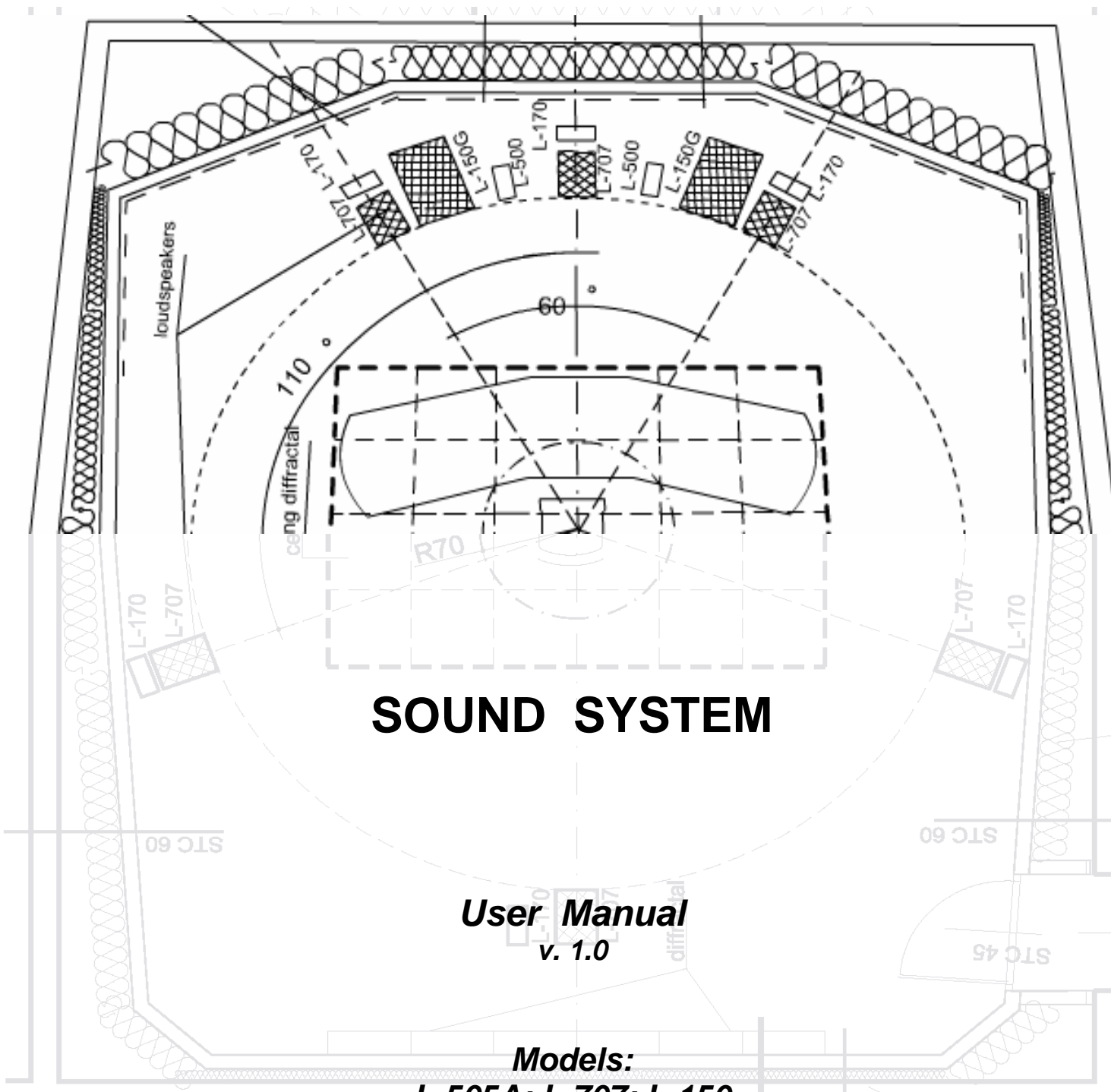


LIPINSKI

S O U N D



SOUND SYSTEM

User Manual
v. 1.0

Models:
L-505A; L-707; L-150
L-300; L-301; L-302



PRECAUTIONS AND SAFETY CONSIDERATIONS

We designed our product with maximum care in accordance with international safety standards.

CAUTION

Always follow the basic precautions listed below to avoid the possibility of physical injury to you or others, or damage to the device or other property.

These precautions include, but are not limited to, the following:

- Read setup instructions provided by us,
- Follow these instructions,
- Only use accessories manufactured, specified or recommended by Lipinski Sound,
- Do not use un-authorized main cables,
- All servicing must be performed by our qualified personnel,
- Do not expose this product to moisture, rain or water or direct sunlight,
- Always insure that an amplifier is properly grounded,
- Insure adequate air circulation around your amplifier,
- Power sources — Connect this unit only to power sources specified in the Operating Instructions, and as marked on the unit,
- Power cord should be the last cable installed on your amplifier,
- Always unplug A.C. power cord before changing fuses,
- To avoid damage to your speakers and other playback equipment, turn off power to all related components before making any connections,
- Heat — Do not use this unit near heat sources, including heating vents, stoves, or other appliances that generate heat. It should not be placed in temperatures less than 5°C or higher than 35°C,

CONTENTS

- 1. INTRODUCTION..... 4
- 2. UNPACKING..... 4
- 3. ROOM DESIGN - POSITIONING YOUR SPEAKERS..... 5
- 4. SETTING UP YOUR SYSTEM..... 7
- 5. PRODUCTS 10
- 6. CONNECTIONS..... 16
- 7. SYSTEM CONFIGURATION..... 23
- 8. CONNECTION DETAILS..... 30
- 9. CUSTOMER CARE..... 45
- 10. MAINTENANCE AND SERVICE GUIDE..... 46
- 11. PRODUCT SPECIFICATIONS..... 47



“Thank you for putting your trust with Lipinski Sound. We understand how convoluted the market place is and how hard it is to come to a good decision in regard to sound quality.”

*Many Thanks
Lukas A. Lipinski
President & CEO*

1. INTRODUCTION

You have selected Lipinski Sound equipment which hails from thirty years of unique sound recording experience of Mr. Andrew Lipinski, and his devotion to state-of-the-art Sound. It is a product which is among, if not the highest, sound quality systems in the world.

We designed, and manufactured this system with a mission, to give you a product that is superior throughout the Audiophile and Pro-Audio worlds. We devoted our talents to provide you with a product that guarantees countless hours of emotional satisfaction, musical enjoyment, and audio precision.

2. UNPACKING

Our product is carefully packed by us to maximize safety in transport. We advise that you unpack it on a soft, thick surface (carpet, fitted carpet, blanket etc)

Please save all original packing materials and always use them when you move the product.

In case of the speakers, Lipinski provides custom carrying cases.

