



By creating this book we hope that it has proven beneficial to your sales. If there is something that you think would help you out in selling REL let us know. We're always available to help with questions about sound principles, set-up or tuning questions, or troubleshooting a problem.

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## The Book of REL 2020

Dear REL Retailer,

If you are reading this, it means that you work for an important REL retailer. Thank you for your support.

It has long been our practice to share techniques and knowledge learned from our constant, ongoing development efforts as well as lessons learned while trouble shooting customer's system-based issues in the field. Previously we have delivered this information through in person training, rel.net, and emails. While we will continue with those efforts, we are excited to introduce an additional resource.

The Book of REL, Volume II is a formal printed document to pull together setup and troubleshooting techniques as well as product information in one place. We do so certain that distributing more problem-solving knowledge will make you, as the critical link in the manufacturer-to-customer interface, much better at your craft.

Quality salespeople and project managers are at their best when they feel comfortable with our products, and know solutions are available for real world challenges. If all else fails, call us. Our engineers and designers are directly available for a quick conference call to help problem solve.

Please place The Book of REL in a safe, easily accessed location and let others on your staff know where this is stored so that everyone can learn. Part of the tradition of the high end is mentoring and teaching those less experienced than yourself. Please use this volume to assist in your teaching; passing your craft along to others is gratifying in its own right and results in a stronger team that will produce better, more satisfying results for your customers. And that should be everyone's goal.

Take a few minutes to peruse the contents of this, 25 years of experience resides within it. Becoming familiar with connectivity methods is well worth studying when you have some time. And finally, let us know if you come across something new, something not covered within these covers. This is a living document, each year we will publish a new issue with yet more updates addressing the many ways to interpret and connect successfully the world's finest sub bass systems; REL Acoustics, Ltd.

Best,

J

John Hunter  
Designer



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## HT/1003

For when there is simply neither the space nor the need for all the output of a larger HT model. HT/1003 applies the same approach as its impressive stable mates but scales the power down by just a little. 10" high-powered, long throw driver and 300W means it has plenty of power on demand. This unit is intended primarily for high powered home theater applications, immersive gaming set-ups, and pairs nicely with active, powered loudspeakers. Scaled-down design, up-sized performance.

For REL owners already enjoying our Reference, Serie S and T/i subwoofers designed for both 2-channel and theater use, the HT/1003 is designed to supplement their system's .1/LFE output to produce extremely high output for chest rumbling home theater special effects.

### SPECIFICATIONS

TYPE	Closed box, front-firing driver
ACTIVE DRIVER SIZE & MATERIAL	10 in., 250mm long-throw, CarbonGlas™ cone structure, inverted carbon fibre dust cap, steel chassis
PASSIVE RADIATOR SIZE & MATERIAL	N/A
LOW FREQUENCY EXTENSION	-6dB at 24 Hz
INPUT CONNECTORS	Dual purpose Low Level stereo RCA or LFE RCA
OUTPUT CONNECTORS	Daisy Chain Low Level stereo RCA or LFE RCA
POWER OUTPUT	300 watts (RMS)
AMPLIFIER TYPE	Class D
WIRELESS CAPABILITY	HT Air Wireless (Optional)
WxHxD, INCLUDING FEET & REAR PANEL CONTROLS	12.5 x 13.7 x 13.8 in. (318 x 347 x 351 mm)
NET WEIGHT	28 lbs. (12.7 kg)
FINISH	Line Grained Black Composite

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## HT/1205

We set out to build the loudest, relatively compact 12" subwoofer available for pure home theater use, and at truly attractive pricing. HT/1205 delivers a brand new 500W Class D power amplifier design, coupled to a 12" (300mm) long travel driver resulting in extremely high output in a smart looking design. HT is a powerhouse for dedicated high powered home theater applications, will transform the gaming experience, and partners nicely with active wireless speakers.

For REL owners already enjoying our Reference, Serie S and T/i subwoofers designed for both 2-channel and theater use, the HT/1205 is designed to supplement their system's .1/LFE output to produce extremely high output for chest rumbling home theater special effects.

### SPECIFICATIONS

TYPE	Closed box, front-firing driver
ACTIVE DRIVER SIZE & MATERIAL	12 in., 300mm long-throw, CarbonGlas™ cone structure, inverted carbon fibre dust cap, steel chassis
PASSIVE RADIATOR SIZE & MATERIAL	N/A
LOW FREQUENCY EXTENSION	-6dB at 22 Hz
INPUT CONNECTORS	Dual purpose Low Level stereo RCA or LFE RCA
OUTPUT CONNECTORS	Daisy Chain Low Level stereo RCA or LFE RCA
POWER OUTPUT	500 watts (RMS)
AMPLIFIER TYPE	Class D
WIRELESS CAPABILITY	HT Air Wireless (Optional)
W x H x D, INCLUDING FEET & REAR PANEL CONTROLS	15 x 16 x 15.7 in. (376 x 405 x 399 mm)
NET WEIGHT	38 lbs. (17.2 kg)
FINISH	Line Grained Black Composite

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## HT/1508 Predator

Serie HT/1508 Predator™ is the standard bearer for REL's rapidly growing home theatre-centric range of HT subs designed to emphasize exceptionally high output. Featuring a CarbonGlas™ 15" (380mm) driver with fully 3" (150mm) of fore-and-aft stroke, driven by a powerful 800W amplifier. Powerful, whilst remaining relatively compact, Predator is a game changer in the realm of large-scale theatre.

HT/1508 is devastating when used in dedicated high powered home theater applications, but also transforms the serious gamer's experience and partners beautifully with active wireless speakers for music reproduction. Internally, we developed specially adapted home theater input filters that produce extremely flat bass down into the low 20's.

### SPECIFICATIONS

TYPE	Closed box, front-firing driver
ACTIVE DRIVER SIZE & MATERIAL	15 in., carbon fiber reinforced cone with inverted carbon fiber centre cap
PASSIVE RADIATOR SIZE & MATERIAL	N/A
LOW FREQUENCY EXTENSION	-6dB at 21 Hz
INPUT CONNECTORS	Low Level stereo RCA, LFE RCA, LFE XLR
OUTPUT CONNECTORS	Low Level stereo RCA, LFE RCA, LFE XLR
POWER OUTPUT	800 watts (RMS)
AMPLIFIER TYPE	Class D
WIRELESS CAPABILITY	HT Air Wireless (Optional), Zero Compression Single Large Scale Integrated Chip
W x H x D, INCLUDING FEET & REAR PANEL CONTROLS	19.7 x 18 x 19.4 in. (500 x 457 x 492 mm)
NET WEIGHT	79.4 lbs. (36 kg)
FINISH	Line Grained Black Composite

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## Tzero

Tzero brings the full REL connectivity suite, a 6.5" long throw driver and a powerful reliable amplifier to an entry level price point. Tzero is, a true design accomplishment because never before have we delivered so much for so little while maintaining so much quality. Five coats of lacquer, NextGen Class D amplifiers, High level inputs, .1/LFE separate input stages, rugged 6.5" main driver with exceptional output and low bass extension for its size means Tzero delivers full-size functionality and experience in a fraction of the space.

### SPECIFICATIONS

TYPE	Closed Box, down-firing driver
ACTIVE DRIVER SIZE & MATERIAL	6.5 in., 165mm long-throw, steel chassis
PASSIVE RADIATOR SIZE & MATERIAL	N/A
LOW FREQUENCY EXTENSION	-6dB at 38 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level single RCA, LFE RCA
OUTPUT CONNECTORS	N/A
POWER OUTPUT	100 watts (RMS)
AMPLIFIER TYPE	Class D
WIRELESS CAPABILITY	N/A
W x H x D, INCLUDING FEET & REAR PANEL CONTROLS	8.5 x 9.5 x 10.5 in. (216 x 241 x 260 mm)
NET WEIGHT	15 lbs. (6.8 kg)
FINISH	High Gloss Black High Gloss White 5 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## T/5i

Simplicity is its own reward and T/5i reduces the classic cubic sub to its bare essence. A single, high quality FibreAlloy™ composite driver and down firing orientation produces maximum coupling with the floor and eliminates the need for a grille. T/5i is the purest expression of REL.

We began by updating the previous model's 8" bass engine to reduce mass, while greatly increasing stiffness. This improvement led to upgrading cabinet dimensions and wall thickness to better control the deep bass. Additional upgrades extended even into the design of our feet, resulting in greater speed and solidity to the presentation of sound.

T/5i is destined to continue the long running success of this giant step up the evolutionary scale of REL products and adds an incredibly fast optional wireless system that can replace the struggle of in room wiring hassles with nothing but pure air and a beautiful plug-in module on its rear panel.

