



Klimt Series™ – *The Music* – Owners Manual

Thank you for your investment in one of the most advanced loudspeaker designs available today. We have worked tirelessly to produce this loudspeaker system and trust that you will enjoy the musical performance this pair offers. To achieve this new level of performance, special care has been taken in the construction, the materials and the execution of this entirely new design. In order to take full advantage of your new loudspeaker system, critical attention must be taken to ensure the product performs as intended.

Please read this manual carefully and utilize the setup suggestions discussed. Ultimately, the most important part of the process is to listen to music and enjoy. Our suggestions are just that, suggestions. If you find in your listening environment that a slightly different adjustment in setup results in a more enjoyable sonic picture, then follow it. All rooms are different and thus, we cannot give an accurate, single installation instruction guide that will cover all possible environments. Please feel free to contact us or your local distributor with any setup related questions. It is our collective goal to ensure that you achieve the best possible performance out of this sophisticated product.

Thank you again and happy listening.

Sincerely,
Vienna Acoustics

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1. Product Description

1.1 Technology

The Klimt Series™ loudspeakers features an extensive list of new technologies. Beginning with the new patented Flat-Spider-Cone™ midrange driver, special care has been taken with the choice of materials and crafting. This driver is created from a compound of several thermal plastic polymers as well as added glass fibers. This compound offers both the greatest stiffness to mass ratios while also possessing the necessary silence needed to ensure no coloration in sound. That is, the cone material itself is virtually silent, eliminating the need for notch type filters in the cross-over. The goal is to eliminate the problem of cone resonances before they begin. Added to the special material composition is the flat design, which further removes the sonic signature of the driver by eliminating the cone diffraction of the cone walls or horn loading. Thus, with quiet materials, we achieve a performance that is free of the normal mechanical limitation of conventional midrange cone drivers.

In addition to the flat midrange driver, we have installed a special, hand crafted silk dome tweeter in its middle (pole) position. This allows for a timing or phase correctness that cannot otherwise be achieved. This complete coincident driver pairing is then capable of reproducing the entire human vocal range, and beyond, without any cross-over interference, particularly within the most critical human voice range. The final result is a system that takes on a presence which until now has only been available in compact monitors. Moreover, with the timing or phase correctness of this combination, the dispersion creates more of a "sweet area" versus the typical "sweet spot" found in most other designs.

The application of this design allows us to utilize three of our new specially formulated polymer X3P Spider-Cone™ woofers for bass support below 120Hz, as well as the famous Murata Super Tweeter, taking the complete system beyond the audible at 100KHz. The design goal is to produce a *Music Center* free of all colorations in the upper unit with the bass cabinet offering the foundation in bass support down to 22Hz and the air above the *Music Center* up to 100KHz.

By concentrating on driver development, in both the mechanical domain and the material domain, we are left with the ideal of a highly simplified cross-over. As with our other designs, we begin with a first order cross-over. This we believe allows us to achieve the most seamless integration of all of the drivers into a single, cohesive whole. This is in part why we have chosen to offer only the purest and simplest hook up interface of single-wire terminals. Special care has also been taken with the formulation of the alloys used in these propriety Vienna Acoustics speaker terminals to ensure the quietest connection interface between speaker and speaker wire.

1.2 Construction

At over 82Kg each speaker, the cabinet features many unique design attributes. First, the top section, or head of the speaker, is a completely sealed module. This allows us to control and carefully position the critical *Music Center*. Holding this sealed enclosure is a solid alloy shoe. This single piece alloy shoe attaches to the *Music Center's* cabinet in two points in the front and a single point in the rear. To further eliminate the potential for extraneous mechanical information to reach up from the bass cabinet, the aluminum shoe is similarly attached through one large alloy connection point in the rear and a single point in the front. The overall goal with this sophisticated design is to allow the entire *Music Center* to be positioned at its optimal height and position while also being completely isolated mechanically from the bass cabinet.

Unlike typical bass cabinets, the bass cabinet of *The Music* is divided into several cabinets. The top woofer occupies its own space with its own dedicated porting. The two additional woofers share their own dedicated cabinet with dual ports. These drivers are then run in parallel with the upper bass unit most directly extending the bass performance of the *Music Center* and the two lower bass units aiding in further extending bass and overall dynamics.

The Murata Super Tweeter occupies its own space and is mounted at the top of the bass cabinet allowing it to occupy the same general dispersion space as the *Music Center*. Given the extreme extension this driver adds to overall performance, it is not necessary for it to be mounted in the same cabinet as the conventional tweeter. As a result, we are able to minimize the overall baffle area of the *Music Center* itself.