3. ROOM DESIGN - POSITIONING YOUR SPEAKERS

Please see Figure.2 and Figure.3 for an ideal room designed by our engineers:

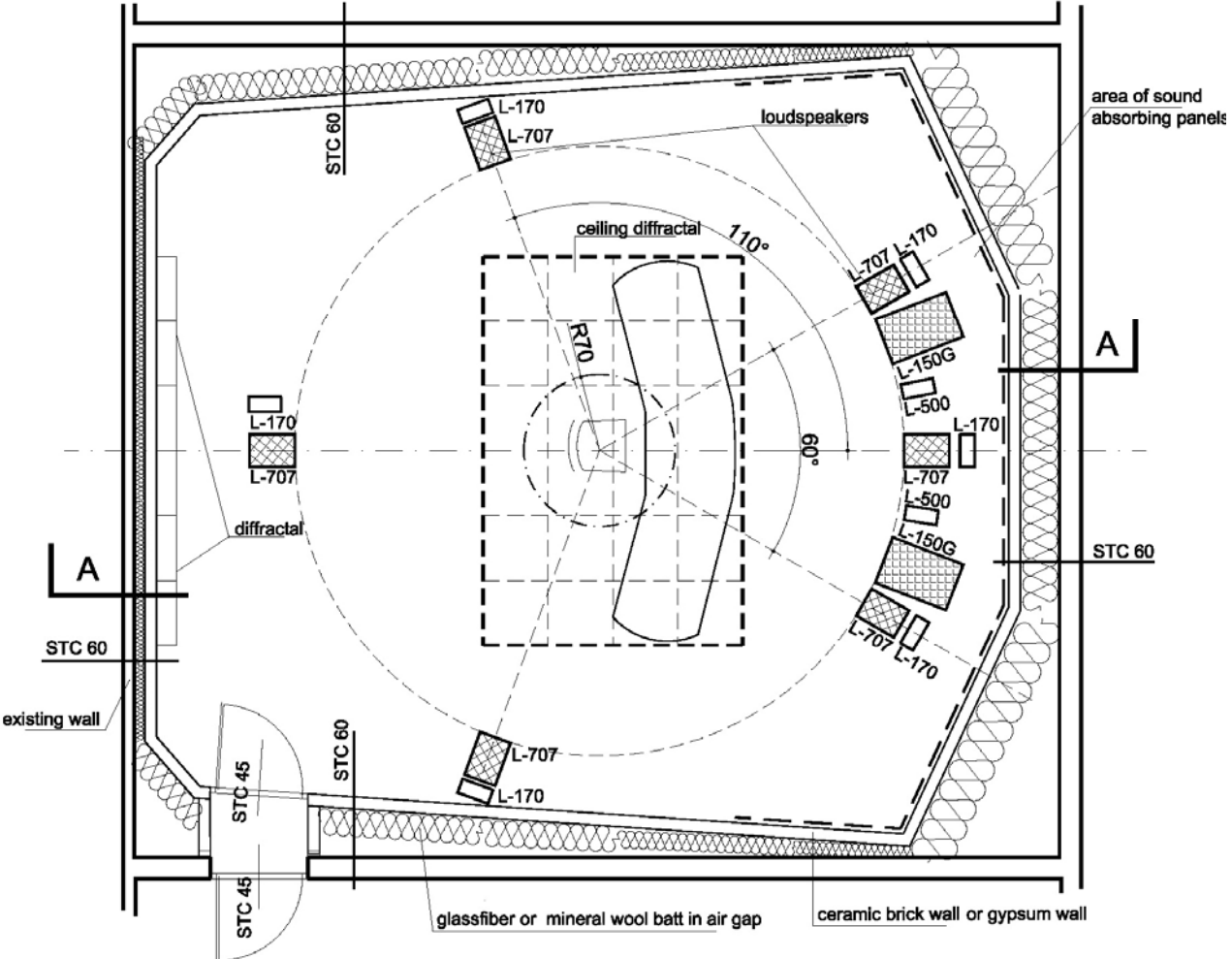


Figure.2

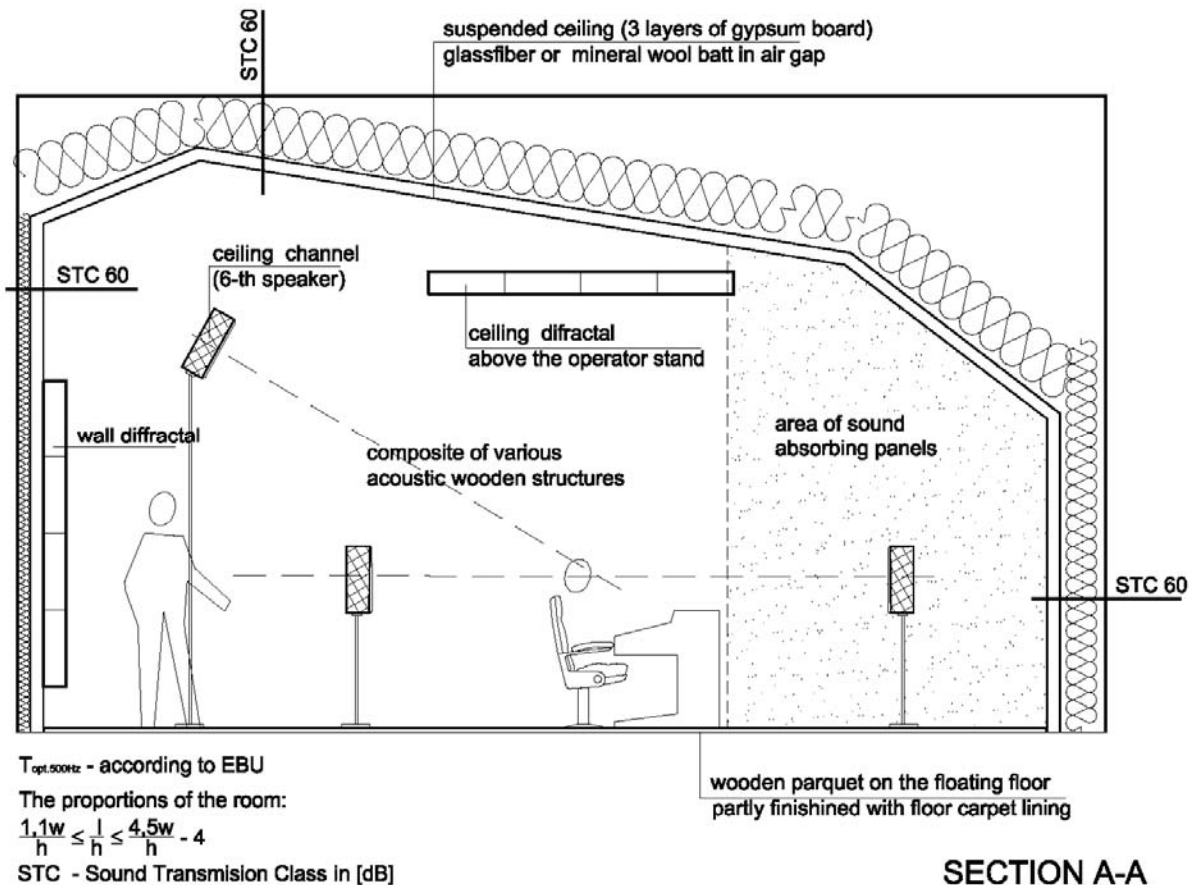


Figure.3

Positioning your speakers:

- Place loudspeakers symmetrically.
- Listening position should be in the center of two speakers.
- Distance between the speakers should be at first the same as the distance between each speaker and listener.
- Place the loudspeakers so that their acoustic axes are aimed towards the listening position.
- Experiment with aiming your speakers toward you to achieve the best possible image for the room.
- Since our speakers are sealed enclosures, they are less dependent than vented designs on distance from the back wall. With rear-vented enclosures loudspeakers are extremely rear-wall dependant, even more than front vented.
- You can minimize sound reflection by placing your loudspeakers clear of reflecting objects and surfaces. You can also experiment with sound absorption panels.

4. SETTING UP YOUR SYSTEM

Installation tips:

- **Reflections in the room**

Carpets, curtains and soft furniture absorb mid range and high frequency sound. Big empty areas, on the contrary, reflect it and produce a hard sound that may lead to a blurry dialogue. Apart from coloring the sound, also the perspective of the sound will deteriorate. Reflections in the room can roughly be compared to the reflections that cause ghost pictures on a TV screen.