### SPECIFICATIONS

TYPE	Closed Box, down-firing driver
ACTIVE DRIVER SIZE & MATERIAL	8 in., 200mm long-throw, inverted aluminium dust cap, steel chassis, white cone
PASSIVE RADIATOR SIZE & MATERIAL	N/A
LOW FREQUENCY EXTENSION	-6dB at 32 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level single RCA, LFE RCA
OUTPUT CONNECTORS	N/A
POWER OUTPUT	125 watts (RMS)
AMPLIFIER TYPE	Class AB
WIRELESS CAPABILITY	Arrow (Optional) Zero Compression Single Large Scale Integrated Chip
W x H x D, INCLUDING FEET & REAR PANEL CONTROLS	10.5 x 12.5 x 12.7 in. (267 x 317 x 322 mm)
NET WEIGHT	26.5 lbs. (12 kg)
FINISH	High Gloss Black High Gloss White 5 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## T/7i

T/7i is, without reservation, one of the most-balanced RELs of all time. In order to achieve perfect balance, a sub must weigh speed against heft, while ensuring true extension and do so in a physically harmonious package. T/7i manages to make it all seem easy. Quick and delicate for a perfect blend, it can pound out exceptionally deep, tuneful bass that belies its size and plays louder than most will ever require.

T/7i uses a fast forward-firing 8" FibreAlloy™ driver coupled to a 10" down-firing passive that together produce the sound commonly associated with a much larger standard 12" design in a neat, compact enclosure. As with all Serie T/i, T/7i offers the full REL connectivity suite including High Level, separately controlled .1/LFE and a single low level input for when you prefer to use this input.

### SPECIFICATIONS

TYPE	Front-firing active driver, down-firing passive
ACTIVE DRIVER SIZE & MATERIAL	8 in., 200mm long-throw, inverted aluminium dust cap, steel chassis, white cone
PASSIVE RADIATOR SIZE & MATERIAL	10 in., 250mm long-throw, inverted aluminium dust cap, steel chassis, black cone
LOW FREQUENCY EXTENSION	-6dB at 30 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level single RCA, LFE RCA
OUTPUT CONNECTORS	N/A
POWER OUTPUT	200 watts (RMS)
AMPLIFIER TYPE	Class AB
WIRELESS CAPABILITY	Arrow (Optional) Zero Compression Single Large Scale Integrated Chip
WxHxD, INCLUDING FEET & REAR PANEL CONTROLS	12 x 14.3 x 15 in. (305 x 362 x 382 mm)
NET WEIGHT	36 lbs. (16.3 kg)
FINISH	High Gloss Black High Gloss White 5 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault





## T/9i

REL have a longstanding tradition of requiring the top model in any range to be more. More than the sum of its parts, it represents the grandest scale, the highest output and the most we can do within any given technology envelope.

T/9i represents the most of T/i that we can deliver, and if sheer output alone is a primary requirement for your theater or music system then read no further. The combination of a lightweight, composite 10" driver coupled to a matching 10" T/i passive delivers speed, slam and attack when called upon, but also is capable of tracing more delicate passages when necessary. Large in sonic scale, the T/9i is ideal for mating up with floor standing speakers and rooms that are on the medium-to-large size. Powerful, concussive, yet beautiful.

### SPECIFICATIONS

TYPE	Front-firing active driver, down-firing passive
ACTIVE DRIVER SIZE & MATERIAL	10 in., 250mm long-throw, inverted aluminium dust cap, steel chassis, white cone
PASSIVE RADIATOR SIZE & MATERIAL	10 in., 250mm long-throw, inverted aluminium dust cap, steel chassis, black cone
LOW FREQUENCY EXTENSION	-6dB at 28 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level single RCA, LFE RCA
OUTPUT CONNECTORS	N/A
POWER OUTPUT	300 watts (RMS)
AMPLIFIER TYPE	Class AB
WIRELESS CAPABILITY	Arrow (Optional) Zero Compression Single Large Scale Integrated Chip
WxHxD, INCLUDING FEET & REAR PANEL CONTROLS	13 x 15.2 x 16 in. (330 x 387 x 407 mm)
NET WEIGHT	41.3 lbs. (18.7 kg)
FINISH	High Gloss Black High Gloss White 5 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## S/510

S/510 takes REL's compact-medium chassis concept to reference-like levels of performance and does so with style, power and incredible speed. S/510 allows those with less space, or when pairing with high end speakers that are slightly less robust to have a perfect dance partner when the S/812 is simply too much of a great thing.

For S/510, every aspect of the previous generation's inner workings were examined without regard to its critical and customer-driven success. We turned a fresh eye to power requirements, driver improvements, and specialty filters, upgrading each-to extract all the extra performance possible. All this alongside the cabinet refinements necessary for those upgrades to emerge cleanly. This latest S range is a triumphant development that has exceeded every expectation of our design team.

### SPECIFICATIONS

TYPE	Front-firing active woofer, down-firing passive radiator
ACTIVE DRIVER SIZE & MATERIAL	10 in., 250mm long-throw, die cast Aluminium chassis
PASSIVE RADIATOR SIZE & MATERIAL	12 in., 300mm, Carbon/Carbon flat cone structure, steel chassis
LOW FREQUENCY EXTENSION	-6dB at 20 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level stereo RCA, LFE RCA, LFE XLR
OUTPUT CONNECTORS	High Level, LFE RCA, LFE XLR Daisy Chain Outputs
POWER OUTPUT	500 watts (RMS)
AMPLIFIER TYPE	NextGen3 Class D
WIRELESS CAPABILITY	Yes, REL AirShip system [required]. Sold separately.
W x H x D, INCLUDING FEET & REAR PANEL CONTROLS	15.7 x 16 x 18.25 in., (400 x 410 x 464 mm)
NET WEIGHT	70 lbs. (31.7 kg)
FINISH	Gloss Piano Black Gloss White Lacquer 12 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## S/812

S/812 takes REL's medium chassis concept to reference-like levels of performance and does so with style, beauty and devastating power. It delivers incredible levels of all 'round performance for both music and film sound, gives customers a taste of what our reference models offer, and does so at a fraction of the cost.

Our requirements were for far stronger deep bass output between 19-35 Hz, vastly improved theatre dynamics, and an even more open and spacious soundfield which benefits both music and film. We turned to our NextGen5 amplifier, tuned to 800 watts, with huge reserves of power beyond this, added a light film of carbon fibre to the rear of the driver to handle the extra power, and developed two new sets of custom filters to extract the utmost in brute force and spaciousness. Finally, we imbued 812 with the ability to be stacked in 4- or 6-unit line arrays, just like our reference models.

### SPECIFICATIONS

TYPE	Front-firing active woofer, down-firing passive radiator
ACTIVE DRIVER SIZE & MATERIAL	12 in., 300 mm, long-throw, die cast Aluminium chassis
PASSIVE RADIATOR SIZE & MATERIAL	12 in., 300mm, Carbon/Carbon flat cone structure, steel chassis
LOW FREQUENCY EXTENSION	-6dB at 19 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level stereo RCA, LFE RCA, LFE XLR
OUTPUT CONNECTORS	High Level, LFE RCA, LFE XLR Daisy Chain Outputs
POWER OUTPUT	800 watts (RMS)
AMPLIFIER TYPE	NextGen5 Class D
WIRELESS CAPABILITY	Yes, REL AirShip system [required]. Sold separately.
W x H x D, INCLUDING FEET & REAR PANEL CONTROLS	17.5 x 18 x 20 in., (430 x 455 x 514 mm)
NET WEIGHT	75 lbs. (34 kg)
FINISH	Gloss Piano Black Gloss White Lacquer 12 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## 212/SE

We believe in quality first, not simply power and boom. We believe that 1,000 watts is only desirable if it's conveyed with speed and control. Which is why the 212/SE was engineered to not only make your heart pound and walls shake, but restore midrange warmth and harmonic structure, while providing a powerful, rich low-end. To produce our highest output single-box solution, 212/SE features dual Continuous Cast™ Alloy Bass Engines that bring critical acclaim to Serie S, paired with down and rear-firing passive radiators of the same construction. This combination of speed, power and grace driving multiple room modes (forward, down and rear) makes it ideally suited for high end 2-channel, grand rooms and dedicated theaters, allowing larger state of the art speakers to spring to full voice.

