefit greatly from the technology and clear monitoring that AIR 6 provides. Installing an AIR 6 system will be equally advantageous when it comes to smaller film editing rooms and OB vans.

## AIR 20

Three-way active nearfield monitor, 10" woofer, 5.5" midrange and 1.1 soft dome tweeter

The AIR 20 monitor is the first 3-way design integrating the AIR technology. Combining brand new Dynaudio 221 (two-to-one) technology with cutting-edge digital TC technology, the AIR 20 defines new standards for performance and precision in 3-way powered monitors. Designed for stereo and multichannel monitoring alike, any demanding environment like post production, music recording and film editing will benefit greatly from the technology inherent in AIR 20. DVD authoring, 5.1 productions and broadcasting will be equally honored by the perfect integration and listening that the AIR 20 delivers.

## AIR Base 1

Active subwoofer, one 10" woofer

AIR Base 1 is the more compact dedicated active subwoofer intended for smaller editing suites, post production facilities, music recording and mixing studios, and OB vans. AIR Base 1 offers high performance where space is an issue yet delivering a clear and crispy punch to the bottom. This subwoofer will be a perfect match for smaller multichannel and stereo setups. The integration to the AIR series monitors is commonplace via the TC Link.

## AIR Base 24

Active subwoofer, two 12" woofers

AIR Base 24 is yet another new member of the AIR Series and it comes with a total frequency response of 20 Hz - 200 Hz. With the massive 700 watts of amplification, the AIR Base 24 gives the phrase "Pump up the volume" an entirely new meaning. Suited for medium and large sized rooms, this subwoofer works splendidly in editing suites, music recording and mixing studios, post production facilities and multichannel production environments.



## AIR 15

Two-way active nearfield monitor, 10" woofer and 1.1" soft dome tweeter

AIR 15 is developed for both stereo and multichannel monitoring and will work seamlessly in the most demanding environments. For DVD authoring and mastering, and for 5.1 productions where a clear and crisp sound is a necessity, the AIR 15 will get the job done. Even more so, the AIR 15 is equally suitable for broadcast or edit suite purposes.

## AIR 25

Three-way active near/midfield monitor, two 10" woofers, 5.5" midrange and 1.1 soft dome tweeter

AIR 25 is the "big brother" of the AIR Series. Delivering unprecedented clarity combined with massive power, this monitor will take care of the most demanding listening requirements. With four massive built-in amps enabling more than 1200 watts of power, the AIR 25 is designed for larger music studios, and mastering and post production facilities where enough power is an issue. This monitor is equally suited for stereo as well as multichannel monitoring.

## AIR Base 12

Active subwoofer, one 12" woofer

AIR Base 12 is a recent addition to the AIR series, and with a total frequency response of 22 Hz - 200 Hz and 500 watts of amplification, this subwoofer delivers a lot of bang for the buck. It is intended for editing suites, post production facilities, music recording and mixing studios, and larger OB vans. Featuring advanced bass management and a wealth of other tweaking possibilities, this subwoofer will be an ideal complement for medium multichannel and stereo setups.

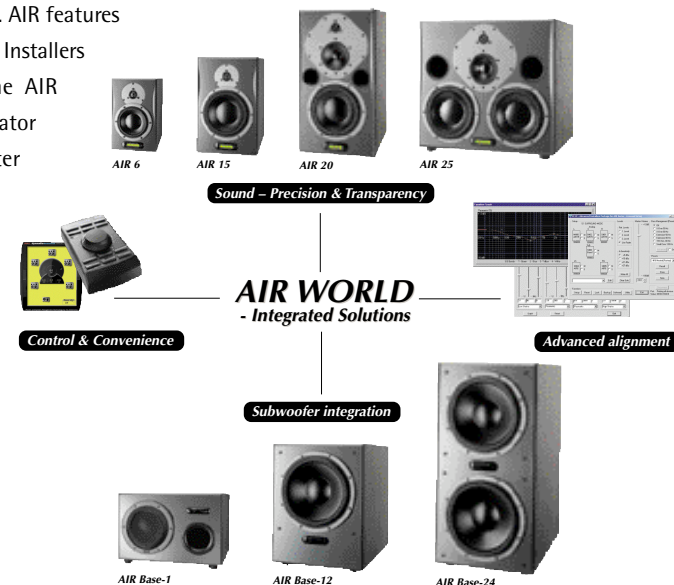
# AIR Series - Integration and Control

## Integrated Solutions

AIR Series goes far beyond conventional monitor performance – in terms of sound, operation and thinking. An AIR system provides a complete and integrated solution for critical monitoring. It consists of a number of intelligent components that communicate through a network – in stereo as well as in multichannel systems. All components in an AIR system are connected through the TC Link network and distribute control information as well as audio in-between all system components. This enables controlling a multi-channel system from the sweet-spot using the AIR Remote or the AIR Soft.

## The Essence of Central Control

When working with wide dynamic range audio, it is essential to control volume at the latest possible stage to assure minimum noise and maximum resolution at all times. Any AIR remote provides exactly that, because the TC-Link network allows each of the speakers to be controlled right before the physical speaker: Outstandingly low noise, perfect tracking across multiple channels, and the ability to control the level regardless of the condition of the surrounding equipment. Additionally, the three storable reference levels, presets, and mute/solo functionality allow the user to always get a predictable performance from the AIR system. AIR features three different options of central remote control: AIR-Soft, AIR PC Installers Package (PC-IP), and the AIR Hardware Remote. Utilizing the AIR Hardware Remote, adjustments are always at hand, so the operator maintains control over levels regardless of the DAW or computer state.