With a speaker of such mass, it was necessary to also develop special hardware that not only would allow for the fine tuning of such a sophisticated speaker system, but one that is substantial enough to support it. Each individual spiked foot features an oversized threaded center core with a large, specially formed head allowing for easy adjustment. Additionally, there are four lock rings that allow for the locking of each spiked foot after proper setup has been completed. In the event these speakers are installed on fine wood or stone floors, specially created floor protectors are also included. Under no circumstances should these speakers be used without the bases installed.

2. Connection Instructions

2.1 Amplification

The most common question asked of a speaker manufacturer is whether valve amplification or solid state amplification is preferred. The simple answer to this question is that we require good electronics. There are many fine examples of both amplifier technologies that will work perfectly with this loudspeaker system. We as designers and manufacturers have done all we can to insure the greatest flexibility in amplifier selection.

There are a couple primary considerations that should be kept in mind when selecting a pairing amplifier with this loudspeaker system. First, what are your listening habits? Do you listen to extremely dynamic material and high volume levels? If so, you should consider a more powerful amplifier. Second, do you have an unusually large space that these speakers are being installed in? If so, again you should consider a higher powered amplifier. Otherwise, our recommendation is to select the finest sounding quality amplifier you can in the fifty to five-hundred watt range. This can be either valve or solid state. The sonic differences in these designs are of personal preference.

2.2 Cable Selection

Cable selection is a difficult area of discussion. So many aspects of cable design and sonic signature exists that careful and thorough investigation with your audio retailer is recommended. We have worked extremely hard with a variety of cable manufacturers selecting the internal wiring used. Aside from this, we must refer you back to your dealer and suggest taking the greatest care in listening. Remember, the goal of this speaker system is to produce music. The cable selection is one area where you can have a significant impact on the overall musical presentation.

2.3 Connections

As mentioned in the technology section of this manual, we prefer simple, single-wire connections. You will notice that our terminals are quite large. For this reason, if selecting spade lugs, you will have to specify large connectors. Otherwise, standard banana plugs will work perfectly.

Note: if using large gauge bare speaker wire, termination of the wire to large spade, pin or banana plugs is required.

3. Setup Instructions

3.1 Break-In

While there has been exhaustive testing performed on all parts of this speaker system throughout the manufacturing process, proper break-in is necessary. This process does not take particularly long, but special care during this process is particularly important.

The most critical time in the overall break-in process is the first fifty hours. During this time it is recommended that you not play the speaker system at exceptionally high volume levels. During this period it is recommended that the speakers be played at a comfortable listening level. The easiest way to complete this is to place a CD on repeat and play the speakers for a few days. The speakers should sound fine during this period. However, you will experience a blending of all the drivers into a more coherent single sounding speaker as the process is completed.

The second stage is much more gradual and one that may not be noticed immediately. This is the fifty to three-hundred hour period. During this period, there is a further refinement in the micro-dynamics or inner detail that will become more defined. In other words, the presence of the musicians becomes more intimate. It is also during this period that final setup should be able to be completed.