Low frequencies are not absorbed by curtains or carpets, but by bending large surfaces. To control low frequencies is extremely challenging and requires professional help from talented acoustician.

- **Amplification of bass frequencies in the room**

A loudspeaker that is placed near a wall, ceiling or floor will usually be amplified in the lower frequencies in a sometimes not desirable way (since it may lead to an indistinct sound recreation). This amplification becomes even more obvious if the loudspeaker is placed near a corner. Thus, for a sound as clear as possible, the loudspeaker should be placed at least 30 cm (about 12 inches) away from the wall.

However, there are exceptions from this rule. For some types of walls / rooms it may be advantageous to place the loudspeaker nearer to the wall (read more below). Some constructions are made for standing near walls or in a corner.

- **Furniture in the room**

Be aware that furniture may vibrate creating resonances and rattling sounds at loud bass.

- **Room dimension**

Square floors dimensions, square walls, or rooms where the length is exactly twice as long as the width should be avoided, since they may create unwanted resonance.

- **Placement of the loudspeakers**

For stereo listening the loudspeakers should be placed symmetrically in front of the listener. The distance between the loudspeakers should be about 80% of the distance between the listener and one loudspeaker, or put in another way: the angle between the loudspeakers, as seen from the listener, should be about 45 degrees. This means for example that if the distance between the loudspeakers is 2 meters, the listener should be placed 2,5 meters from the loudspeakers.

- **Angle of the loudspeakers**

Either you can place the loudspeakers angled in towards the listener or you can place them directed straight ahead. There is always a relation between shape of the room and the frequency dependent directivity of the loudspeaker. Some loudspeakers sound better when angled, but this may also depend on reflections from the side walls. By angling the loudspeakers inwards, you decrease unwanted reflections, this could help enhancing the stereo image. Please feel free to experiment with this to achieve the best possible image.

- **The correct height**

In case of the L-707 and L-505A Monitors, they should be placed on stands of the proper high so that tweeters are on the same level as your ears.

- **The center loudspeaker**

The center loudspeaker ideally should be placed on the same level as the left and right loudspeaker. However when we deal with the screen in front of us, it is usually placed above or under the screen. To achieve the ideal center image of the center loudspeaker you may consider using two loudspeakers for the front, fed with the same signal: one just above the screen and another just below the screen. In the latter case they should be connected in series, and the center level should be carefully calibrated.

The distance to the listener should be the same as the distance to the front speaker, like at the circumference of a circle. This means the center should be placed closer to the wall behind it than the front speakers. If possible, the center channel should be upright, rather than on its side, and again at the same height as the Front Left and Front Right speakers.

- **The surround speakers**

The surround speakers should also be placed at the same height as the front speakers, and the distance to the listener should also be the same as for the front speaker. Please refer to Figure 2.

- **Placement of the subwoofer**

Single or multiple front subwoofers should supplement bass extension for the main speakers, thereby making them full range. Separate subwoofers also make setting up a room much more flexible. Subwoofers have slight but noticeable influence on imaging.

Even sharp, low-pass filters allow for some bleeding above 100Hz which is directional. Therefore we recommend front firing woofers. For the same reason we recommend rather two wide-spread front subwoofers instead of one.

When using both Lipinski Sound L-301 monoblock amplifiers and at the same time the L-300 subwoofer amplifier you achieve perfect time alignment. In this case the front screen of the subwoofer should be only 2" in front of the loudspeaker's front screen. Using other electronics causes a time smear effect, and usually if you want to achieve perfect time alignment, you may need to push the subwoofer several feet in front of the main speakers.

- **Cables**

Try to keep them as short as possible. By its electrical parameters, a long conductor of excellent quality will have a bigger influence on the sound than a short a good quality. A long cable with insufficient shielding may also pick up noise, causing a constant hum.

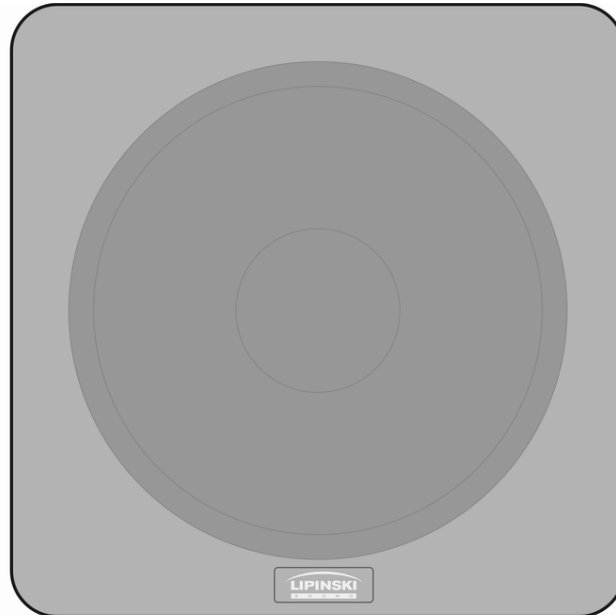
Make sure that all connections are clean and not oxidized. All connections should be mechanically stable. Power, signal and loudspeaker cables should be separated from other cables. If there is a need that they have to cross each other, be sure that they are crossing each other at a 90 degree angle. Never line them up in parallel.

- **Finally**

Please remember that good sound is a matter of taste and preference, so you have to experiment to obtain it.

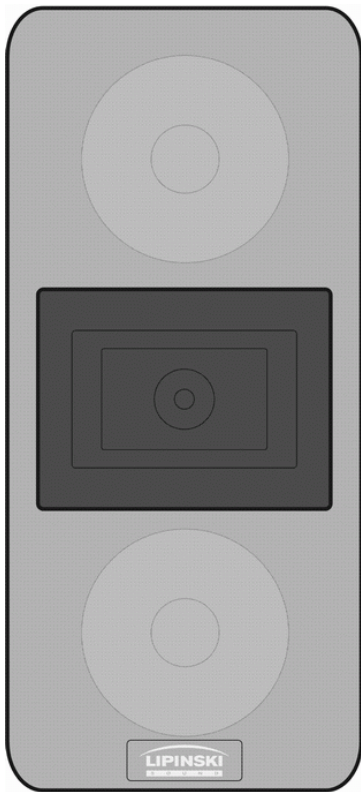
5. PRODUCTS

L-150 Subwoofer



1. A double-wall sealed enclosure tuned for the best impulse response.
2. Internal enclosure of cylindrical shape made of a dense cellulose tube. Just as in the case of a submarine, a "cigar-like" shape can resist much higher pressure than a rectangular shape. In addition, due to this shape there are no standing waves.
3. External enclosure of 13/16" (20mm) MDF. Dual layer, pyramid-shaped back wall to prevent any possible resonance.
4. The space between both walls can be filled with sand or lead shot thereby stiffening the enclosure to concrete-like level.
5. Specially selected 15" woofer with dual voice coils working in parallel deliver a much better damping factor - a key parameter for a subwoofer.
6. Dual, all brass, gold plated posts, accept banana plugs or up to 1 AWG wires.
7. Filled with Belgian foam that is custom designed for cell size and density, for highest precision and bass extension.