### SPECIFICATIONS

TYPE	(2) Front-firing active drivers, (1) rear passive, (1) down-firing passive
ACTIVE DRIVER SIZE & MATERIAL	(2) 12 in., 300mm long-throw, Continuous CastAlloy™ cone structure, cast chassis
PASSIVE RADIATOR SIZE & MATERIAL	(2) 12 in., 300mm, Continuous CastAlloy™ cone structure, cast chassis
LOW FREQUENCY EXTENSION	-6dB at 19 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level stereo RCA, LFE RCA, SMA for wireless antenna
OUTPUT CONNECTORS	N/A
POWER OUTPUT	1,000 watts (RMS)
AMPLIFIER TYPE	NextGen3 Class D
WIRELESS CAPABILITY	Longbow (Optional) Zero Compression Individual discrete D/A and A/D Encoders
WxHxD, INCLUDING FEET & REAR PANEL CONTROLS	17.2 x 32 x 20 in. (436 x 815.5 x 507 mm)
NET WEIGHT	122 lbs. (55.3 kg)
FINISH	Piano Black Lacquer 8 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## G1 MKII

Retained is the classic curvilinear cabinet, with its shape carefully engineered to cancel standing waves as they travel rearward through the cabinet. The laminated hardwood bracing reminiscent of musical instruments still finds a home—though re-configured for even greater rigidity. The amplifier is the powerful, yet highly controlled and ultra-reliable 600w Class A/B with new limiters that allow almost 40% more power being delivered without compression.

The driver—the heart and soul of any REL—has been dramatically upgraded with greater fore-and-aft stroke, a more supple suspension and the ability to handle greater dynamics. This new version is now capable of 112 dB output. G1 MKII expands the performance horizons of the original in every way, whilst retaining its core strengths of dignified beauty coupled to even more savage output.

### SPECIFICATIONS

TYPE	Closed box, front-firing driver
ACTIVE DRIVER SIZE & MATERIAL	12 in., 300mm long-throw, carbon fibre cone with inverted carbon fibre centre cap
PASSIVE RADIATOR SIZE & MATERIAL	N/A
LOW FREQUENCY EXTENSION	-6dB at 15 Hz
INPUT CONNECTORS	High level Neutrik Speakon, Low Level stereo RCA, LFE RCA, LFE XLR
OUTPUT CONNECTORS	High Level, LFE RCA, LFE XLR Daisy Chain Outputs
POWER OUTPUT	600 watts (RMS) Ultra High-Current PowerSupply
AMPLIFIER TYPE	Class AB
WIRELESS CAPABILITY	Yes, REL AirShip system [required]. Sold separately.
W x H x D, INCLUDING FEET & REAR PANEL CONTROLS	22.5 x 18.2 x 26.8 in. (571.5 x 462 x 680.3 mm)
NET WEIGHT	108 lbs (49 kg)
FINISH	Piano Black Lacquer 12 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## No. 25

No. 25 combines the power of an ultra-reliable 1,000 watt amplifier, with a lightweight and perfectly balanced carbon fibre Reference 15" driver. All this is controlled by our legendary filter sets and proprietary crossovers with 2 separate parametric equalizers permitting remarkably flat in-room response, while maintaining the speed and resolution for which modern RELs have become known.

We want our customers to enjoy all this performance without being limited to only a few room locations, so we built-in our legendary Longbow™ wireless receivers into every No. 25. This design utilizes zero compression, resulting in stunning dynamics and bass extension without being tethered to a cable, while delivering sound quality comparable to our competitor's hardwired designs. It's just another example of how we strive to offer complete and thoughtful solutions.

### SPECIFICATIONS

TYPE	Closed box, front-firing driver
ACTIVE DRIVER SIZE & MATERIAL	15 in., 380mm long-throw, carbon fibre cone with inverted carbon fibre center cap
PASSIVE RADIATOR SIZE & MATERIAL	N/A
LOW FREQUENCY EXTENSION	-6dB at 14 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level stereo RCA, LFE RCA, LFE XLR, SMA for wireless antenna
OUTPUT CONNECTORS	High Level, LFE RCA, LFE XLR Daisy Chain Outputs
POWER OUTPUT	1,000 watts (RMS) Ultra High-Current Power Supply
AMPLIFIER TYPE	NextGen3 Class D
WIRELESS CAPABILITY	Longbow (Optional) Zero Compression Individual discrete D/A and A/D Encoders
WxHxD, INCLUDING FEET & REAR PANEL CONTROLS	29 x 21.3 x 30 in. (736.5 x 540 x 762 mm)
NET WEIGHT	168 lbs. (76 kg)
FINISH	Piano Black Lacquer 12 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault



## Connectivity

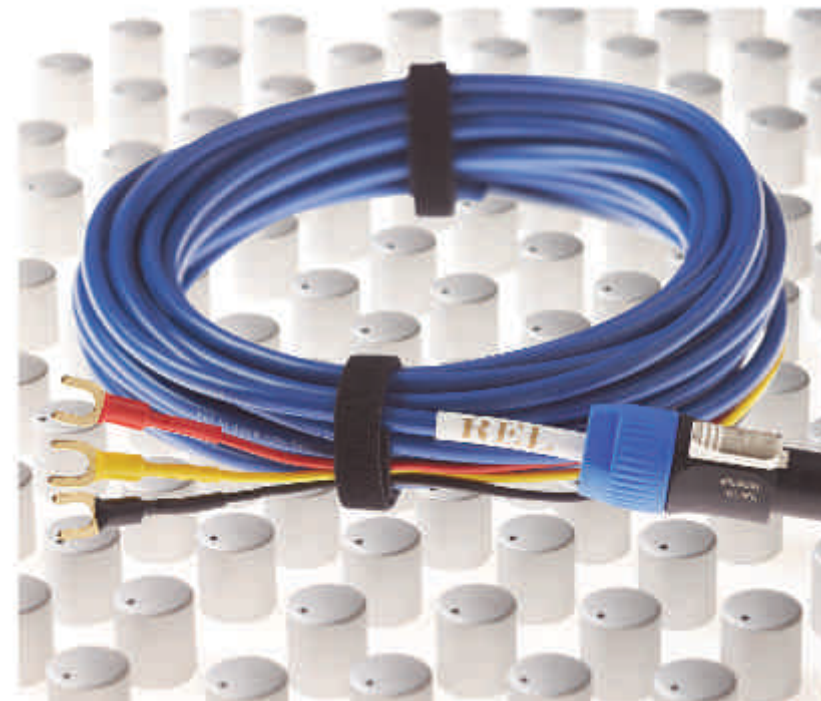
Timing is everything when it comes to seamlessly integrating bass notes with high performance loudspeakers or synchronizing special effects to critical moments on screen. We realized that no matter how fast and precise our subwoofers, their performance was only as good as their connection, which is why we offer High Level connection both wired and wirelessly with zero compression. We then permit crossing over quite low because our designs produce truly deep bass. For theater enthusiasts we offer a dedicated single phono input for film's .1/LFE channel with its own volume control to recreate a truly theater-like experience.



### LongBow™ Zero Compression Wireless

LongBow permits very fast, uncompressed bass to be sent wirelessly within the same room—approximately 45 feet. Conventional wireless systems operate by hugely compressing the sound. LongBow upgrades the digital pipeline from 16 bit to 24 bit, then ships over un-compressed 48kHz signals. Resulting in fast (typically about 80 percent faster than traditional Bluetooth or Wi-Fi systems) rich, natural bass.

*Compatible with No. 25, 212/SE, and legacy Serie S (S/5 SHO and S/3 SHO).*



### Bassline Blue

The unique characteristics of our filter boards are known only to our engineers and within this circuit lies the key to designing cables optimized for REL subwoofers. Additionally, we employ military grade, high purity copper, drawn in a nitrogen bath to minimize impurities on the surface of the wire. This produces a sound that is exceptionally pure and natural, which we term Natural Drawn™ wire. Upgrading from the high level cables included with your REL to Bassline Blue allows your system to access the full potential of your REL subwoofer for a sound that is richer and more tonally colorful than previously possible.

*Compatible with all models except Serie HT.*



### Arrow™ Zero Compression Wireless

Arrow delivers much of the promise and connectivity of hardwired RELs with the placement flexibility and pure cool factor of great wireless for all of T/i. In part, this is achieved by eliminating the often very slow delivery methods offered by off-the-shelf Bluetooth and Wi-Fi based systems. Arrow represents a cost breakthrough as it uses LSI technology to lower the cost of our system by about 30% while preserving almost all of the performance.

*Exclusively compatible with Serie T/i.*



### AirShip

AirShip surpasses any earlier design using a 5.8 gigahertz signal, a frequency previously reserved for military use by the US military and NATO. It results in the fastest, most transparent wireless the design team has ever experienced and verges on hardwired transparency. AirShip permits simultaneous use of our new 5.8 gigahertz connection for both HIGH-LEVEL connection and the .1/LFE needed for high quality theater. In this way, both 2-channel music and multi-channel theater are supported simultaneously meaning the REL owner can use their REL without adjusting anything further to any form of music or theater.

*Designed for S/812 and S/510. Compatible with G1 Mark II.*



### HT-Air™ Wireless

There is wireless and there is REL wireless. Though HT-Air™ is affordable, it retains our corporate fixation on zero compression and maximum dynamics. HT-Air™ is designed to leave old fashioned Bluetooth-based systems in the dust, delivery latency in the 16-20 millisecond range. This permits owners to place their HT/1508, HT/1205 or HT/1003 where it works best, without resorting to unsightly cables being strewn across the landscape of your living room, all while retaining our category-leading super-fast wireless.