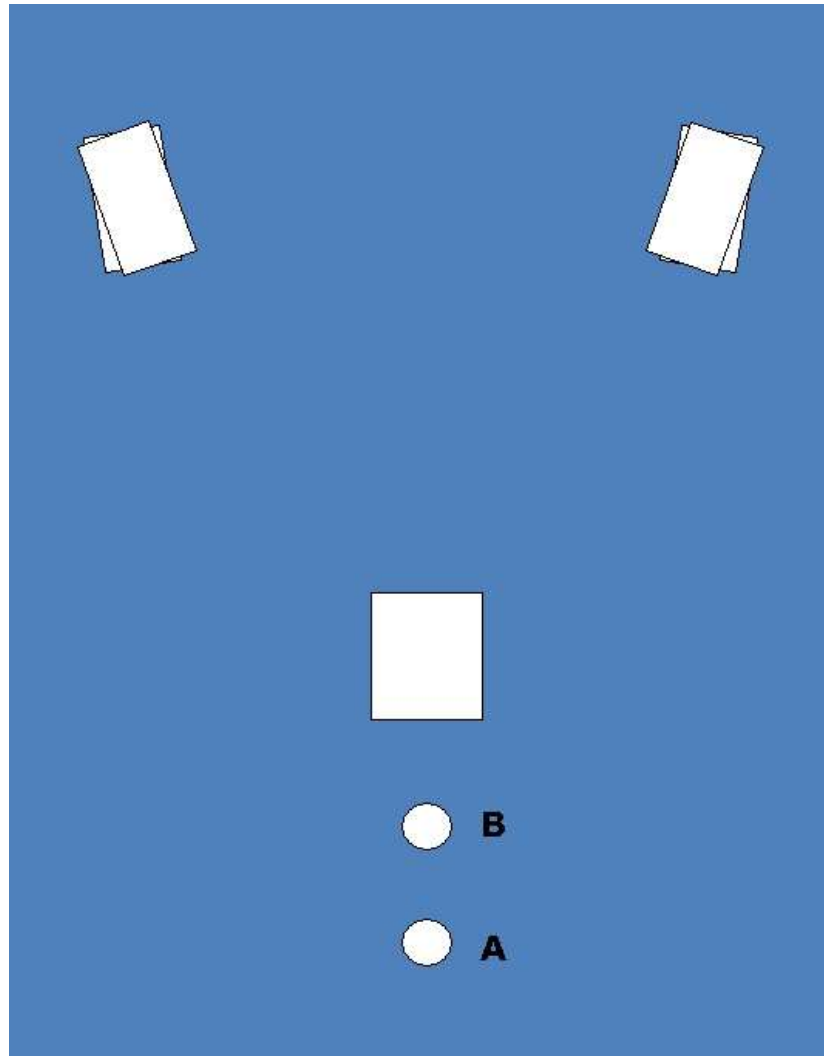
3.2 Positioning

While there are several recommended methods used in proper speaker setup, the only process that we believe in is one that includes listening. If you are not listening to the speakers, it will be impossible for you to know whether you are making the correct adjustments.

The first area of consideration when setting up a large scale, sophisticated speaker system such as *The Music*, is the distance between the speakers. Unfortunately, it is our experience that people leave their speakers positioned far too close together to take full advantage of the scale and size of presentation that a modern speaker system is capable of. The basic rule to follow is to position the speakers with at least an equal distance between them as you are from them. For example, if you are three meters away from the speakers, the speakers should be at least three meters apart.

The second area of setup is commonly referred to as toe-in. Simply said, this is the position in which the speakers are aimed. With *The Music*'s two-piece design, this requires more care than most typical designs. The simple starting rule is to have the bass or lower cabinets aimed approximately one meter behind the center position listening

position (A) while the top or music center is aimed approximately one-half meter behind the center listening position (B). See the following image:



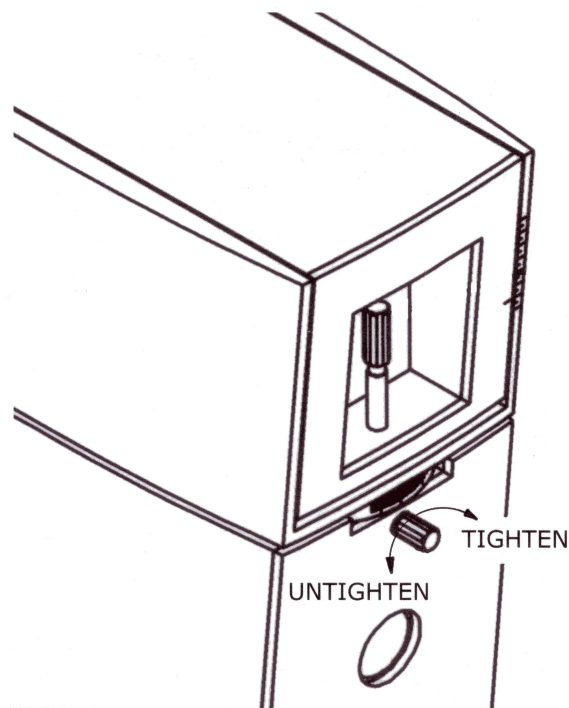
Following the positioning and toeing-in, attention needs to be turned to the distance of the speakers with respect to the back and side walls of your listening room. While it is possible to achieve positive results positioning the speakers close to the rear wall, this position typically gives up some potential bass extension as well as some soundstage depth. Ideally, the best starting place is approximately one meter from the rear wall. This distance is also a recommended starting point for the side walls. However, because of the driver selection and their dispersion characteristics, it is possible to get quite close to the side walls with care. In the event that the room does not allow anything else, distance apart will be more critical than the distance from the side walls.

Before moving the speakers into the room, it is necessary to have the spiked foot kit installed. We suggest starting with the spikes set with approximately one centimeter of thread between the top of the foot bracket and the bottom of the lock rings. This will allow for the greatest amount of adjustment when doing the final fine adjustments. With the speakers playing something with extended pulsing bass, something like a full double bass instrument, carefully pull the speaker further into the room until a natural, fully resolved and extended bass line can be heard. What you are listening for is full resolution

without a boominess or slowness. Typically you will find this location within one to two meters from the back wall. It may be necessary to use furniture slides, given the weight of each speaker, to be able to complete this step.

After achieving ideal bass performance, carefully ensure that the cabinets are level and stable. This should provide for a noticeable improvement in the clarity and definition in bass performance. At this point, final adjustments to the *Music Center* should be done.