## Multichannel - For Film, Post and Music

- ◀ Global level – central control of the overall level in multichannel systems securing calibrated predictable loudness
- ◀ Recall relative levels or filtering for each monitor
- ◀ Program specific presets – customize the AIR setup to the individual application
- ◀ Bass Management – set the specific crossover frequency and levels at a flick of a button
- ◀ Enable/disable “X-curve” target responds – simulating “behind screen” frequency responds

## Stereo Monitoring Solutions

The direct digital input makes AIR an obvious choice for any digital studio – seamless DAW to AIR connectivity. The option slot may be equipped to accept analog or up to 192 kHz dual wire signals, and source selection can be controlled through preset changing. Link a nearfield and midfield set of AIR monitors (e.g. AIR 6 & AIR 25), share the input source and A-B between the two at the flick of a switch.

## Acoustics and Calibration

The AIR concept features a lot of high quality tools for optimizing performance in any given acoustic environment – this being different rooms or placements. Precise adjustments to each individual speaker, depending on its environment in terms of distance to reflective or non-reflective surfaces, are done by choosing the appropriate placement compensation and level alignment of each individual monitor in 0.1 dB steps. Aiming at the same reference sound depending on the standard placement compensation, possibilities include: *Freestanding, Wall, Corner, Console (on top of Console), Console - Wall, Console - Corner*

## AIR SOFT

The MAC and PC compatible remote application allows central real-time control of AIR system parameters such as volume control, reference level, presets and setup. AIR Soft is included with any AIR monitor



## AIR Remote

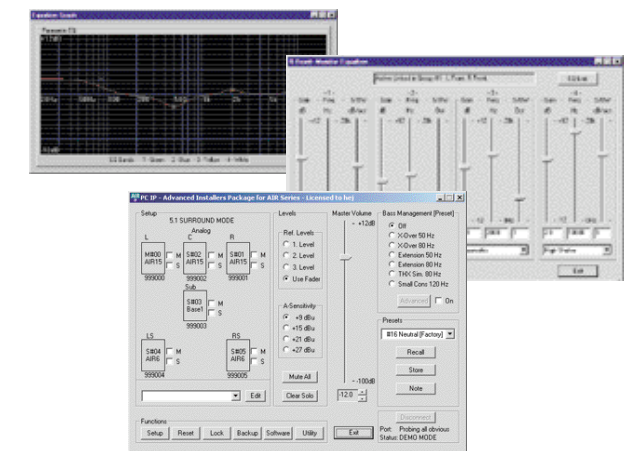
AIR Remote provides instant access to the AIR system volume, independent of your DAW or computer. Additionally, AIR Remote features one-touch operation of system reference levels, preset recall and solo/mute status for each monitor. The calibrated volume knob of AIR Remote allows accurate level setting, perfect tracking as well as calibrated loudness for any AIR setup. The AIR remote is powered through “TC Link” of any AIR monitor.

## AIR Remote & AIR Soft Main Features

- ◀ Global Volume control
- ◀ Recall and Storage of three Reference Levels
- ◀ Mute and Solo of individual monitors
- ◀ Preset handling
- ◀ Editing of standard parameters (AIR Soft only)
- ◀ Bass Management handling (AIR Soft only)
- ◀ Backup and restore of parameter settings (AIR Soft only)
- ◀ Setup and installation of AIR Monitors (AIR Soft only)

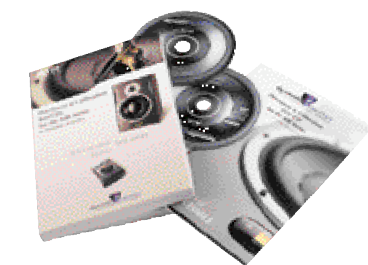
## AIR PC-IP

The optional PC compatible Advanced Installers Package provides access to virtually any AIR system parameter. This includes 4 band parametric EQ in each monitor, placement delay, preset control and more. PC-IP access to Advanced Bass Management features independent HP/LP crossover frequencies as well as phase and polarity control of any AIR subwoofer. Additionally, PC-IP allows the installer to control system access via individual parameter securing, preset protection and UI locking.



## Placement & Calibration Test CDs

The AIR Test CDs are produced for set-up, calibration, and test of the AIR Series. There is one stereo CD and one DTS encoded 5-channel CD.



## The Art of Science

Turning science into art is a challenge both when mixing audio and designing monitors for this very purpose. Great mixing derives from attention to details, while striving for a final mix that goes way beyond the sum of its parts. At Dynaudio Acoustics we believe that the same principle applies when designing ultimate monitors.

## Consistency, Consistency, Consistency

Utmost care in selection of materials and production, combined with the industry's most thorough and extensive testing program, allow our monitors to achieve 100% consistency – not just in between pairs but also when crossing pairs or relying on pairs in different locations.

## Listen Longer

Due to our unique driver technology, our monitors are neutral and uncolored. Smoothness, clarity and punch are some of the terms used to describe the listening that we provide. The smooth clarity in combination with the outstanding dynamic capabilities of our monitors ensure that you can work long hours without ear fatigue.

## Transparency

Our monitors tell you more than just EQ and level – they express the depth and detail revealed in the actual quality of the sound. Quality is the third dimension in monitors, and the sonic neutrality and transparency will ensure that your mix translates well out of the studio.

## Experience the Difference

Dynaudio Acoustics monitors are designed to speak the truth. You get exactly what you need for your mixing – an exact reproduction of your mix – no more, no less. Exploring our concept of monitor design is exploring the details that create the ultimate results. Explore by listening to our monitors – let your ears be the judge.

## Powerful and Excellent Monitors

The BM monitors – both in their passive and active forms – are clean, powerful and accurate monitors where excellent results are easily achieved. The sound is always transparent and crisp ensuring the most realistic listening conditions for a wide array of applications. Comprised of renowned Dynaudio driver technology, these monitors have become the standard when it comes to high performance and transparency. In combination with the subwoofers, the BM series is also very well suited for multichannel facilities.