*Designed for Serie HT. Compatible with all subwoofers via Low Level or LFE inputs only (no High Level).*

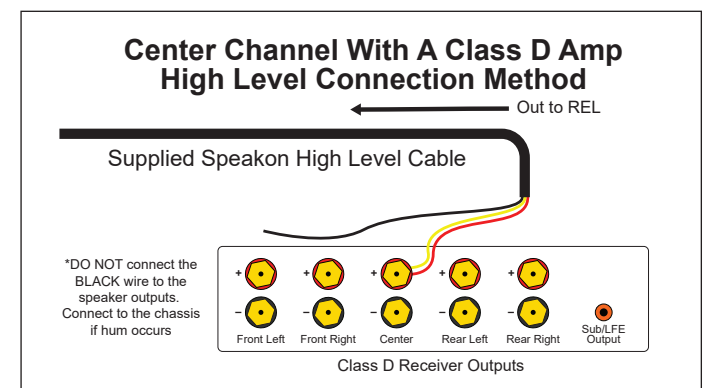
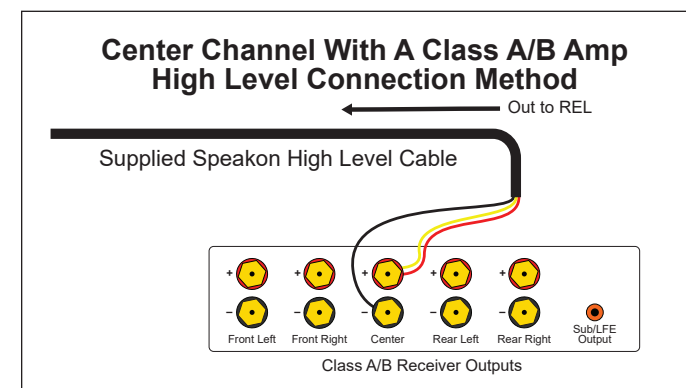
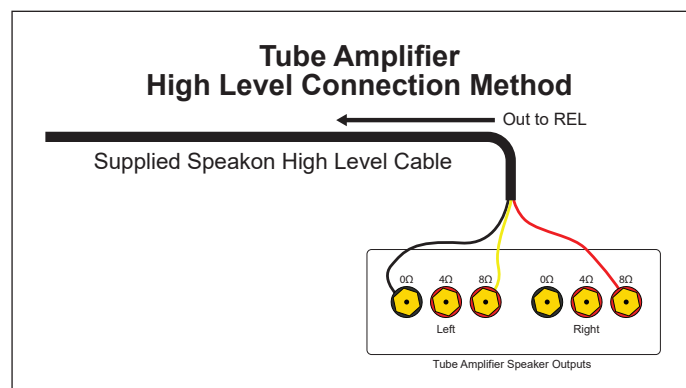
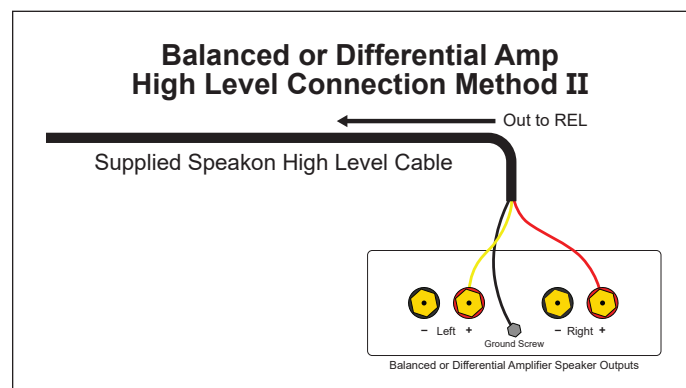
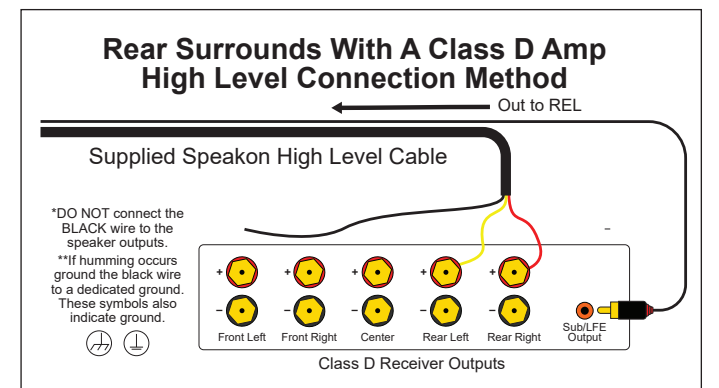
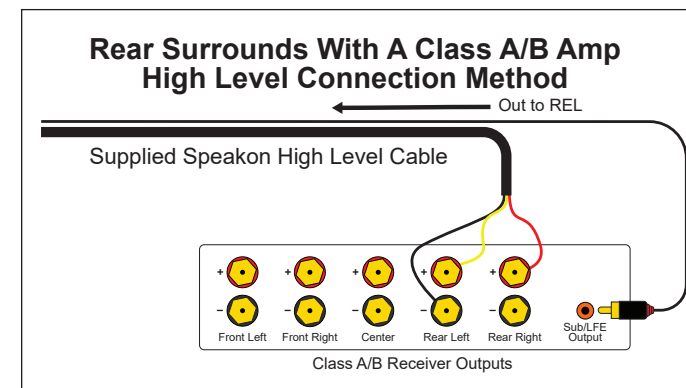
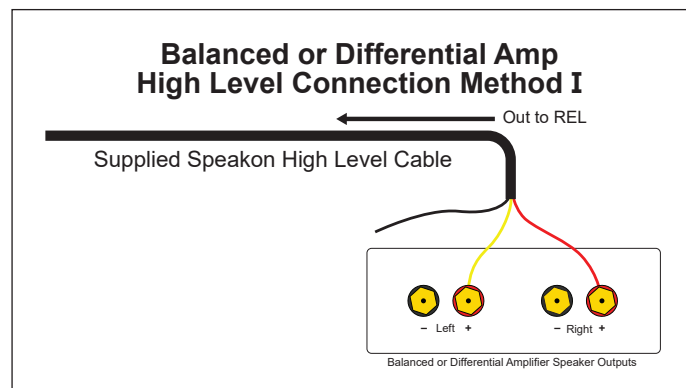
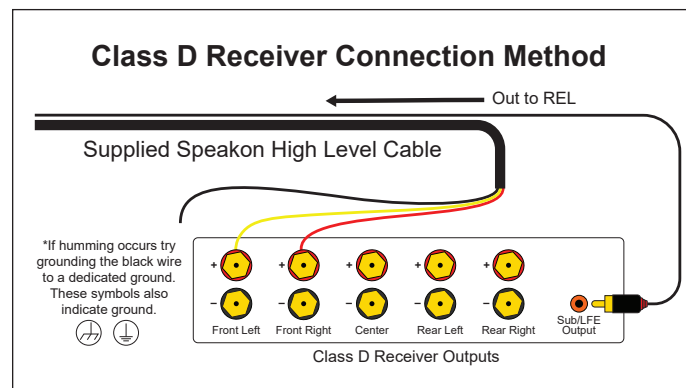
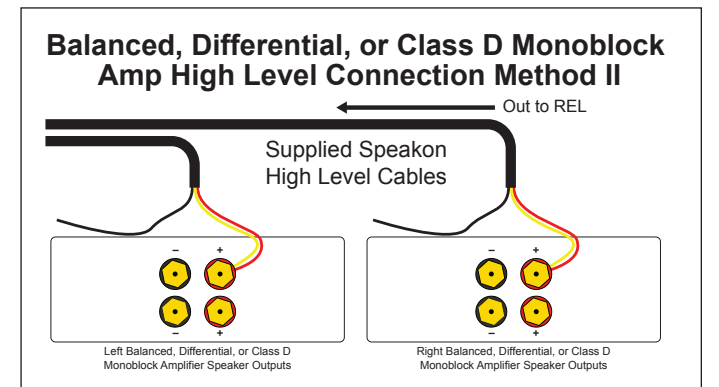
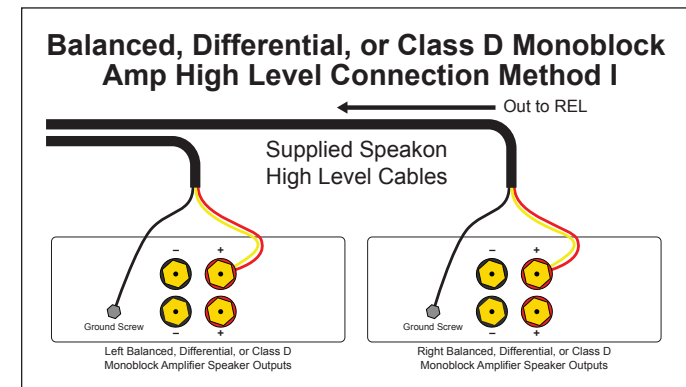
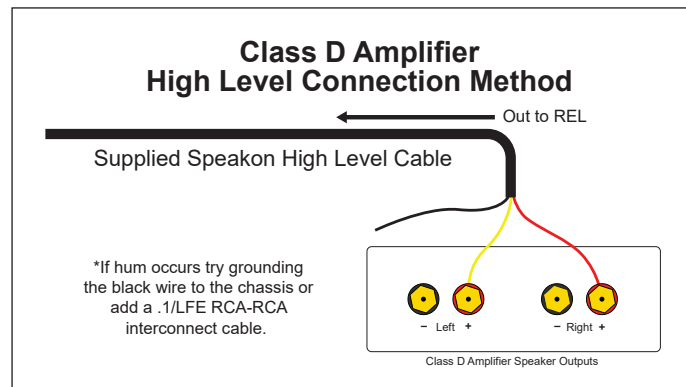
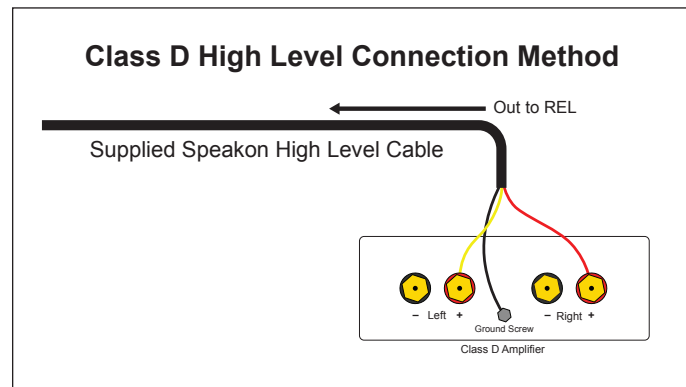
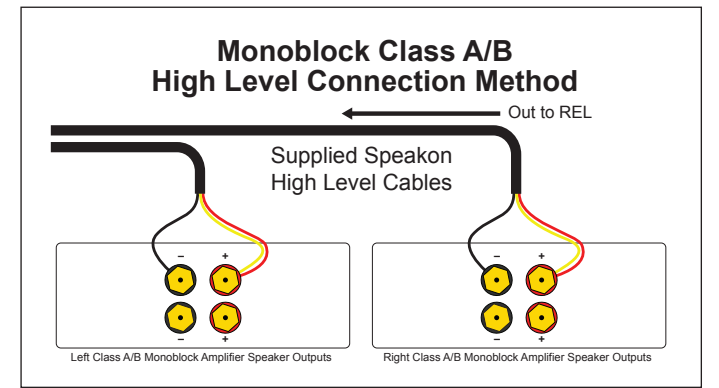
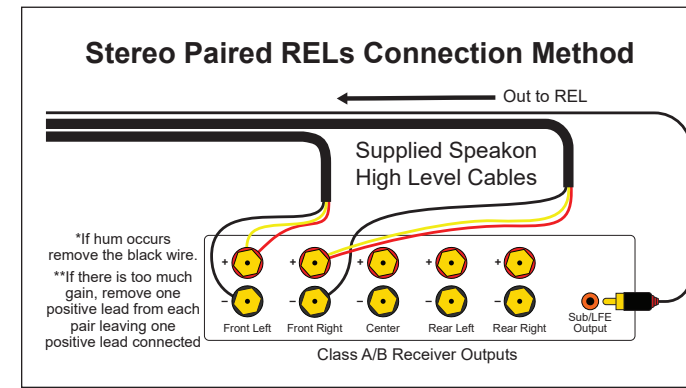
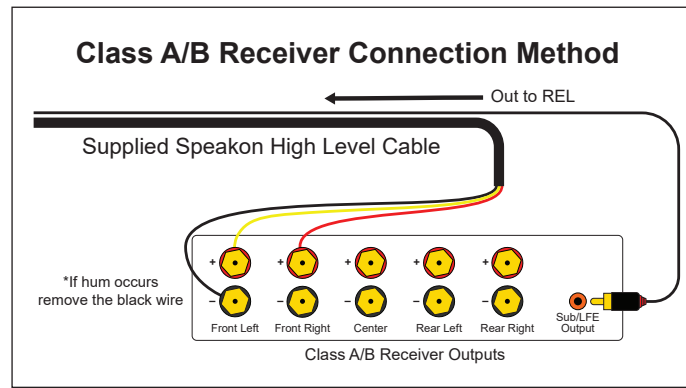
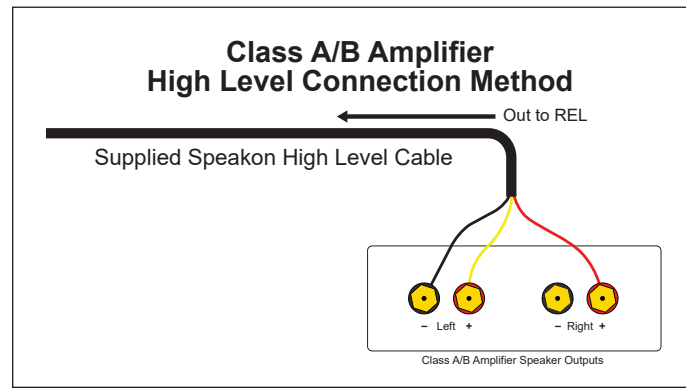








