

The MonoPulse Model S Standmount.

Design Objective. MonoPulse loudspeakers have the objective of realism, with a precise image and sound-stage. This is achieved by synchronism of the all-important impulses and musical leading-edges in sounds.

The Model S Standmount is also a top quality hi-fi loudspeaker in all other respects, featuring Kevlar-coned MF/LF units with bass response down to 29Hz, and 28mm silk-domed HF units with response up to 22kHz.

Description. To achieve this MonoPulse uses a unique technique, precisely offsetting its drive-units, and combining them with patented asymmetric crossovers. These use only film capacitors and air-spaced coils.

The HF circuits are fourth-order, with 24dB per octave attenuation from 3kHz, giving superb protection of the HF drive units.

The LF crossovers are first order. The bass response of the 135mm, Kevlar-coned, LF units are extended with reflex tuning points at 38Hz, giving an in-room response down to 29Hz.

Precision Adjustment for Listening Height. The recommended stand height is 50cm. 4 extra buffer feet are included for stand bases smaller than the speaker base.

Impulse accuracy is optimised at a typical distance of 3 metres will be at a height of 90cm for a 50cm stand. This is typical for a low sofa or chair.

With other conditions, the crucial impulse and leading-edge timing, can be accurately adjusted with BluTack or similar. Each 2mm difference in front/rear BluTack thickness will raise/lower the optimal listening point by 3cm. This way, absolutely accurate acoustic focus can be maintained.

If significantly outside this accuracy, they will perform as normal hi-fi loudspeakers.

Positioning for Bass. With the units on 50cm stands, the centres of the LF units are 85cm from the floor. So try to avoid making the distance to side walls or the rear wall 85cm, and make them different from each other if possible.

Most loudspeakers are not able to be sited ideally, so this is a guide to doing the best. Close to a rear wall is OK, if they are over 1 metre from side walls - or vice versa. Leave a 5cm gap to a rear wall for the port to breath.

Position and Imaging. A normal placement is with the units about 2.5 metres apart at a listening distance of about 3 metres.

The MonoPulse impulse accuracy can also give excellent central imaging with the units further apart or closer in than normal. This ability can be useful if there are positioning problems, particularly in small rooms.

3 metres apart at a distance to the centre point of just 2 metres, taking the units into peripheral view, can give a dramatically wide sound-stage, while the MonoPulse precision maintains accurate central imaging.

Cables and Connections. The terminal panel will take 4mm plugs, 7mm spades, or 5mm bare wire. The HF terminals are the upper ones, the LF the lower, and the units can thus be bi-wired or bi-amped.

The interconnections needed will depend on the system and the layout - please consult your dealer.

Running in. We recommend that the speakers are run in for at least 50 hours at the intended listening volume.

Warranty and Repairs. MonoPulse loudspeakers are covered by a one year warranty. In the unlikely event of overheating damage to an HF unit which is protected by a fourth-order filter, access is by removal of the rear terminal panel.

The LF unit can be replaced by a competent repairer. For spares & repairs, contact your dealer.

Other specifications. Impedance is 8 ohms. Power handling, 200 watts maximum, 125 watts continuous. Sensitivity 89dB. Height 48cm. Width 18cm. Depth 23cm. Weight 7Kg per unit.

Listening. How this is done can be important – see overleaf.

Listening. More than any other speakers the MonoPulse is at its best when our auditory perception overrules our visual perception. We see a pair of speakers – but we should hear a stage, in the centre and further back

The best – is to have the speakers correctly positioned and be seated centrally, at the correct ear height (usually 90cm), with eyes closed, before the music starts.

The worst – is to wander round listening at the wrong heights and multiple positions with the music playing, before finally sitting, often upright at the wrong height. This is typical demo behaviour, which makes it much more difficult for our perception to then flick over to being audio dominated.

A compromise – if needed - is to start the equipment without looking at the speakers, then sit in the listening position without looking at the speakers, and shut your eyes. The auditory perception should immediately dominate.