## Main Features for the BM series

- ◀ Unique linear phase and frequency response
- ◀ 28mm soft dome tweeter with neodymium magnet and aluminum voice coil
- ◀ Every monitor matched to any other monitor within  $\pm 1.5\text{dB}$
- ◀ **BM 5 & BM 5A, BM 6 & BM 6A:** 175mm magnesium silicate impregnated polypropylene (MSP) bass driver with exceptionally large 75mm aluminum voice coil
- ◀ **BM 15 & BM 15A:** 240mm magnesium silicate impregnated polypropylene (MSP) bass driver with exceptionally large 100mm aluminum voice coil
- ◀ Internal damping for minimum cabinet resonance
- ◀ Thermal protection of the tweeter

## Specific Features for BM 5A, BM 6A & BM 15A

- ◀ Slow attack optical HF limiter
- ◀ True Clip indicator LED
- ◀ Professional XLR input terminals
- ◀ **BM 5A:** Dual 50W amplifier
- ◀ Adjustable LF, MF and HF trim
- ◀ **BM 6A:** Dual 100W amplifier
- ◀ Adjustable LF and HF trim (-4 to 0dB range)
- ◀ **BM 15A:** 100W HF amplifier and 200W LF amplifier
- ◀ Adjustable LF and HF trim ( $\pm 3\text{dB}$  range)



# BM Series - Product Range

## BM 5

Two-way passive nearfield monitor, 6.9" woofer and 1.1" soft dome tweeter

The BM 5 works for every aspect of sound engineering and reproduction, including music monitoring and mixing, broadcasting, OB vans, edit suites, project studios, recording studios and playback rooms. Their small size combined with their brilliant performance makes them highly suitable for rear channel monitors in multichannel setups.

## BM 6

Two-way passive nearfield monitor, 6.9" woofer and 1.1" soft dome tweeter

The BM 6 nearfield monitor establishes a firm and realistic link between the production environment and the increasingly high demands of the consumers. Applications for the BM 6 cover every aspect of sound engineering and reproduction, including music and speech monitoring and mixing, radio station, OB vehicles, edit suites, post production, recording studios and playback rooms. In combination with the new subwoofers BM 10S and BM 12S it is also well suited for a full-blown multichannel system in smaller rooms.

## BM 15

Two-way passive nearfield monitor, 10" woofer and 1.25" soft dome tweeter

The BM 15 is the largest and most powerful monitor within the BM passive range and is designed for any studio application where higher sound pressure levels and extended low frequency response are required, making it the ideal monitor for producers working on rock and dance music projects. Its astonishing power handling and full range extended bass response makes it the perfect alternative to wall mounted main monitors, particularly for commercial studios, project studios and post production facilities.



## BM 5A

Two-way active nearfield monitor, 6.9" woofer and 1.1" soft dome tweeter

The BM 5A monitor is a further development of the BM series and our engineers have put great effort into the design and fine-tuning of the BM5A, using the latest Dynaudio Acoustics technology. The monitor is extremely well suited for music monitoring and mixing, broadcasting, OB vans, edit suites, playback suites and project studios. This high-performance monitor comes in a very compact design.

## BM 6A

Two-way active nearfield monitor, 6.9" woofer and 1.1" soft dome tweeter

Every aspect of sound engineering and reproduction services, like radio stations, OB vehicles, edit suites, post production facilities and recording studios will benefit greatly from the BM 6A. Using them as rear channel monitors in surround systems will provide the perfect ratio of small size combined with brilliant performance. It is equally suitable for multichannel setups in combination with the BM 10S or BM 12S.

## BM 15A

Two-way active nearfield monitor, 10" woofer and 1.25" soft dome tweeter

The BM 15A is a revolutionary nearfield monitor offering exceptionally high performance. Its full range extended bass response makes it the perfect nearfield monitor. Commercial studios, project studios and post production facilities will benefit from the power that this monitor provides, but rock and dance projects will greatly appreciate the punch and clear sound of the BM 15A.



# BM S Series - New Innovative Subwoofers

## BM 9S

Active subwoofer, one 10" woofer

The BM 9S is built with the latest subwoofer technology and is a serious and complementary partner to the BM 5A monitor. With 200 watts of power, a frequency response of 29-387 Hz, and dimensions of 11.6" X 11.4" X 12.5", this subwoofer is a small but very powerful addition to any stereo or multichannel setup. Due to the low level LFE input the surround issues are covered, and with a LFE output, more subwoofers can be daisy-chained if required. With the high-pass filtering that this sub features, you have the option of Bass management for your satellite-sub system. This will greatly accelerate monitor performance and precision, as the subs deal with the power consuming lower frequencies. The BM 9S is the perfect match, when you want to cram a lot of power and punch into a very little space.

BM 9S



### Features for BM 9S

- ◀ 10" woofer
- ◀ Phase adjustment in 0° / 180°
- ◀ Auto on/off, power LED
- ◀ Mode selection, LFE or slave
- ◀ Seamless adjustment of low-pass corner frequencies
- ◀ SAT/SUB high-pass adjustment, Flat, 60 Hz, 80 Hz
- ◀ Small dimensions: 11.6" X 11.4" X 12.5"
- ◀ 200 W @ 4 Ohms
- ◀ Discrete LFE input, slave output for linking
- ◀ Closed cabinet for extremely precise low frequency reproduction

## BM 10S

Active subwoofer, one 10" woofer

The BM 10S subwoofer has been specially designed for operation with the BM series. It is perfectly suited for multichannel monitoring delivering extra punch to the bottom, but it is equally suited for smaller multichannel setups. With the clear and crispy punch that this sub delivers it is perfect for music recording and mixing studios, and its size makes it the perfect match for smaller editing suites and OB vans. Operation has been made easy and convenient with the included DSC 1M Remote Control.