# Connection Diagrams



## Subwoofer Placement for 2-Channel Configurations

The correct placement of your REL can drastically enhance its performance and transform your listening experience. Every room is different, in terms of size, material used in constructions, and reflectivity. These factors make up the acoustics qualities of your room. As sound is being played through the REL, low frequency waves travel throughout the room bouncing off materials and the walls. The distance and angle of the REL to the wall can greatly impact the way these low frequency waves travel around the room and reach your ear. Essentially, the room is an instrument and just like your speakers the REL needs to be tuned to the room.

When possible, the REL should be placed in one of the corners behind the speakers. Remember, we are dealing with true LOW bass pressurization with RELs. Low bass pressurization below 40Hz is best derived from corner placement, where the most linear and efficient low bass can be produced because the subwoofer is able to take advantage of the tangential (corner-to-corner) axis which is typically the longest axis in a room.



### Single REL Positioning

For optimal room pressurization, place the sub behind the speakers in either corner.



### Stereo Pair REL Positioning

For optimal results position each REL behind the speakers in the corners of the room. If space is limited position the subwoofers on the same plane as the speakers on the outside of the speakers. If there is no room on the outside of the speakers placing the subwoofers on the inside.



### Line Array REL Positioning

Position the subwoofer arrays on the outside of the speakers if the space permits. Position subwoofer arrays on the inside of the speakers if space is limited.

## Subwoofer Placement for Home Theater Configurations

The correct placement of your REL can drastically enhance its performance and transform your listening experience. Every room is different, in terms of size, material used in constructions, and reflectivity. These factors make up the acoustics qualities of your room. As sound is being played through the REL, low frequency waves travel throughout the room bouncing off materials and the walls. The distance and angle of the REL to the wall can greatly impact the way these low frequency waves travel around the room and reach your ear. Essentially, the room is an instrument and just like your speakers the REL needs to be tuned to the room.

When possible, the REL should be placed in one of the corners behind the speakers. Remember, we are dealing with true LOW bass pressurization with RELs. Low bass pressurization below 40Hz is best derived from corner placement, where the most linear and efficient low bass can be produced because the subwoofer is able to take advantage of the tangential (corner-to-corner) axis which is typically the longest axis in a room.

### Why REL 3D?

The REL 3D configuration calls for 3 RELs (1 Mains Subwoofer, 1 Center Subwoofer and 1 Rear Subwoofer). All of the subwoofers should be connected using the High Level input with the Mains and the Rear subwoofer additionally connected to the LFE input. The most basic version of Dolby Digital calls for 5 independent channels with a bandwidth of 3Hz-20,000Hz with a Low Frequency (Special) Effects channel with a bandwidth of 3-120Hz. The REL 3D method is the simplest, most cost effective method we could devise to meet the Dolby criterion for 5.1 and subsequent evolutions of it at the lowest price.



### Single REL Positioning

For optimal room pressurization place the sub behind the speakers in either corner.



### REL 3D Positioning

REL 3D takes full advantage of the multi channel mix providing support for all your speakers through the High Level connection method and spacious detailed LFE through each subwoofer.



### Dolby/THX 7.1.2 and larger Atmos systems

In addition to the REL 3D protocol, when using Dolby Atmos, it is recommended that additional smaller RELs be used for Atmos's additional of surround speakers. One REL should be paired for each additional pair of surrounds. This will serve to provide the low frequency under pinning for each pair of surround speakers.

