

WORLD

Filling in the gaps

Phil Ward rounds up the in-fill contenders from the current crop of touring loudspeaker market leaders

Last year's focus on the biggest, loudest enclosures, followed by the most powerful-yet-compact speakers on poles, prompted the question: what's the best on offer in-between? With versatility the real name of the game, what's the most useful mid-size cabinet in the portfolio for reaching the parts other speakers can't reach without (a) bringing down the roof or truss; (b) getting in the way of the cameras; or (c) treating that section of audience to a programme of either heavy dub or Pinky & Perky...? (This is in no way exhaustive, we should add – other speakers are available to, er, fill in.)

Adamson

Jochen Sommer, director of European operations, says: "The choice of a suitable speaker for in-fill purposes requires the same considerations as any other part of the system design. What kind of programme material will be reproduced? What are the target SPL and frequency response? What area needs to be covered and where can the cabinet(s) be placed? As a result of such questions, it's not a 'one-box-fits-all' decision but depends on the application. Different models will do the job best. Some Adamson clients use Y10s as in-fill systems for big Y18 main hangs, whereas in smaller applications some Spektrix, Metrix or conventional boxes like the Point Series are the right choice. And with the new Eklipsa models, and their focused horizontal coverage pattern of 18° horizontal x 60° vertical, Adamson provides another great tool for system designers and engineers when dealing with those difficult patches of audience coverage."

d&b audiotechnik

Michael Cooper of d&b audiotechnik says: "The innovative T10 loudspeaker provides two different technologies from one cabinet, being capable of deployment in d&b's smallest line array as well as a standalone point source system. The T10 employs a unique arrangement consisting of a rotatable horn together with an acoustic lens. The acoustic comprises dual layers of perforated metal sheets that are integrated into the front grill, which retards sound slightly as it passes through. With the particular geometry used for the acoustic lens it is possible to curve the wavefront in one plane.

"This technique is combined with a rotatable horn placed behind the lens assembly, operate through apertures



Adamson's Eklipsa 12 and Eklipsa 15

from outside the cabinet and therefore not requiring any tools. The horn provides 90° horizontal dispersion and proportional vertical directivity allowing for up to 15° splay angles.

Combine this with the widening effect of the lens in the horizontal plane and the result is a 105° line array element. When the T10 is used upright the horn is rotated behind the lens by 90°, widening the wavefront of the line source, providing a 90° x 35° horn-loaded point source cabinet.

"To cater for the two applications within one cabinet, the integrated captive rigging mechanics are suitable for line arrays up to 20

deep while being tidy and unobtrusive when used in single applications, for example on a loudspeaker stand. The unobtrusive visual design, compact

dimensions, light weight (11kg), high power (>127dB) and exemplary directivity performance makes the T-Series the perfect option for speech and music in many theatre, conference and presentation situations, live television and orchestral shows, particularly in situations where considerable gain before feedback is an absolute requirement."

dB Technologies

Rich Soper of dB Technologies UK says: "Versatile in-fill? That'll be the DVX range. DVX is dB Technologies' rental and installation partners' 100-to-powered point source solution for a wide range of applications, including front/side-fill duties and delay fills. Relatively

compact considering their output, they can be easily stacked or clustered as required and perfectly complement our successful DVA line array.

"With an unrivalled feature set at its price point, each unit runs dB Technologies' own Digipro true digital bi-amplification system with an internal 24-bit, 48Hz DSP, negating the requirement for external speaker processing and containing high-quality RCF neodymium components. Rotatable 60° x 40° aluminium horns, power factor correction and integrated quick-release rigging all extend the product's versatility and are good indicators of the reason for their popularity.

"Producing 131dB SPL from the DVX D12, which is based on a 12° x 1.4° configuration running at 500W + 250W, and 132dB SPL from the DVX D15, which is based on a 15° x 1.4° at 500W + 250W configuration, rental and installation companies are quickly realising they don't need to spend an absolute fortune any more to deliver the quality and flexibility they need. With their weight coming in at just 22kg for the D12 and 25kg for the D15, even the rigging crews have been considered..."

EAW

EAW UK pro audio sales manager Moray McMillin says: "The KF364 or KF394, or the KF364NT or KF394NT self-powered versions, are especially

versatile while being ultra-compact. They're three-way, with premium neodymium components and a coaxial mid/high. Along with our Focusing processing, DSP and U-Net networking, they can be tailored for almost anywhere: they have trim plates that hide the handles, adjustable U-brackets and quick-release flytrack segments along with omnimount and pole options as well as truss adaptors. But don't forget the JF range too: a whole raft of two-way models with similar features, again with NT powered versions carrying all that processing."

Electro-Voice

Sean Maxwell of UK distributor Shuttlesound says: "E-V's compact line array configuration is the XLD, capable of producing concert SPL levels on full bandwidth in small to medium-sized venues. The XLD a81 module is the core element for constructing X-Line XLD systems. It's a three-way design using our Coverage Control Technology to control horizontal coverage to 250Hz. It uses an 8" neodymium LF transducer, an 8" neodymium LF/MB transducer and two neodymium 2" voice coil compression drivers combining through two hydra plane wave generators into a 120° x 10° waveguide. CCT uses both 8" transducers to provide maximum LF output and operating bandwidth while controlling horizontal beam width to 250Hz by using DSP. The XLDa81 can be used in tri-amp mode, or in biamp using a sophisticated



dB's DVX D15 produces 132dB SPL



The self-powered KF364NT from EAW



The dual-purpose T10 loudspeaker from d&b audiotechnik