BM 10S



### Features for BM 10S & BM 12S

- ◀ Phase adjustment in 0° / 90° / 180° / 270°
- ◀ Included Remote Control
- ◀ Subwoofer level control
- ◀ Adjustment of low pass frequency ranges
- ◀ Storing and recalling presets
- ◀ Low frequency extension adjustment
- ◀ 200 W amp – BM 10S only
- ◀ 250 W amp – BM 12S only

## BM 12S

Active subwoofer, one 12" woofer

BM 12S will support the most demanding circumstances in multichannel monitoring. With the substantial amount of power and an impressive low frequency limit of 18 Hz, this subwoofer is the perfect match for the BM and M range. For larger multichannel setups with e.g. five M1.5's, multiple BM 12S subs will be a preferred choice, delivering a very powerful system for larger studios. With all the extra features that are accessible via the included DSC 1M Remote Control, the BM 12S is a breeze to operate and you are ensured the very best sound and punch you can imagine.

BM 12S



## DSC 1M Remote Control

With the DSC 1M Remote Control you have complete integration and control of the BM 10S and BM 12S. Features like Subwoofer Level control, adjustment of low pass frequency ranges, Storing and recalling presets, tuning the Phase settings and altering the Low Frequency Extension are just a few of the many possibilities that the remote control puts right at your fingertips.

An automatic mode for On or Standby modes can be selected according to pleasure or working conditions. The Phase setting of the subwoofer has been factory-set at 0° which in many cases will be the appropriate setting but can be adjusted via the remote to 0°, 90°, 180° or 270°. The low pass frequency can be set to four positions: 60, 80, 100Hz and Flat. The roll-off slope is 24dB per octave. With four presets available you have the flexibility of recalling different sets of subwoofer settings, depending on what suits the occasion best.

Once you have stored all presets, you can choose to block access to storing, so that presets cannot be over-written by mistake. Each preset stores settings for Volume Level, low pass frequency, LF Extension and Phase.

### Features for DSC 1M

- ◀ Subwoofer manual On/Off
- ◀ Subwoofer Volume level
- ◀ Subwoofer Roll-off frequency setting
- ◀ LF Extension On/Off
- ◀ Subwoofer Phase selection
- ◀ Configuration presets

DSC 1M



## Main Features for the M Series

- ◀ Unique linear phase and frequency response
- ◀ Every monitor matched to any other monitor within  $\pm 1.5\text{dB}$
- ◀ High efficiency soft dome tweeter with aluminum voice coil
- ◀ Gold plated professional binding posts accepting heavy-gauge speaker cable
- ◀ Heavy internal damping for minimum cabinet resonance
- ◀ Thermal protection of the tweeter
- ◀ Dual bass drivers with exceptionally large aluminum voice coils, offering dramatic improvements in power handling, bass response and distortion figures over conventional systems



## M1

Nearfield monitor, two 6" woofers and one 1.25" soft dome tweeter

As the result of a long-term research project, analyzing the essential requirements of engineers working for long periods of time at high levels in front of a mixing console, the M1 is targeted first and foremost at music mixing applications. The M1 is a quality reference tool, which can transform almost any large console-monitoring environment into one worthy of the digital era. When coupled with one or two Dynaudio Acoustics subwoofers, the M1 is transformed into a full-blooded main monitoring system capable of delivering very high SPLs in mixing position.



## M1.5

Near/midfield monitor, two 7" woofers and one 1.25" soft dome tweeter

An obvious feature of the M1.5 is the extraordinary output from this compact monitor. For the first time, a performance exceeding that of many "main" monitors is available from a unit of a size suiting even the smallest facility. The M1.5 is a punchy monitor with an incredible bass response suitable for popular music tracking and mixing, voice and dialog recording, and as L, C, R monitors in high performance surround monitoring systems. Mounted either in the nearfield on top of a console or in midfield just behind the console on suitable stands, it can easily fulfil the majority of monitoring needs.

## Specific Features for M1

- ◀ Dual 150mm magnesium silicate impregnated polypropylene (MSP) bass drivers with 75mm aluminum voice coils

## Specific Features for M1.5

- ◀ High efficiency soft dome tweeter with aluminum voice coil
- ◀ Dual 175mm magnesium silicate impregnated polypropylene (MSP) bass drivers with 75mm aluminum voice coils

## M2

Three-way passive midfield/main monitor, two 8.25" woofers, 3" soft dome midrange and 1.25" soft dome tweeter

Producers and engineers from all over the world have found that a mobile flight cased M2 system can satisfy all their main monitoring requirements wherever they work, thereby virtually eliminating the problems associated with different rooms and acoustics. For television, radio and film work, the M2 provides extremely accurate imaging with full frequency response in a remarkably compact package, occupying the minimum of "real estate" in a busy control room.



## Specific Features for M2

- ◀ 28mm ESOTEC soft dome tweeter with aluminum voice coil
- ◀ 76mm soft dome midrange with aluminum voice coil
- ◀ Dual 210mm magnesium silicate impregnated polypropylene (MSP) bass drivers with 54mm aluminum voice coils

## M3

Three-way passive/active main monitor, two 11.25" woofers, two 3" soft dome midrange and one 1.25" soft dome tweeter  
Designed for continuous high power operation in a correctly constructed acoustic space, the M3 represents the fruit of a research and development program aimed at elevating main monitors above the realm of modified PA monitors. The M3 main monitor is available in both passive and active versions. Both versions employ the same sophisticated impedance corrected passive crossovers between midrange drivers and tweeter. The passive version has internal links for simple adjustment of low frequency levels, and is primarily intended for user installation on rigid stands within a control room.