# High Level Tuning Guide

REL products are not traditional subwoofers, but true Sub-Bass Systems. A REL is designed to augment the performance of FULL RANGE speaker systems in order to provide, in certain cases, linear response below 15Hz. A REL will take advantage of the physical room acoustics to provide deep pressurization as no traditional subwoofer can. For best results, the REL should be placed in one of the corners behind the speakers. Remember, we are dealing with True LOW bass pressurization with RELs. Low bass pressurization below 40Hz is best derived from corner placement, where the most linear and efficient low bass can be produced because the subwoofer is able to take advantage of the tangential (corner to corner) axis which is typically the longest distance in a room.

In most cases, when connecting two channel or theater systems, you will be using the REL high level connection with the supplied cable.

To begin the set-up process, choose a piece of music that has a repetitive bass line that is very low in frequency. We suggest track 4 from the soundtrack to Sneakers (Columbia CK 53146). This has a repetitive bass drum throughout that gives you plenty of time to move the woofer around. This track is perfect for the set-up process and should be played at the highest reasonable level expected for system playback.

Working with a partner, one in the listening position and one at the REL manipulating position and controls is the most effective and efficient way to set up. If working alone, corner fine tuning and orientation can be effectively carried out from the location of the REL. Try to ignore all other music in the track, listen to the bass drum and its effect on the listening room.

The basic steps to setup are *phase orientation*, *corner fine tuning*, *orientation*, and *final settings*.

## 1. Phase Orientation

With the REL in the corner the first step is to adjust for phase. Keep in mind that the right phase is whichever position (0 or 180) is the loudest for fullest. While playing music with true low bass, adjust the crossover to a point where the REL and the speaker are sure to share frequencies. This should be at 20 clicks from the minimum setting (12 o'clock) on the Crossover control. At this point turn the High/ Low Level control up so that both the REL and speaker are roughly equal in volume. This should be 15 to 18 clicks from minimum (10 to 11 o'clock) on the High/ Low Level pot. Now move the phase switch from 0 to 180 positions and listen for whichever position is loudest or fullest. That is, when the position is working in harmony with your main speakers, reinforcing bass not canceling it. Sometimes it helps to concentrate on the leading impulse of the bass note, noticing if it is timed with the speaker. If the impulse lags the speaker's response or if it sounds like the impulse is late, then the REL is out of phase. It will be best to determine correct phase when in the listening position, so this process will require walking back and forth to the REL if determining phase orientation alone.

## 2. Corner Fine Tuning

The next step is to determine precisely how far from the corner the sub should be placed to achieve the most efficient output, as well as the lowest frequency extension. With the REL fully into the corner, and pointed to the opposite corner, continuing to play the music, slowly pull the REL from the corner on the diagonal, line to opposite corner, equidistant from both side and rear wall. At a certain point (sometimes a matter of only a few inches, in rare cases a foot or more) the REL will audibly play louder, more energized. Stop right there! This is the correct position from the corner for the REL.

## 3. Orientation

Once the position from the corner has been established, the orientation of the woofer must be determined by rotating the REL from an imagined centre point at the rear of the REL. As the REL is rotated from one side to the other, listen for the greatest level of output. In effect, the REL should be left in the position where it is playing the loudest and lowest. If the REL is on carpet, at this point physically push the REL down into the carpet to lock it in place and provide the greatest coupling to the floor.

## 4. Final Settings

Now move both the High/Low Level control and Crossover control to 10 o'clock settings (15 clicks from minimum). In most cases this is just about where the settings will end up. The Level control should be at a setting where you can hear the REL even with the main speakers playing. This may be anywhere from 5-20 clicks depending upon a number of variables. The Crossover control should be set to where the sub bass is not overpowering or sloppy. It should be in time with the impulses of the main speakers so you can hear the depth and dynamics of the low frequencies. This setting ranges from 8-20 clicks for most configurations.

## BACK PANEL



# Stereo Pair Tuning Guide

Using two RELs also known as Stereo Sub- Bass, is advised for the fastest, clearest, deep bass- not for more output. Conventional wisdom has it that stereo subs results in between +3to +6 dB additional output depending upon positioning. In and itself, this is of only passing interest in most instances since even a single REL is capable of profound output. What then, is the point to adding a second REL?

In a word, clarity. Clarity that permits “seeing” back into the farthest reaches of the sound stage. Clarity that illuminates all dimensions of the musicians and the space that they inhabit equally and enhances the natural reality of a great full range system, as only RELs can.

## Set-Up

When setting up Stereo RELs, it is possible to place both units in the front corners of the room, carefully toed-in and placed per normal REL guidance. Connect each sub to the speaker terminal outputs based on the following diagrams for standard stereo amp, non-balanced mono blocks, or balanced differential mono blocks.

Set each side up independently. Disconnect the sub that is not being set-up so your complete focus can be given over to the sub that you are working with. Carefully follow the guidance provided below for *phase orientation*, *corner fine tuning*, *orientation*, and *final settings*.

To begin the set-up process, choose a piece of music that has a repetitive bass line that is very low in frequency. We suggest track 4 from the soundtrack to Sneakers (Columbia CK 53146). This has a repetitive bass drum throughout that gives you plenty of time to move the woofer around. This track is perfect for the set-up process and should be played at the highest reasonable level expected for system playback.

Working with a partner, one in the listening position and one at the REL manipulating position and controls is the most effective an efficient way to set up. If working alone, corner fine tuning and orientation can be effectively carried out from the location of the REL. Try to ignore all other music in the track, listen to the bass drum and its effect on the listening room.

## 1. Phase Orientation

With the REL in the corner the first step is to adjust for phase. Keep in mind that the right phase is whichever position (0 or 180) is the loudest for fullest. While playing music with true low bass, adjust the crossover to a point where the REL and the speaker are sure to share frequencies. This should be at 20 clicks from the minimum setting (12 o'clock) on the Crossover control. At this point turn the High/ Low Level control up so that both the REL and speaker are roughly equal in volume. This should be 15 to 18 clicks from minimum (10 to 11 o'clock) on the High/ Low Level pot. Now move the phase switch from 0 to 180 positions and listen for whichever position is loudest or fullest. That is, when the position is working in harmony with your main speakers, reinforcing bass not canceling it. It will be best to determine correct phase when in the listening position, so this process will require walking back and forth to the REL if determining phase orientation on your own.

## 2. Corner Fine Tuning

The next step is to determine precisely how far from the corner the sub should be placed to achieve the most efficient output, as well as the lowest frequency extension. With the REL fully into the corner, and pointed to the opposite corner, continuing to play the music, slowly pull the REL from the corner on the diagonal, line to opposite corner, equidistant from both side and rear wall. At a certain point (sometimes a matter of only a few inches, in rare cases a foot or more) the REL will audibly play louder, go lower in frequency extension, pressurize the room, and the air around the REL will seem to be energized. Stop right there! This is the correct position from the corner for the REL.

## 3. Orientation

Once the position from the corner has been established, the orientation of the woofer must be determined by rotating the REL from an imagined centre point at the rear of the REL. As the REL is rotated from one side to the other, listen for the greatest level of output. In effect, the REL should be left in the position where it is playing the loudest and lowest. If the REL is on carpet, at this point physically push the REL down into to lock it in place and provide the greatest coupling to the floor.

## 4. Final Settings

Now move both the High/Low Level control and Crossover control to 10 o'clock settings (15 clicks from minimum). In most cases this is just about where the settings will end up. The Level control should be at a setting where you can hear the REL even with the main speakers playing. This is may be anywhere from 5-20 clicks depending upon a number of variables. The Crossover control should be set to where the sub bass is not overpowering or sloppy. It should be in time with the impulses of the main speakers so you can hear the depth and dynamics of the low frequencies. This setting ranges from 8-20 clicks for most configurations.

Once each sub has been carefully tuned, attach the cables for both subs. At this point, the output achieved will be too loud and will require re-setting the level control of each REL lower. This is normal as the combined output is likely to be at least 3 dB louder with both subs now being used. Turn the High/Low Level control down on each sub until perfect balance is achieved, typically 1 or 2 clicks. While turning the left or right sub down, it is helpful to turn slightly and even lean slightly toward the side that is being adjusted to better achieve focus and a balanced sound level. Obviously while working alone, this will require trips between each REL and the listening position.

## BACK PANEL



## Home Theater Tuning Guide

The REL approach to theatre is to combine the low bass coming from the front left and right speakers with the LFE signal coming from the AV processor. This is what we call REL Theatre Reference and can provide a dynamic and robust addition to a standard 5.1 or 7.1 setup. In this configuration, the REL provides support for the left and right speakers for stereo listening, AND for the LFE for films.