L-505A and L-707 Main Speaker



1. A sealed enclosure tuned for the best impulse response rather than a low-end extension. We strongly believe that various kinds of vented enclosures always cause coloration that does not deliver reference accuracy.
2. Sturdy enclosure made of 1" (25mm) thick MDF with internal bracing to bring unwanted resonance and box coloration to an almost nonexistent level.
3. Stiff Glass Fiber Cone mid-woofers with low dampening rubber surround, die cast chassis, and a low distortion magnet.
4. Neodymium Ring Radiator - super low distortion tweeters with frequency response up to 40 kHz and extra wide dispersion.
5. The absence of a grill in front of the tweeter. Our laboratory and listening tests prove that even the most transparent grill fabric causes high frequency comb filtering.
6. An acoustic, rather than an electronic, time-coherence of tweeters.
7. Unique tweeter surrounding. Perfecting the tweeter environment appeared quite possibly to be the most challenging aspect of the design. The goal was to eliminate the edging effect by carefully shaping the tweeter surrounding with specially designed Belgian foam.
8. A low-order crossover for the best phase response. We also selected the lowest possible crossover point to deliver the best transient response.
9. Premium quality crossover parts. Foil Inductors wound on a wooden core - with their skin effect conductivity - provide performance unmatched by less

expensive wire wound coils, and provide much lower coloration than iron core inductors. We also use non-inductive resistors, premium audiophile grade capacitors and special flat, Super OFC internal wires.

10. Matching internal dampening design. Internal dampening is outsourced and precut to absolutely identical shape and weight for the best speaker-to-speaker consistency.
11. Dual, all-brass, gold-plated posts, which accept banana plugs or up to 1 AWG wires.
12. Magnetic Shielding. All our speakers are magnetically shielded for demanding pro video applications.
13. All parameters perfected in anechoic chamber.

L-300 Main Subwoofer Amplifier.



Integrating your Lipinski loudspeakers, subwoofers and power amplifiers into a perfectly time aligned and frequency calibrated system makes the entire monitoring chain the world's most linear and most accurate. The upgrade is applicable to everyone having Lipinski loudspeakers either with third party power amplifiers, subwoofers as well as for those using Lipinski subwoofers with third party subwoofer amplifiers.

Advantages:

1. Time aligned satellites and woofers. Adding a subwoofer with its own preamp (having controls for level, frequency cut off, phase etc.) causes delay of the signal. This is called time smear. To compensate this inevitable delay requires moving the subwoofer several feet in front of the satellite - practically unrealistic. Using high-pass and low-pass filter cards within Lipinski amplifiers simultaneously for loudspeakers and subwoofers perfectly adjusts them in the time domain.
2. Ideally flat frequency response. The above mentioned cards perfectly match our loudspeakers with subwoofers for absolutely flat frequency response. To build our cards we do not use IC's, instead, we designed our own, discrete patented Lipinski Square technology.
3. One-of-a-kind subwoofer amp in the industry. The L-300 delivers 150A of current and can work with loads as low as .5 Ohm. We use dual topology - two separate 300W power amplifiers working in parallel mode. This is to increase damping factor – the single most important parameter for a subwoofer amplifier. In contrast, bridge mode used by most manufacturers lowers the damping factor.

In addition, we doubled the amount of output devices.

L-301 Main Speaker Amplifier



We employed a dual mono design not only for the stereo amp, but also for our monoblocks. This is to control one parameter which has substantial influence on the perception of quality: the microdynamics. This one controls inner detail and the “breath” of the loudspeaker. This configuration also significantly lowers distortion.

For high power applications we also provide bridge mode, but for clarity and dynamics biamplication remains unsurpassed.

It has a 1/2" thick hardened glass plating, embossed with the Lipinski Sound logo, backlit with eight possible color combinations (and switch off option) to custom tailor to your listening environment.

L-302 Stereo Main Speaker Amplifier



The L-302 is a total of 600 watt “digital DSD-like” amplifier. Each channel is 300 watts or switch able to use in bridged mode for 600 watts per channel. Current models sport a front access volume control (not shown) and have connections for either RCA or XLR input.

Like all our L-301 monoblocks, it has 1/2" thick hardened glass plating, embossed with Lipinski Sound logo, backlit with eight possible color combinations (and switch off options) to custom tailor to your listening environment.

6. CONNECTIONS

Inputs/Outputs

- **Unbalanced:** Typically used for consumer-grade electronic hook-ups and for short cable runs if no RFI (Radio Frequency Interference) is a problem.
- **Balanced:** Typically used for the Pro-Audio environment. It takes away radio frequencies saturated densely populated areas, and from within an environment with a large number of electronics. It also allows for much longer cable runs.

Input Sensitivity:

Setting depends on the strength of audio coming from preceeding equipment (in most cases from the preamplifier):

- **Default:** regular signal level
- **High:** 5 dB signal boost

Bi-amp:

Be sure to remove the spade on speaker connectors. One input, two separate power amps, 300 Watts to 4 Ohm load each. Use two sets of speaker wire: one speaker wire for A, and separate wire for B.

Connect wire A to one set of connectors, and wire B to the other.
Bi-amplification significantly increases microdynamics and is sonically incomparably better than commonly used bi-wiring.

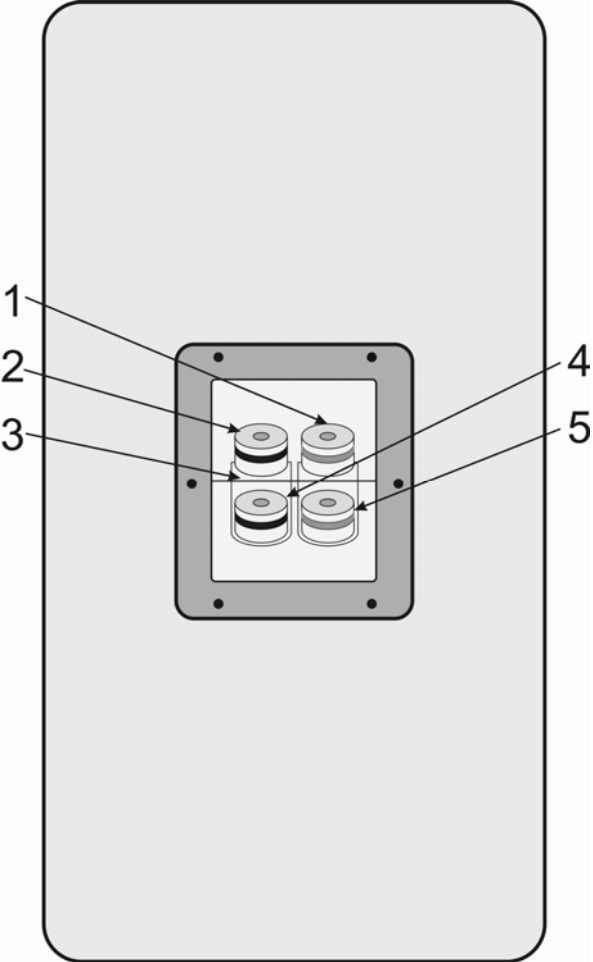
POWER

Auto: Starts 3-5 seconds after the music starts. 18 minutes shut off time after music ends.