Before trying to move the shoe, be sure the lock down screw at the rear of the cabinet is loose. Please see drawing below.



Then, carefully make small adjustments both angling in the *Music Center* both in and out on either side until the desired sonic image is achieved. The basic rule is that movements towards the listening position (in) will result in a slightly warmer sound while movements away from the listening position (out) will offer greater clarity and speed. As with all experiences, too much of a good thing is no longer good. Too much warmth results in a dullness, while too much clarity and speed will result in a harshness. After finding the ideal balance, lock the horizontal rotation lock screw.

The last step of setup is the image height. Because of the dispersion characteristics and phase or timing correctness of the *Music Center*, adjustments in height will mostly affect image height. If you use a piece of music with a single central focused vocal, adjust the height of both speakers until there is a solidity and consistency across the entire sound stage.

As mentioned from the beginning, this setup guide is just that, a guide. Nothing can replace careful listening within the given room of installation. If you find that an

adjustment in your system, which is contrary to these recommendations, yields better sound and more musical results, trust that first. Ultimately your ears are the most important tool in proper speaker setup.

3.3 Fine Adjustments

Before attempting to work with any of the following fine tuning recommendations, please be sure you have exhausted all prior recommendations.

First, rake of the main bass cabinet. As with all multi-driver arrays, there is the potential that small adjustments of the overall rake of the cabinet will result in greater detail and bass extension. By carefully listening to the double bass instrument recommended earlier, listen to each speaker and determine where in height the bass line has the greatest detail and coherence. If this location is lower than the listening position, carefully extend the front spikes until this clearer position is aimed at the seated location. Again, pay special attention to the stability of the speaker. In the event that greater clarity was higher than the listening position, do the reverse. After making this adjustment, be sure that the image height is also adjusted. Typically raking back the bass cabinet will result in the need to aim the *Music Center* down while a raking of the bass cabinet down will require an angling up of the *Music Center*.

Toe-in of the overall cabinet as well as distance between the speakers can also result in improvements in overall clarity and resolution. If there appears to be a doubling or sluggishness to the center of the sound stage, try pulling the speakers slightly further apart or aim the overall cabinet further away from the listening position. If there is a vagueness to the soundstage or a lack of central focus, it is possible that you will need to either move the speakers closer together or angle-in the overall cabinet slightly more. As with rake, any adjustments to the overall cabinet position will most likely result in having to make further compensating adjustments to the *Music Center*.

3.4 Controls

The final area of setup with this speaker system that should be adjusted are the three small switches above the speaker connection terminals at the rear of the cabinet. The three switches are: M, UB, LB. These represent Midrange, Upper-Bass and Low-Bass. The speakers are shipped with the switches placed in the upper position. If you are looking for a slight tilt up in the upper frequencies, try placing the M-switch to the down position. This is particularly useful in over-damped listening rooms. If you perceive too much upper bass or a boominess, try moving the UB-switch to the lower position. This will be quite helpful in most normal to smaller listening rooms. Lastly, if you perceive too much overall bass, try moving the LB-switch to the lower position. While each of the switches has minimal effect, if special care has been taken in the overall physical setup of the complete loudspeaker system, the results can be profound. As with all other recommendations, always listen and trust what you are hearing.

4. Listening

After having completed a thorough break-in and then completing a full and comprehensive setup, listening can and should begin in full earnestness. As with the city we live, design, work and ultimately build this product in, Vienna is about music, music, music. While most acclaimed for our classical music halls and performances, Vienna also has one of the most vibrant jazz scenes as well as rock and everything in between. Music comes in all colors and forms. We are not here to tell you what to listen to. We have

done all we can to produce a product that is capable of reproducing the music that all of us at Vienna Acoustics listens to. What does that mean? Simply put, all music! Just listen and enjoy.

5. Technical Information

System type:

3-Way System, Employing Integrated Subwoofers

Midrange Coincident Driver:

(1) x 7" Vienna Acoustics Flat-Spider-Cone™

(1) x 1" Handcoated, Vented Neodymium-Magnet Powered Silk Dome, manufactured by Eton Germany

Supertweeter:

(1) x 0.5" Murata

Bass drivers:

(3) x 9" Vienna Acoustics Spider-Cones™, manufactured by Eton Germany

Frequency response 22 – 100,000 Hz

Sensitivity 91 dB

Impedance 4 ohms

Recommended power amplifiers from 50 to 500 watts

Weight per speaker 180 Lbs / 82 kg

Dimensions (WxHxD) 10.75 x 50.98 x 24.80 inches
273 x 1295 x 630 mm

Gustav Klimt, *Die Musik*