According to the standard, Dolby digital 5.1 consists of 5 audio channels plus one low band channel for Low Frequency Effects (LFE). The LFE channel provides low band audio below 120Hz as opposed to the full frequency of the 5 main channels. This is the same for 7.1, just the number of main channels are increased by 2. Your AV processor takes the digital data from the source (Blu-ray, dvd, cable box, etc), decodes it and parses it out to each channel which then gets converted to analog, then sent to the amplifier. The LFE data also gets decoded and converted to analog, but then gets sent to the Sub -Out line level output on the back of your processor. The Sub-Out signal is what should be connected to the LFE input of a REL.

Since the standard provides full frequency to the front left and right channels, it is important to connect the high level to these channels just as you would set up a dedicated two channel system. In fact, this is the most important setup step to the REL Theatre Reference setup. Please start your setup by completing the REL 2-Channel guide.

You MUST set the processor to the "large" or "full range" setting for the left and right speakers in order for the REL to receive the bass signal via the high-level cable. You may also have to assign both the main speaker and the LFE to be activated. Some menus refer to this as MAIN + LFE. There will be no need to adjust High/Low Level control nor Crossover.

Once the stereo set-up for two channel is complete, the LFE output from the processor or receiver should be connected to the .1/LFE Input RCA of the REL. Set the processor sub-out gain to 0 dB and start with the LFE level at 15 clicks from minimum (about 10 o'clock). Since the REL is taking care of a majority of the low frequency effects from the front left and right channels, the LFE input level should need little adjustment. This typically gets adjusted +/- 2 clicks from the 15 click starting point

Speaker Configuration	
Front	Large
Center	Large
Subwoofer	On
Surround	Small
Surround Back	Large

## Auto Setup and Room Correction Tips

As described in all REL Acoustics manuals, it is best to setup a REL two channel before proceeding to a theatre setup. This allows you to build forward the sonic signature of your main system, including the tonal balance and timing cues of the exact signal that is fed to the main speakers through the high level connection. Once the position, level, crossover and phase are set on the high level, the system is then ready for the addition of the .1/LFE input. Simply connecting RCA inputs between the Sub Out of the processor to the .1/LFE input provides the Low Frequency Effects to the REL and the appropriate volume adjustments can be made with the .1/LFE level control. Remember, for this configuration, you must set the processor to the "large" or "full range" setting for the left and right speakers in order for the REL to receive the bass signal via the high level input.

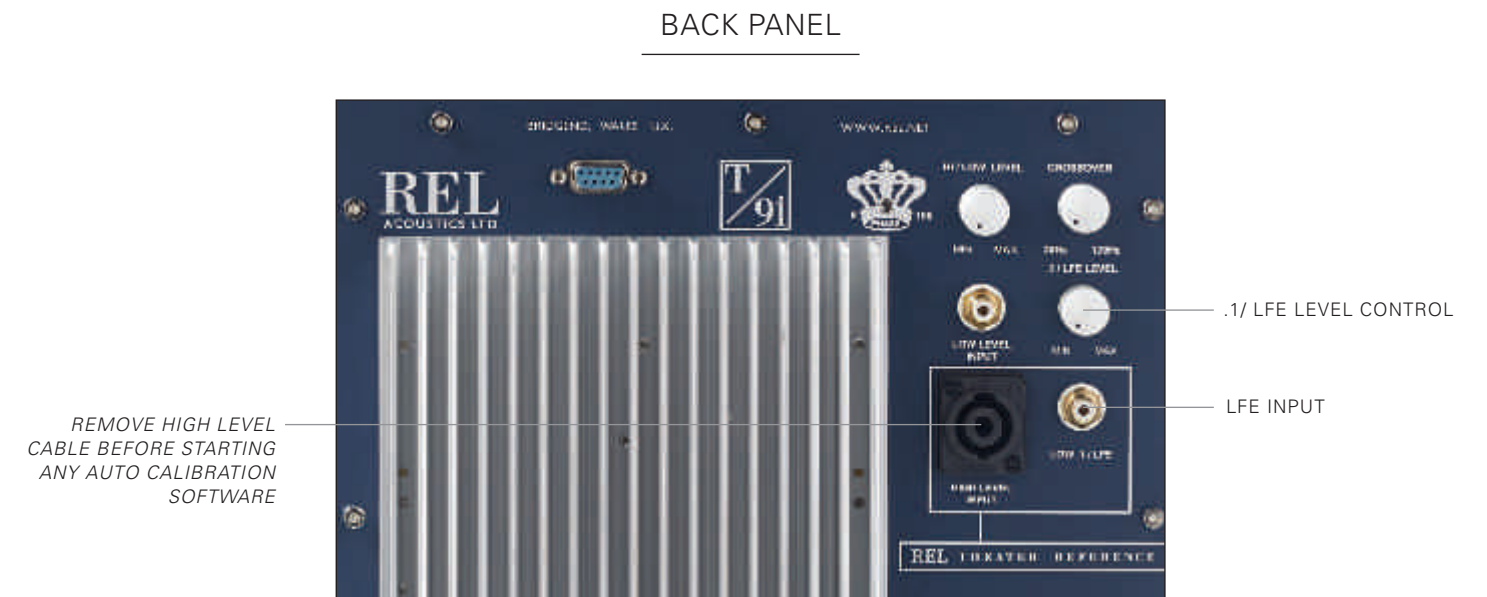
Many theatre processors come with automatic room correction that can be employed if you so choose. DSP programs such as Audyssey come with a setup microphone which is plugged into the processor to record frequency and delay of each speaker in your setup. When room correction is employed, each speaker is exercised with either pink noise (this is the most common signal employed) or a pulse that can be used to move signal from speaker-to-speaker around a 5.1 or larger system. When each of the speakers are exercised, the DSP program measures the frequency spectrum.

For this reason, it is imperative that the REL high level cable be disconnected BEFORE the DSP measurement is started so that the REL will not add to, nor bias this measurement. This will allow the program to record and process your speaker array's response only and produce the best performance from the auto setup. Note that the Sub Out channel is exercised so that the subwoofer .1/LFE input can be measured as well. In this case it is best to set the .1/LFE level on the REL to 1/3 of max level. The DSP program may instruct you to turn the level on the REL up or down depending on the room.

When the REL high level connection is connected during the DSP measurement, it biases the reading so that the program thinks there is more bass coming from the speakers than there actually is. The program then compensates by reducing the bass frequencies in the spectrum curve supplied to that channel. When the measurements are complete, you will find that your system lacks low frequencies no matter how high you turn up the REL to compensate.

NOTE: On many recent AV processor introductions, REL has noticed that a receiver or processors test signal is considerably lower than the output of movies. We strongly encourage customers, if room correction is used, to re-check your level settings for the subwoofer using dynamic program material as your REL may need to be turned down considerably from the results achieved with DSP in order to avoid damage.

Conversely, if the output level from your REL (.1/LFE) seems to be too low when using room correction set-up software, please re-check using real program material rather than relying on software.





## The REL Line Array Stacked for Ultimate Performance



For truly over the top performance, some of REL's subwoofers are designed to be stacked up to three units high to create a line array.

In the real world, bass occurs with width, depth and height. By stacking up to three units per side (stereo or theatre main L-R speakers) the proper perspective and height of sonic events are illuminated. This elevates reproduction from conventional stereo or theatre to a floor-to-ceiling panoramic, full scale perspective of each sonic event. Reviewers are lining up to marvel at the transformation of music and film into the full-scale representation that REL Line Arrays uniquely deliver.

Critical to the performance of the line array is separate gain and crossover settings for each sub. Tuning and optimization of each stack relies on being able to maximize the strength of each sub in its individual location within a stack. Our unique use of high level connectivity, core to every REL subwoofer we make, coupled with precision gain and crossover control, gives the REL line array a unique advantage over others.

Copycat designs beginning to crop up tend use a single amp for each stack and thus most of the benefit of a true Rel Line Array is lost, the end result being powerful, but muddy bass.

REL line array connectors allow you to daisy chain units together and solid milled aluminum couplers secure lower units to upper units to create a stacked line array. These couplers bolt securely to each subwoofer and along with the substantial rails on the underside of each cabinet create an extremely heavy, sturdy tower of bass.

No.25, G1 Mark II, S/812, S/510 and HT/1508 Predator can be setup in a line array.

## Considering Stereo Pairs Expanding Your Soundstage with Dual RELs









Sales of matched stereo pairs of REL subwoofers have increased at an incredible pace in the past year. At first blush you might think customers are suddenly demanding massively more quantities of bass. However, here in the land of REL, pairs are not indicated for those that simply want to test the fragility of a region's tectonic plate stability. Rather, using artfully set-up pairs—one assigned to each main speaker in a 2-channel system or a state of the art theatre—produces better, not simply louder sound.