Hue Switch

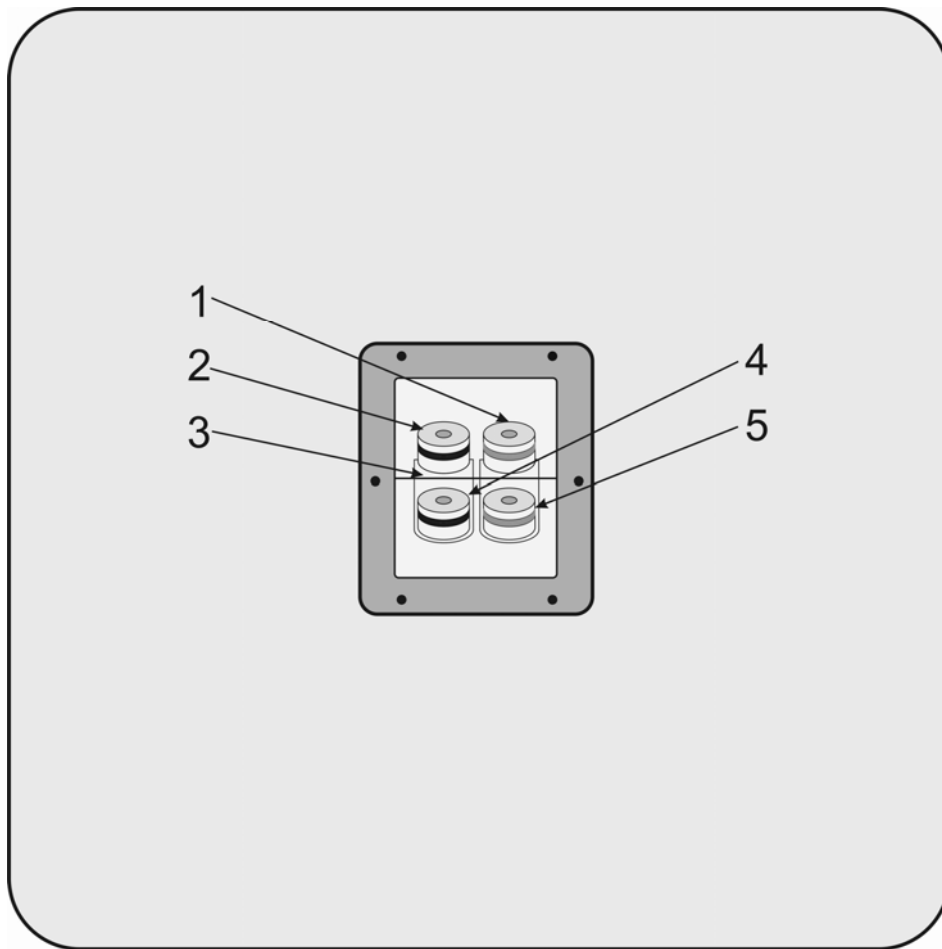
The glass front panel can change colors. Use a small flathead screwdriver to toggle switches.

Speaker terminals:



L-505A L-707

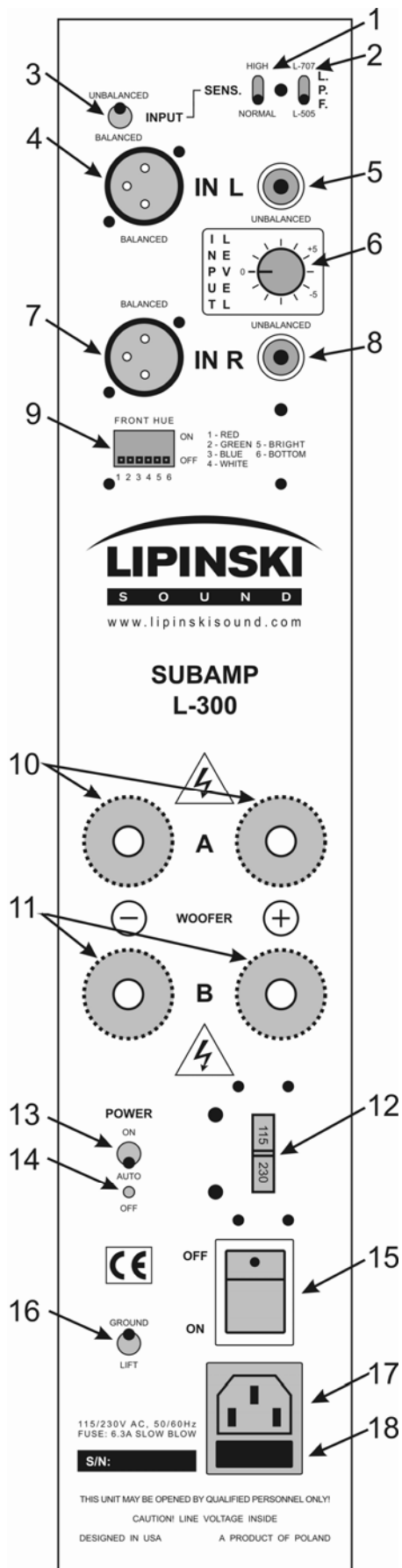
- 1. (+) Plus of Tweeter,
- 2. (-) Minus of Tweeter,
- 3. Bracket for bi-amp connection
- 4. (-) Minus of Midwoofer,
- 5. (+) Plus of Midwoofer



L-150,

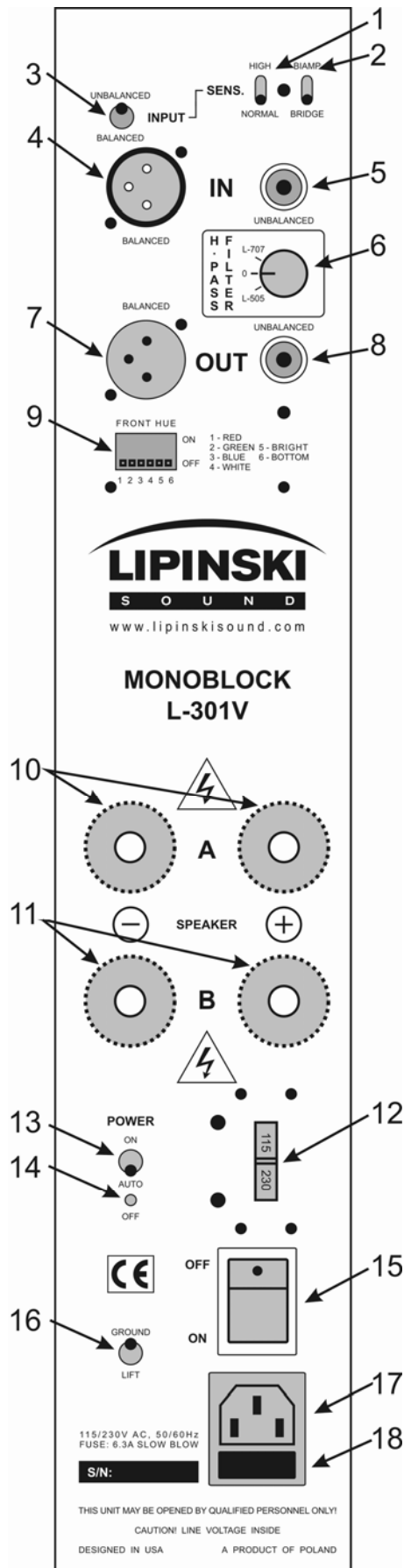
1. **(+)** Plus of first voice coil,
2. **(-)** Minus of first voice coil,
3. Bracket for parallel connection
4. **(-)** Minus of second voice coil,
5. **(+)** Plus of second voice coil

L-300 Main Subwoofer Amplifier – rear panel



1. Input signal sensitivity switch: Normal (0db) or High (+5db),
2. Low pass filter mode switch: L-505 or L-707,
3. Input Source: Unbalanced or Balanced,
4. Left channel Balanced XLR signal input,
5. Left channel Unbalanced RCA signal input,
6. Input sensitivity switch,
7. Right channel Balanced XLR signal input,
8. Right channel Unbalanced RCA signal input,
9. Front Hue light mode switch,
10. A Speaker (+) and (-) out connector,
11. B Speaker (+) and (-) out connector,
12. Main voltage switch 115/230V,
13. Power mode switch: On or Auto,
14. Stand-by LED,
15. Main power switch,
16. Ground lift switch,
17. Main power cord,
18. Fuse.