## Specific Features for M3

- ◀ 28mm ESOTAR soft dome tweeter with aluminum voice coil.
- ◀ Dual 150mm magnesium silicate impregnated polypropylene (MSP) midrange drivers with 75mm voice coils.
- ◀ Dual 300mm polypropylene bass drivers with 100mm aluminum voice coils

# AIR Series - Technical Specifications

## AIR 6 & AIR 15 (Master and Slave)

Model	AIR 6	AIR 15
System	Two-way Active Nearfield Monitor	Two-way Active Nearfield Monitor
Frequency response (+/- 3 dB)	40 Hz – 22 kHz	33 Hz – 22 kHz
Peak SPL 1m, pair (IEC Short Term)	> 128 dB peak	> 128 dB peak
Peak SPL 2m, 5.1 (IEC Short Term)	> 126 dB peak	> 126 dB peak (no LFE)
Max SPL 1m, (IEC Long Term)	104 dB RMS	103 dB RMS
Precision of monitor matching	+/- 0.2 dB	+/- 0.2 dB
Port tuning frequency	45 Hz	40 Hz
Internal cabinet volume	12.1 liters	27 liters
Bass principle	Bass reflex	Bass reflex
Crossover frequency	2150 Hz (DSP generated)	2150 Hz (DSP generated)
Crossover slope	24 dB/oct (Linkwitz Riley, DSP generated)	24 dB/oct (Linkwitz Riley, DSP generated)
Tweeter	Esotec 28 mm / 1.1" soft dome, rear chamber, magnetic fluid, 4mm die-cast alu front, pure alu wire voice coil	Esotec 28 mm / 1.1" soft dome, rear chamber, magnetic fluid, 4mm die-cast alu front, pure alu wire voice coil
Woofers	175 mm / 6.9", one-piece molded polyprop cone, 75 mm / 3" pure alu voice coil, magnetic shielded	240 mm / 10", one-piece molded polyprop cone, 100 mm / 4" pure alu voice coil
Mains voltage	100 to 240 VAC, 50 to 60 Hz (auto-select)	100 to 240 VAC, 50 to 60 Hz (auto-select)
Power consumption	40 W @ 1/8 max power (IEC 60065)	40 W @ 1/8 max power (IEC 60065)
<b>Finish</b>		
Amp	Black anodized aluminum back plate	Black anodized aluminum back plate
Cabinet	Dark gray MDF baffle, Silver foil	Dark gray MDF baffle, Silver foil
Dimensions (H x W x D)	338 x 216 x 345mm / 13,3" x 8,5" x 13,6"	425 x 275 x 395mm / 16,7" x 10,8" x 15,5"
Weight	9.8 kg / 21.8 lbs	15.5 kg / 34.5 lbs
<b>Amplifier</b>		
Tweeter and woofer	Tweeter 200 W amp/Woofers 200 W amp	Tweeter 200 W amp/Woofers 200 W amp

## AIR 20 & AIR 25 (Master and Slave)

Model	AIR 20	AIR 25
System	Three-way Semiactive Nearfield Monitor	Three-way Active Nearfield Monitor
Frequency response (+/- 3 dB)	31 Hz – 22 kHz: +/- 3dB	28 Hz – 22 kHz: +/- 3dB
Peak SPL 1m, pair (IEC Short Term)	131 dB peak	134 dB peak
Peak SPL 2m, 5.1 (IEC Short Term)	129 dB peak	132 dB peak
Max SPL 1m, (IEC Long Term)	104 dB RMS	107 dB RMS
Precision of monitor matching	+/- 0.2 dB	+/- 0.2 dB
Port tuning frequency	40 Hz	35 Hz
Internal cabinet volume	35 liters	68 liters
Bass principle	Bass reflex	Bass reflex
Crossover frequency	390 Hz (DSP generated) and 2600 Hz	400 Hz (DSP generated) and 2400 Hz (DSP generated)
Crossover slope	12 dB/oct and 6 dB/oct	12/6 dB/Oct, 12/6 dB/Oct
Tweeter	Esotec 28 mm / 1.1" soft dome, neodymium magnet, rear chamber, magnetic fluid, 4mm steel front, pure alu wire voice coil	Esotec 28 mm / 1.1" soft dome, neodymium magnet, rear chamber, magnetic fluid, 4mm steel front, pure alu wire voice coil
Midrange	145 mm / 5.5", one-piece molded polyprop cone, 38 mm / 1.5" pure alu voice coil	145 mm / 5.5", one-piece molded polyprop cone, 38 mm / 1.5" pure alu voice coil
Woofers	240 mm / 9.5", one-piece molded polyprop cone, 100 mm / 4" pure alu voice coil	2x240 mm / 9.5", one-piece molded polyprop cone, 100 mm / 4" pure alu voice coil
Mains voltage	100 to 240 VAC, 50 to 60 Hz (auto-select)	100 to 240 VAC, 50 to 60 Hz (select)
Power consumption	45 W @ 1/8 max power (IEC 60065)	45 W @ 1/8 max power (IEC 60065)
<b>Finish</b>		
Amp	Black painted back plate	Black painted back plate
Cabinet	Black ash with dark gray MDF baffle	Black ash with dark gray MDF baffle
Dimensions (H x W x D)	575 x 310 x 395 mm / 22,6" x 12,2" x 15,5"	510 x 535 x 450 mm / 20" x 21" x 17,7"
Depth incl. amp and driver:	435mm / 17,0"	490mm / 19,3"
Weight	28 kg / 62.2 lbs	46 kg / 101 lbs
<b>Amplifier</b>		
Tweeter, midrange and woofer	Tweeter & Midrange 200 W amp/Woofers 200 W amp	Tweeter 300 W amp/Midrange 300 W amp/Woofers 2x300 W amp