I always forget that not everyone understands that whenever we are speaking of performance we are always discussing total system performance, all 10-11 octaves and not just the bass region. As a reminder, correcting deficiencies in the low bass, as a REL subwoofer does, produces benefits all the way up the harmonic scale.







It requires incredibly fast filters, amplifiers and drivers along with super quiet cabinets to produce the speed and imaging improvements that attend to going the stereo pair route. By doing so, the outer 2/3's of the stage comes to life in ways that no single subwoofer can. The enjoyment many customers describe, speaks to the validity of RELs always adding much more realism and involvement rather than mere bass-heavy indulgence.

Remember, the better and faster the main speaker, the better and faster the matching REL must be and that drives the stereo pair conversation because it allows for better, more careful placement that stresses speed, fluidity and a perfect marriage of REL-to-speaker. Quality, not quantity.

# Comparison Chart

	REFERENCE		SERIE S			
						
	<b>No. 25</b>	<b>G1 MkII</b>	<b>212/SE</b>	<b>S/812</b>	<b>S/510</b>	<b>T/9i</b>
SPECIFICATIONS						
TYPE	Closed box, front-firing driver	Closed box, front-firing driver	(2) Front-firing active drivers, (1) rear passive, (1) down-firing passive	Front-firing active woofer, down-firing passive radiator	Front-firing active woofer, down-firing passive radiator	Front-firing active driver, down-firing passive
ACTIVE DRIVER SIZE & MATERIAL	15 in., 380mm long-throw, carbon fibre cone with inverted carbon fibre dust cap	12 in., 300mm long-throw, carbon fibre cone with inverted carbon fibre dust cap	(2) 12 in., 300mm long-throw, Continuous CastAlloy™ cone structure, cast chassis	12 in., 300 mm long-throw, die cast Aluminium chassis	10 in., 250mm long-throw, die cast Aluminium chassis	10 in., 250mm long-throw, FibreAlloy™ inverted aluminium dust cap, steel chassis, white cone
PASSIVE RADIATOR SIZE & MATERIAL	N/A	N/A	(2) 12 in., 300mm Continuous CastAlloy™ cone structure, cast chassis	12 in., 300mm, 300mm Carbon/Carbon flat cone structure, steel chassis	12 in., 300mm, Carbon/Carbon flat cone structure, steel chassis	10 in., 250mm long-throw, inverted aluminium dust cap, steel chassis, black cone
LOW FREQUENCY EXTENSION	-6dB at 14 Hz	-6dB at 15 Hz	-6dB at 19 Hz	-6dB at 19 Hz	-6dB at 20 Hz	-6dB at 28 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level stereo RCA, LFE RCA, LFE XLR, SMA for wireless antenna	High level Neutrik Speakon, Low Level stereo RCA, LFE RCA, LFE XLR	High Level Neutrik Speakon, Low Level stereo RCA, LFE RCA, SMA for wireless antenna	High Level Neutrik Speakon, Low Level stereo RCA, LFE RCA, LFE XLR	High Level Neutrik Speakon, Low Level stereo RCA, LFE RCA, LFE XLR	High Level Neutrik Speakon, Low Level single RCA, LFE RCA
OUTPUT CONNECTORS	High Level, LFE RCA, LFE XLR Daisy Chain Outputs	High Level, LFE RCA, LFE XLR Daisy Chain Outputs	N/A	High Level, LFE RCA, LFE XLR Daisy Chain Outputs	High Level, LFE RCA, LFE XLR Daisy Chain Outputs	N/A
POWER OUTPUT	1,000 watts (RMS) Ultra High-Current Power Supply	600 watts (RMS) Ultra High-Current Power Supply	1,000 watts (RMS)	800 watts (RMS)	500 watts (RMS)	300 watts (RMS)
AMPLIFIER TYPE	NextGen3 Class D	Class A/B	NextGen3 Class D	NextGen5 Class D	NextGen3 Class D	Class A/B
WIRELESS CAPABILITY	Longbow (Optional), Zero Compression, Individual discrete D/A and A/D Encoders	Yes, REL AirShip system [required]; Sold separately	Longbow (Optional), Zero Compression, Individual discrete D/A and A/D Encoders	Yes, REL AirShip system [required]; Sold separately	Yes, REL AirShip system [required]; Sold separately	Arrow (Optional), Zero Compression, Single Large Scale Integrated Chip
DIMENSIONS						
W x H x D, INCLUDING FEET & REAR PANEL CONTROLS	29 x 21.3 x 30 in. (736.5 x 540 x 762 mm)	22.5 x 18.2 x 26.8 in. (571.5 x 462 x 680.3 mm)	17.5 x 32 x 20 in. (444.5 x 815.5 x 507 mm)	17.5 x 18 x 20 in. (430 x 455 x 514 mm)	15.7 x 16 x 18.25 in. (400 x 410 x 464 mm)	13 x 15.2 x 16 in. (330 x 387 x 407 mm)
NET WEIGHT	168 lbs. (76 kg)	108 lbs (49 kg)	122 lbs. (55.3 kg)	75 lbs. (34 kg)	70 lbs. (31.7 kg)	41.3 lbs. (18.7 kg)
FINISH	Piano Black Lacquer, 12 coats	Piano Black Lacquer, 12 coats	Piano Black Lacquer, 8 coats	Gloss Piano Black, Gloss White Lacquer, 12 coats	Gloss Piano Black, Gloss White Lacquer, 12 coats	High Gloss Black, High Gloss White, 5 coats

All RELs - Fully Electronic SET-SAFE, output short, DC Fault

SERIE T/i		SERIE T	SERIE HT		
					
<b>T/7i</b>	<b>T/5i</b>	<b>Tzero</b>	<b>HT/1508</b>	<b>HT/1205</b>	<b>HT/1003</b>
SPECIFICATIONS					
TYPE	Front-firing active driver, down-firing passive	Closed Box, down-firing driver	Closed Box, down-firing driver	Closed box, front-firing driver	Closed box, front-firing driver
ACTIVE DRIVER SIZE & MATERIAL	8 in., 200mm long-throw, FibreAlloy™ inverted aluminium dust cap, steel chassis, white cone	8 in., 200mm long-throw, FibreAlloy™ inverted aluminium dust cap, steel chassis, white cone	6.5 in., 165mm long-throw, steel chassis	15 in., carbon fiber reinforced cone with inverted carbon fiber centre cap	12 in., 300mm long-throw, CarbonGlas™ cone structure, inverted carbon fibre dust cap, steel chassis
PASSIVE RADIATOR SIZE & MATERIAL	10 in., 250mm long-throw, inverted aluminium dust cap, steel chassis, black cone	N/A	N/A	N/A	N/A
LOW FREQUENCY EXTENSION	-6dB at 30 Hz	-6dB at 32 Hz	-6dB at 38 Hz	-6dB at 21 Hz	-6dB at 22 Hz
INPUT CONNECTORS	High Level Neutrik Speakon, Low Level single RCA, LFE RCA	High Level Neutrik Speakon, Low Level single RCA, LFE RCA	High Level Neutrik Speakon, Low Level single RCA, LFE RCA	Low Level stereo RCA, LFE RCA, LFE XLR	Dual purpose Low Level stereo RCA or LFE RCA
OUTPUT CONNECTORS	N/A	N/A	N/A	Low Level stereo RCA, LFE RCA, LFE XLR	Daisy Chain Low Level stereo RCA or LFE RCA
POWER OUTPUT	200 watts (RMS)	125 watts (RMS)	100 watts (RMS)	800 watts (RMS)	500 watts (RMS)
AMPLIFIER TYPE	Class A/B	Class A/B	Class D	Class D	Class D
WIRELESS CAPABILITY	Arrow (Optional), Zero Compression, Single Large Scale Integrated Chip	Arrow (Optional), Zero Compression, Single Large Scale Integrated Chip	N/A	HT Air Wireless (Optional), Zero Compression Single Large Scale Integrated Chip	HT Air Wireless (Optional), Zero Compression, Single Large Scale Integrated Chip
DIMENSIONS					
W x H x D, INCLUDING FEET & REAR PANEL CONTROLS	12 x 14.3 x 15 in. (305 x 362 x 382 mm)	10.5 x 12.5 x 12.7 in. (267 x 317 x 322 mm)	8.5 x 9.5 x 10.5 in. (216 x 241 x 260 mm)	19.7 x 18 x 19.4 in. (500 x 457 x 492 mm)	15 x 16 x 15.7 in. (376 x 405 x 399 mm)
NET WEIGHT	36 lbs. (16.3 kg)	26.5 lbs. (12 kg)	15 lbs. (6.8 kg)	79.4 lbs. (36 kg)	38 lbs. (17.2 kg)
FINISH	High Gloss Black, High Gloss White, 5 coats	High Gloss Black, High Gloss White, 5 coats	High Gloss Black, High Gloss White, 5 coats	Line Grained Black Composite	Line Grained Black Composite