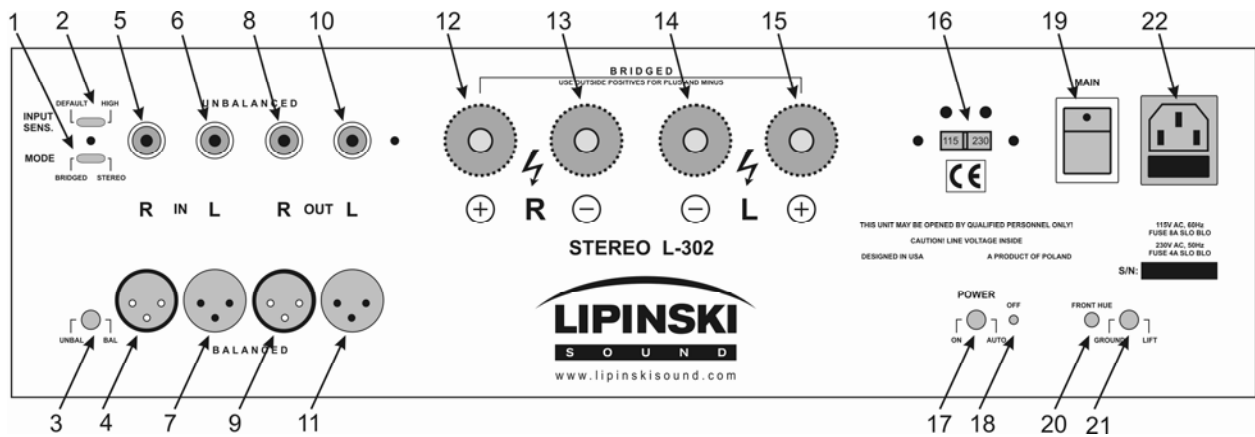
L-301 Main Speaker Amplifier – rear panel



1. Input signal Sensitivity switch: Normal (0db) or High (+5db),
2. Mode switch: Bi-amp or Bridge,
3. Input Source: Unbalanced or Balanced,
4. Balanced XLR signal input,
5. Unbalanced RCA signal input,
6. High Pass Filter mode switch,
7. Balanced XLR signal output,
8. Unbalanced RCA signal output,
9. Front Hue light mode switch,
10. A Speaker (+) and (-) out connector*,
11. B Speaker (+) and (-) out connector*,
12. Main voltage switch 115/230V,
13. Power mode switch: On or Auto,
14. Stand-by LED,
15. Main power switch,
16. Ground lift switch,
17. Main power cord,
18. Fuse.

***for Bridge mode use (+) A and (+) B terminal.**

L-302 Stereo Main Speaker Amplifier – rear panel



1. Mode switch: Bi-amp or Bridge,
2. Input signal Sensitivity switch: Normal (0db) or High (+5db),
3. Input Source: Unbalanced or Balanced,
4. Right channel Balanced XLR signal input,
5. Right channel Unbalanced RCA signal input,
6. Left channel Unbalanced RCA signal input,
7. Left channel Balanced XLR signal input,
8. Right channel Unbalanced RCA signal output,
9. Right channel Balanced XLR signal output,
10. Left channel Unbalanced RCA signal output,
11. Left channel Balanced XLR signal output,
12. A Speaker (+) out connector*,
13. A Speaker (-) out connector,
14. B Speaker (-) out connector,
15. B Speaker (+) out connector*,
16. Main voltage switch 115/230V,
17. Power mode switch: On or Auto,
18. Stand-by LED,
19. Main power switch,

20. Front hue light mode switch

21. Ground lift switch,

22. Main power cord,

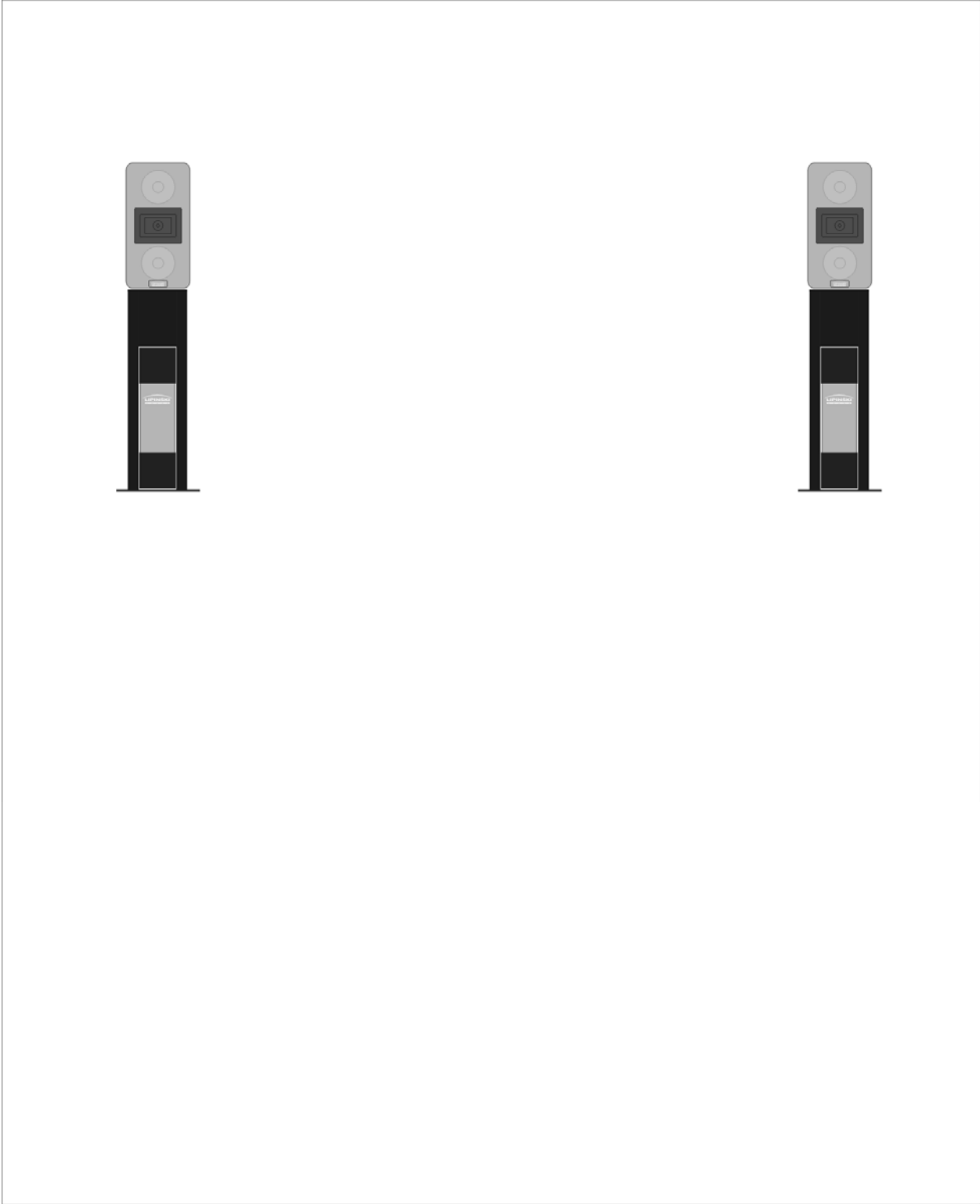
23. Fuse.