## AIR Base 1, AIR Base 12 & AIR Base 24

Model:	AIR Base 1	AIR Base 12	AIR Base 24
System:	Active Subwoofer	Active Subwoofer	Active Subwoofer
Total frequency response:	25 Hz – bssmg: 120 Hz, LFE: 2.5 kHz	22 Hz – 200 Hz +/- 3 dB, dep. on setting	20 Hz – 200 Hz +/- 3 dB, dep. on setting
Max. SPL 1m, one (IEC Short Term)	119 dB peak	123dB peak	126dB peak
Max. SPL 2m, 5.1 (IEC Short Term)	113 dB peak	117dB peak	120 dB peak
Precision of monitor matching:	+/- 0.2 dB	+/- 0.2 dB	+/- 0.2 dB
Port tuning frequency:	30 Hz	24 Hz	22 Hz
Internal cabinet volume:	37 liters	41 liters	77 liters
Bass principle:	Bass reflex	Bass reflex, Downfiring port	Bass reflex, Downfiring port
Woofers:	1/2 pcs. 240 mm/10", one-piece molded polyprop cone, 100 mm/4" pure alu voice coil	1 pcs. 300 mm/12", two-piece molded polyprop cone, 75 mm/3" pure copper voice coil	2 pcs. 300 mm/12", two-piece molded polyprop cone, 75 mm/3" pure copper voice coil
Mains voltage:	100 to 240 VAC, 50 to 60 Hz (auto-select)	100 to 240 VAC, 50 to 60 Hz (select)	100 to 240 VAC, 50 to 60 Hz (select)
Power consumption:	40 W @ 1/8 max power (IEC 60065)	Idle: 50 W/Max: 375 W	Idle: 50 W/Max: 375 W
<b>Finish</b>			
Amp:	Black anodized aluminum back plate	Black painted metal back plate	Black painted metal back plate
Cabinet:	Dark gray MDF baffle, Silver foil	Black ash with dark gray MDF baffle	Black ash with dark gray MDF baffle
Dimensions (H x W x D):	310 x 480 x 420mm (12.2" x 18,9" x 16.5") Depth incl. amp and driver: 447mm (17.6")	460 x 360 x 502mm (18.1 x 14.2 x 19.7) Depth incl. amp and driver: 550 mm (not moving) Height incl. "feet": 738	720 x 360 x 502mm (28.3 x 14.2 x 19.7) Depth incl. amp and driver: 550 mm (not moving) Height incl. "feet": 738
Weight:	18 kg (39.6 lbs)	38 kg (83.8 lbs)	60 kg (132.3 lbs)
Amplifier	250 W amp	500 W amp	700 W amp

## Room & Distance

Typical listening distance			
AIR 6	AIR 15	AIR 20	AIR 25
1.2-2 m / 4-7 ft	1.5-2.5 m / 5-8,5 ft	1.5-3 m / 5-10.2 ft	TBA
Typical room size			
AIR 6	AIR 15	AIR 20	AIR 25
50-100 m3 / 1600-3500 ft3	75-125 m3 / 2600-4400 ft3	80-130 m3 / 2800-4600 ft3	80-150m3 / 2800-5200 ft3
AIR Base-1	AIR Base 12	AIR Base 24	
30-60 m3 / 1000-2000 ft3	50-125 m3 / 1600-4400 ft3	75 -150 m3 / 2600-5200 ft3	

## General specifications for AIR 6, AIR 15, AIR 20, AIR 25, AIR Base 1, AIR Base 12 & AIR Base 24

<b>System sample rates</b>	
Internal sample rate	192 and 176.4 via Dual Wire (optional Digital Card required) and 96, 88.2, 64, 48, 44.1 or 32 kHz
<b>AIR Masters only</b>	
I/O Connectors	XLR (2 channels AES/EBU in) 3 x RJ45 proprietary TC LINK
Formats	AES/EBU (24 bit)
Word clock input	BNC, 75 ohm, 0.6 to 10 Vpp
Display	2 x 16 character dot matrix
Operation	Menu system / four buttons
<b>Analog input option</b>	
Input connectors	XLR balanced (pin 2+, pin 3-)
Impedance	10/3 k Ohm (Balanced/unbalanced)
Selectable full scale input level	+9, +15, +21, +27 dBu
Dynamic Range	> 113 dB typ. (unweighted), BW: 20-20kHz
THD+N	< -105 dB typ. @ 1 kHz, -3 dBFS
Crosstalk	< -120 dB, 20 Hz to 20 kHz
A to D Conversion	24 bit (Dual bit delta sigma sampling at 4.1/5.6/6.1/6.1 MHz)
<b>AIR Slaves only</b>	
I/O Connectors	2 x RJ45 proprietary TC LINK

## General for all Products

EMC complies with:	EN 55103-1 and EN 55103-2, FCC part 15 class B, CISPR 22 class B
Safety certified to:	IEC 60065, EN 60065, UL 6500 and CSA E60065 CSA FILE #LR108093
Environment operating Temperature:	32° F to 122° F (0° C to 50° C)
Storage Temperature:	-22° F to 167° F (-30° C to 70° C)
Humidity:	Max. 90 % non-condensing
Warranty	2 years on parts and labor

# BM, BM S & M Series - Technical Specifications

## BM 5, BM 6 & BM 15 Passive Series

Model	BM 5	BM 6	BM 15
System	Two-way Passive Nearfield Monitor	Two-way Passive Nearfield Monitor	Two-way Passive Nearfield Monitor
Frequency Response (+/- 3 dB)	55 Hz - 29 kHz	43 Hz - 20 kHz	43 Hz - 20 kHz
Peak SPL 1m, pair (IEC Short Term)	> 126 dB peak	> 125 dB peak	> 127 dB peak
Peak SPL 2m, 5.1 (IEC Short Term)	> 127.5 dB peak	> 126.5 dB peak	> 128.5 dB peak
Max SPL 1m, (IEC Long Term)	104 dB RMS	103 dB RMS	109 dB RMS
Amplifier minimum	30 W (> 94 dB SPL @ 1m)	40 W (> 94 dB SPL @ 1.5m)	50 W (> 94 dB SPL @ 2m)
Sensitivity (2.83 V/1m)	87 dB	86 dB	88 dB
Impedance, Nominal	4 ohm	4 ohm	4 ohm
Impedance, HF (200 kHz)	10.4 ohm	5.4 ohm	5.9 ohm
Resonance Frequency	50 Hz	54 Hz	43 Hz
Internal Cabinet Volume	9.1 liters	10.5 liters	25.8 liters
Bass Principle	Bass reflex	Bass reflex	Bass reflex
Crossover Frequencies	4500 Hz	3100 Hz	2700 Hz
Crossover Slope	12 dB/oct	12 dB/oct; Tweeter 12 dB/oct	12 dB/oct; Tweeter 12 dB/oct
Tweeter	28 mm/1.1" soft dome, Neodymium magnet, Pure alu wire voice coil, Magnetic shielded	Esotec 28 mm/1.1" soft dome, Magnetic fluid, Rear chamber, Pure alu wire voice coil, 4 mm die-cast alu front	Esotec 28 mm/1.1" soft dome, Magnetic fluid, Rear chamber, Pure alu wire voice coil, 4 mm die-cast alu front, Cover grille
Woofers	175 mm/6.9", One-piece molded poly-prop cone, 75 mm/3" pure alu voice coil	175 mm/6.9", One-piece molded polyprop cone, 75 mm/3" pure alu voice coil	240 mm/9", One-piece molded polyprop cone, 100 mm/4" pure alu voice coil
Weight	5.7 kg / 12.5 lbs	6.9 kg / 15.2 lbs	12.3 kg / 27.1 lbs
Dimensions (W x H x D)	204 x 310 x 252 mm / 8" x 12.2" x 9.9"	204 x 330 x 254 mm / 8" x 12.9" x 10"	272 x 436 x 321 mm / 10.7" x 17.1" x 12.6"

## BM 5A, BM 6A & BM 15A Active Series

Model	BM 5A	BM 6A	BM 15A
System	Two-way Active Nearfield Monitor	Two-way Active Nearfield Monitor	Two-way Active Nearfield Monitor
Frequency Response (+/- 3 dB)	50 Hz - 21 kHz	41 Hz - 21 kHz	30 Hz - 21 kHz
Max SPL 1m, pair (IEC Short Term)	115 dB peak	118 dB peak	124 dB peak
Max SPL 2m, 5.1 (IEC Short Term)	116 dB peak	119.5 dB peak	125.5 dB peak
Input level for 85 dB SPL @ 1m (+/-10)	-16dBu RMS @ 0dB setting	-12dBu RMS / -28 dBu RMS	-18 dBu RMS / -34 dBu RMS
Input level for max peak SPL (+4/-10)	+9dBu Peak @ 0dB setting	+16 dBu peak / -1 dBu peak	+16 dBu peak / -1 dBu peak
Power consumption	Idle: 10 W / Max: 90 W	Idle: 25 W / Max: 200 W	Idle: 40 W / Max: 300 W
Amplifier power	Tweeter: 50 W / Woofer: 50 W	Tweeter: 100 W / Woofer: 100 W	Tweeter: 100 W / Woofer: 200 W
Resonance Frequency	55 Hz	49 Hz	39 Hz
Internal Cabinet Volume	9 liters	9.5 liters	27.5 liters
Bass Principle	Bass reflex	Bass reflex	Bass reflex
Crossover Frequencies	1500 Hz	2200 Hz	1800 Hz
Crossover Slope	6 dB/oct	24 dB/oct	30 dB/oct
Tweeter	Esotec 28 mm/1.1" soft dome, rear chamber, Magnetic fluid, 4 mm die-cast alu front, Pure alu wire voice coil	Esotec 28 mm/1.1" soft dome, rear chamber, Magnetic fluid, 4 mm die-cast alu front, Pure alu wire voice coil	Esotec 28 mm/1.1" soft dome, rear chamber, Magnetic fluid, 4 mm die-cast alu front, Pure alu wire voice coil
Woofers	175 mm/6.9", One-piece molded poly-prop cone, 75 mm/3" pure alu voice coil	175 mm/6.9", One-piece molded poly-prop cone, 75 mm/3" pure alu voice coil	240 mm/9", One-piece molded polyprop cone, 100 mm/4" pure alu voice coil
Weight	8.7 kg / 19.2 lbs	11.0 kg / 24.2 lbs	18.6 kg / 41 lbs
Dimensions (W x H x D)	186 x 320 x 320 mm / 7.3" x 12.5" x 12.5"	217 x 338 x 321 mm / 8.5" x 13.3" x 12.6"	290 x 454 x 388 mm / 11.4" x 17.9" x 15.2"

## M1 & M1.5

Model	M1	M1.5
System	Two-way Passive Nearfield Monitor	Two-way Passive Near/Midfield Monitor
Frequency Response (+/- 3 dB)	50 Hz - 20 kHz	34 Hz - 20 kHz
Peak SPL 1m, pair (IEC Short Term)	> 130 dB peak	> 127 dB peak
Peak SPL 2m, 5.1 (IEC Short Term)	> 131.5 dB peak	> 128.5 dB peak
Max SPL 1m, (IEC Long Term)	111 dB RMS	108 dB RMS
Amplifier minimum	50 W (> 100 dB SPL @ 1.5m)	70 W (> 100 dB SPL @ 1.5m)
Sensitivity (2.83 V/1m)	91 dB	88 dB
Impedance, Nominal	4 ohm	4 ohm
Impedance, HF (200 kHz)	3.5 ohm	6.2 ohm
Resonance Frequency	55 Hz	39 Hz
Internal Cabinet Volume	13.3 liters	29 liters
Bass Principle	Bass reflex	Bass reflex
Crossover Frequencies	3250 Hz	2000 Hz
Crossover Slope	12 dB/oct; Tweeter 12 dB/oct	12 dB/oct; Tweeter 12 dB/oct
Tweeter	Esotec 28 mm/1.1" soft dome, Magnetic fluid, Rear chamber, Pure alu wire voice coil, 4 mm die-cast alu front	Esotec 28 mm/1.1" soft dome, Magnetic fluid, Rear chamber, Pure alu wire voice coil, 4 mm die-cast alu front
Woofers	2x145 mm/5.5", One-piece molded poly-prop cone, 75 mm/3" pure alu voice coil	2x175 mm/6.5", One-piece molded poly-prop cone, 75 mm/3" pure alu voice coil
Weight	11.2 kg / 24.7 lbs	17.7 kg / 39 lbs
Dimensions (W x H x D)	450 x 210 x 310 mm / 17.7" x 8.2" x 12.2"	440 x 300 x 400 mm / 17.3" x 11.8" x 15.7"

## BM 9S, BM 10S & BM 12S

Model	BM 9S	BM 10S	BM 12S
System	Active Subwoofer	Active Subwoofer	Active Subwoofer
Frequency Response (+/- 3 dB)	29 Hz - 250 Hz	25 Hz - 250 Hz	18 Hz - 250 Hz
Low Frequency Limit*	29 Hz	25 Hz - 33 Hz	18 Hz - 27 Hz
High Frequency Limit*	50 Hz - 250 Hz	60 Hz - 250 Hz	60 Hz - 250 Hz
Amplifier Power	200 W @ 4 Ohms	200 W @ 5 Ohms	250 W @ 4 Ohms
Crossover Frequencies	HP Sat: Flat/60Hz/80Hz, LP:50-150Hz	60 Hz / 80 Hz / 100 Hz	60 Hz / 80 Hz / 100 Hz
Crossover Slope	2nd order Butterworth	4th order Linkwitz-Riley	4th order Linkwitz-Riley
Crossover Bypass	Yes (Flat)	Yes (Flat)	Yes (Flat)
Phase adjustment	0° / 180°	0° / 90° / 180° / 270°	0° / 90° / 180° / 270°
Inputs	Balanced/XLR	Single ended/RCA, Balanced/XLR	Single ended/RCA, Balanced/XLR
Input Sensitivity for Full Output*	75mV - 5V	0.1 V - 5 V	0.1 V - 5 V
Maximum Input	10Vrms	10 V	10 V
Input Impedance	20 k (+ branch) 10k (- branch)	20 k Ohms	20 k Ohms
Output	Balanced/XLR	Single ended/RCA, Balanced/XLR	Single ended/RCA, Balanced/XLRMagnetic
Master / Slave Link	Yes	Yes	Yes
Remote Control	-	DSC 1M Included	DSC 1M Included
No. of Presets	-	4	4
Each Preset includes	-	level, crossover frequency, phase, extended frequency range	level, crossover frequency, phase, extended frequency range
Drive Unit	10" (24 cm), long throw	10" (24 cm), long throw	12" (30 cm), long throw
Magnetic Shielding	Yes	Yes	Yes
Internal Cabinet Volume	15.9 litres	19 litres	36 litres
Bass Principle	Closed	Ported	Closed
Power Consumption Max.	325 W	480 W	480 W
Power Consumption Standby	16 W	5 W	5 W
Mains Voltage**	100-120V 50/60Hz or 220-240V 50/60Hz	120 V/60 Hz or 230 V/50 Hz	120 V/60 Hz or 230 V/50 Hz
Weight (net)	10 kg	19.1 kg / 42 lbs	30.6 kg / 67.5 lbs
Dimensions (W x H x D)	294 x 289 x 318 mm / 11.6" x 11.4" x 12.5"	320 x 338 x 466 mm / 12.6" x 13.3" x 18.3"	360 x 378 x 568 mm / 14.2" x 14.9" x 22.4"

\* Depending on setting

\*\* Please refer to your local network

Note: Preliminary specifications

## M2 & M3

Model	M2	M3
System	Three-way Passive Midfield/Main Monitor	Three-way Passive Main Monitor
Frequency Response (+/- 3 dB)	34 Hz - 20 kHz	30 Hz - 20 kHz
Peak SPL 1m, pair (IEC Short Term)	> 130 dB peak	> 129 dB peak
Peak SPL 2m, 5.1 (IEC Short Term)	> 131.5 dB peak	> 130.5 dB peak
Max SPL 1m, (IEC Long Term)	114 dB RMS	112 dB RMS
Amplifier minimum	100 W (> 100 dB SPL @ 2m)	140 W (> 100 dB SPL @ 2.5m)
Sensitivity (2.83 V/1m)	91 dB	90 dB
Impedance, Nominal	4 ohm	4 ohm
Impedance, HF (200 kHz)	9.6 ohm	5.9 ohm
Resonance Frequency	45 Hz	38 Hz
Internal Cabinet Volume	70 liters	145 liters
Bass Principle	Bass reflex	Bass reflex
Crossover Frequencies	900/4500 Hz	600/3700 Hz
Crossover Slope	12 dB/oct; Midrange 12 dB/oct Tweeter 18 dB/oct	12 dB/oct; Midrange 12 dB/oct Tweeter 18 dB/oct
Tweeter	Esotec 28 mm/1.1" soft dome, Magnetic fluid, Rear chamber, Pure alu wire voice coil, 4 mm die-cast alu front	Esotec 28 mm/1.1" soft dome, Magnetic fluid, Rear chamber, Pure alu wire voice coil, 4 mm die-cast alu front
Midrange	75 mm/3" soft dome, 75 mm/3" pure alu wire voice coil	2x145 mm/5.5" One-piece molded polyprop cone, 75 mm/3" pure alu wire voice coil
Woofers	2x220 mm/8", One-piece molded polyprop cone, 54 mm/2" pure alu wire voice coil	2x300 mm/12", One-piece molded polyprop cone, 100 mm/4" pure alu wire voice coil
Weight	36.3 kg / 80 lbs	55.0 kg / 121.3 lbs
Dimensions (W x H x D)	340 x 680 x 500 mm / 13.3" x 26.7" x 19.6"	555 x 775 x 505 mm / 21.8" x 30.5" x 19.8"



## The Essence of All Things Great

The development of great art and breathtaking music, astonishing architecture and imaginative design, all have the same two things in common: Craftsmanship and originality. At Dynaudio Acoustics we employ exactly those qualities in our research and development. We strive not only to build the best monitors in the world, but also to conjoin the great masterpieces of the world. Today our speaker technology and monitor solutions stand as the apex of the industry. But we encourage you to listen to our monitors yourself, as one thousand eloquent words never will capture the true essence of our monitors. Once you listen you'll discover the truth of Benjamin Franklin's words to which we adhere: Well done is better than well said.

**dynaudioacoustics**  
IF IT'S THERE - YOU'LL KNOW IT