***for Bridge mode use (+) A and (+) B terminal.**

7. SYSTEM CONFIGURATION:

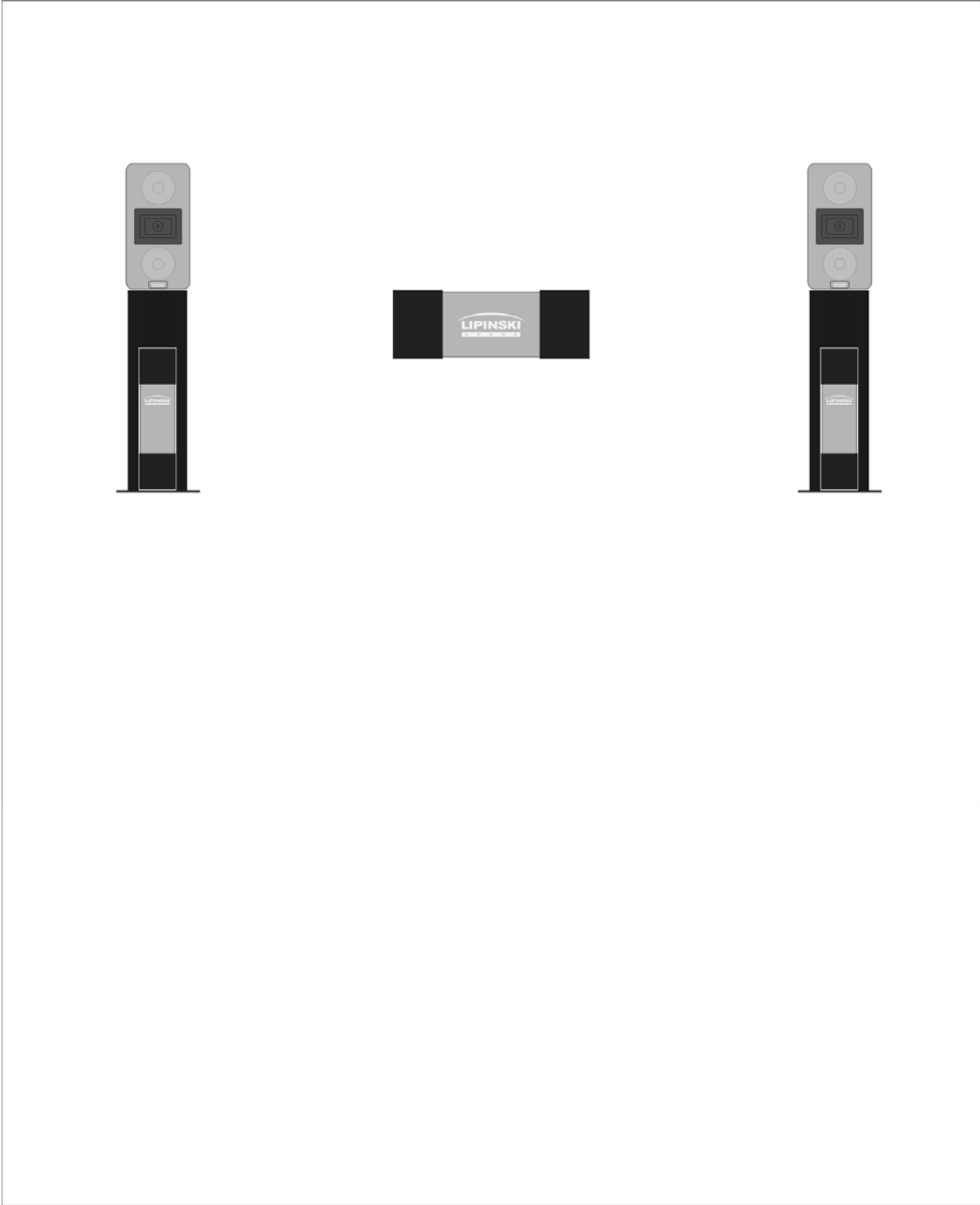
2.0 – stereo configuration:

2x L-505A / L-707
2x L-301



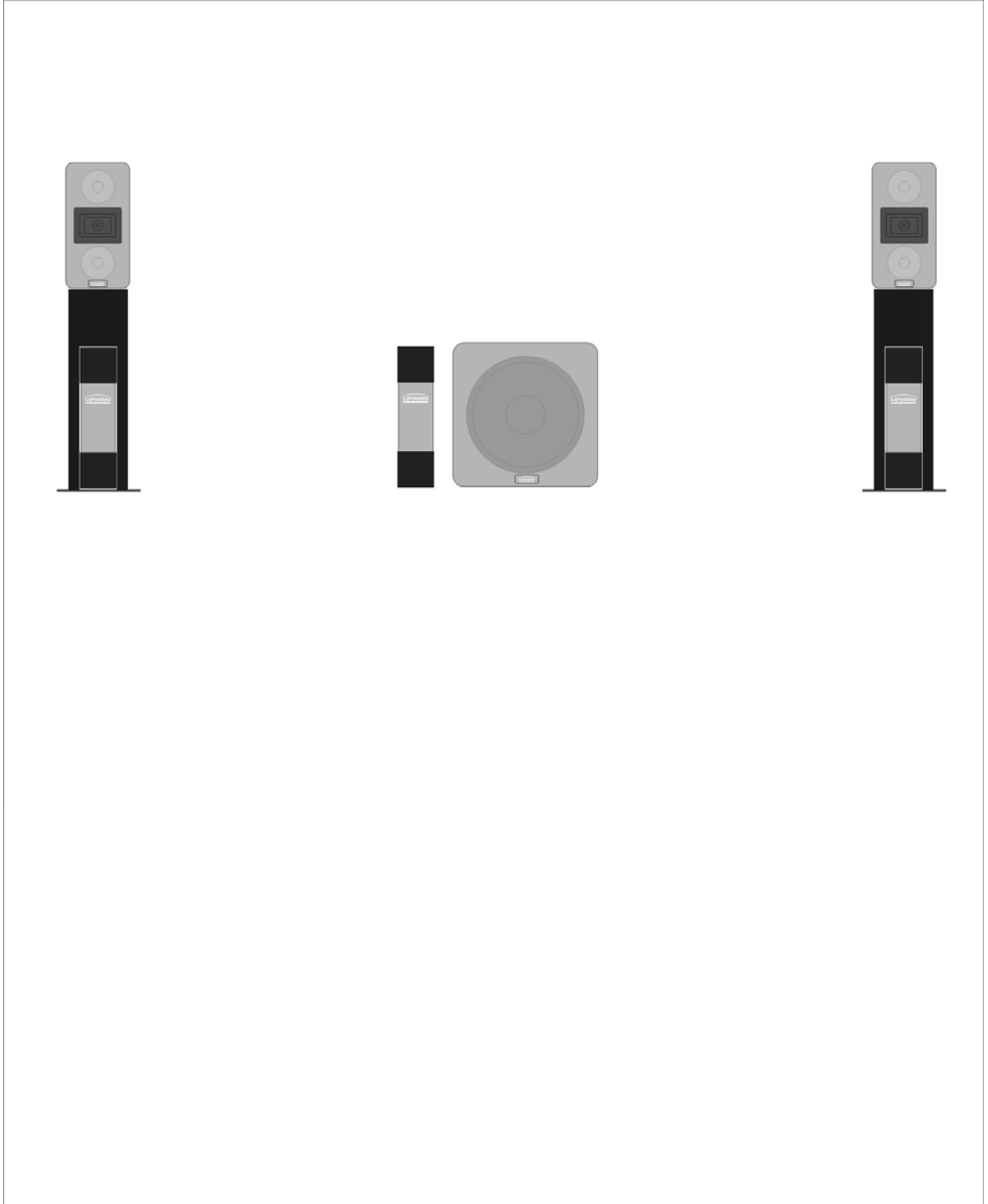
2.0 - stereo configuration:

**2x L-505A / L-707
1x L-302**



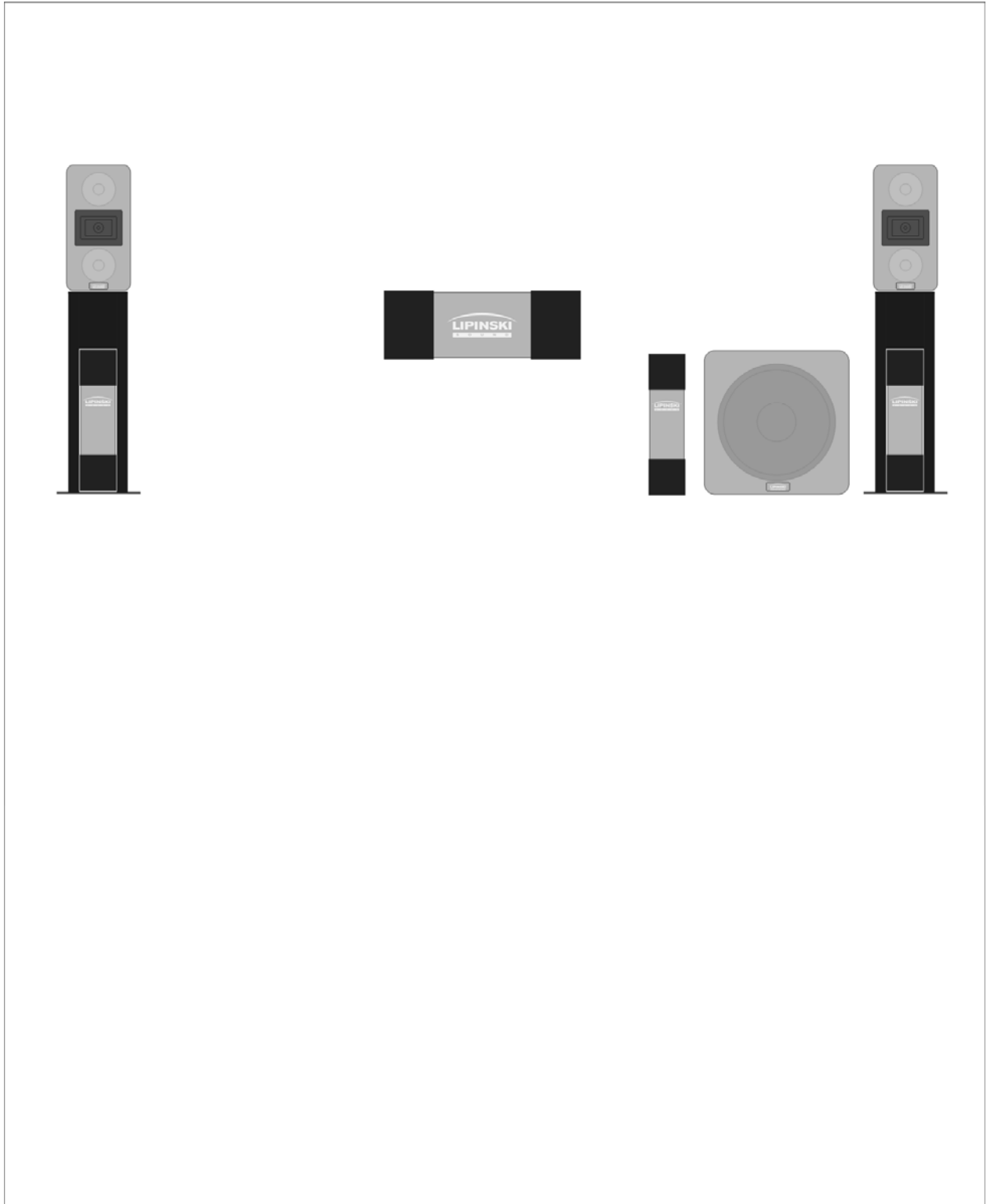
2.1 - stereo configuration:

**2x L-505A / L-707
2x L-301
1x L-150
1x L-300**



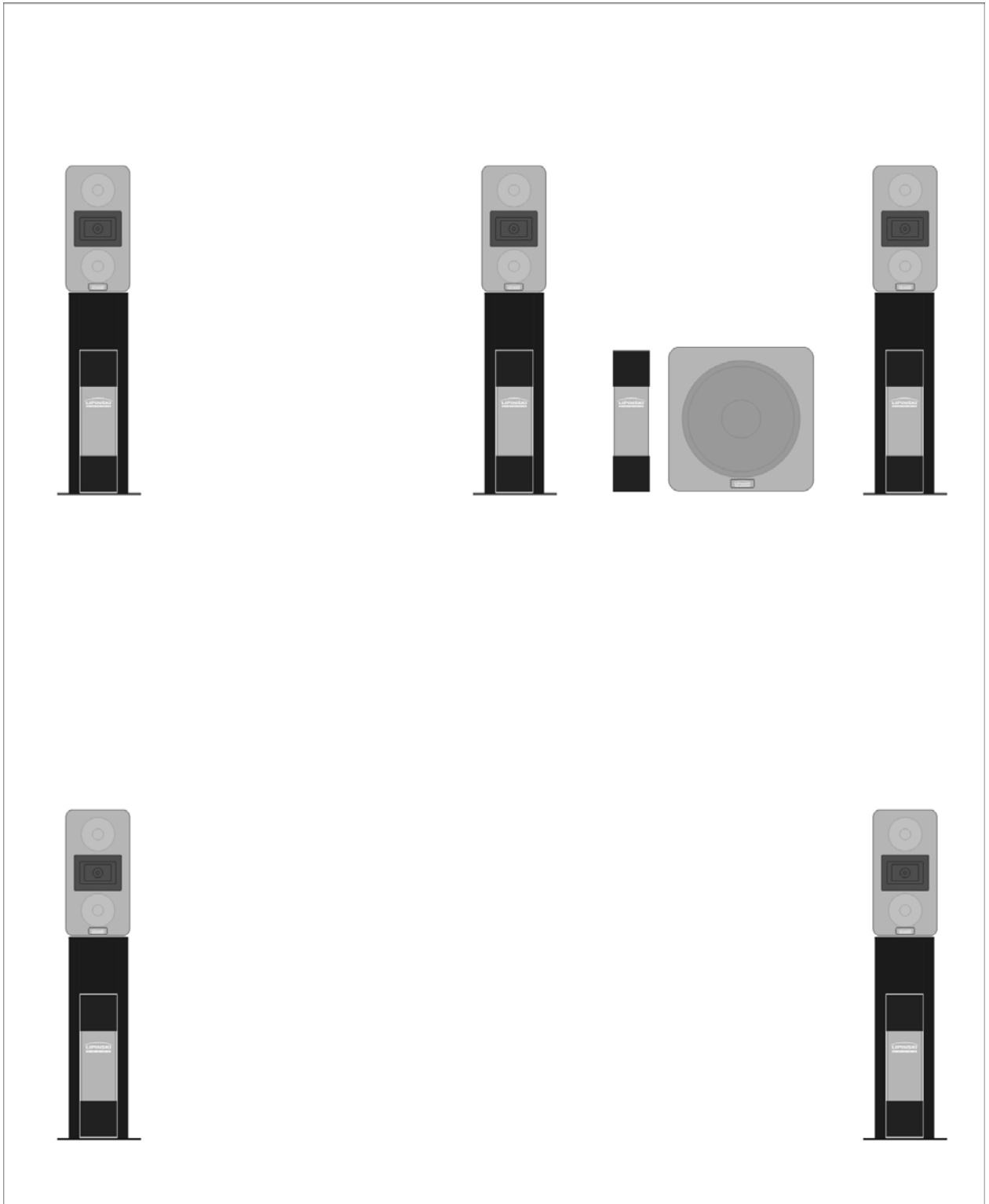
2.1 - stereo configuration:

**2x L-505A / L-707
1x L-302
1x L-150
1x L-300**



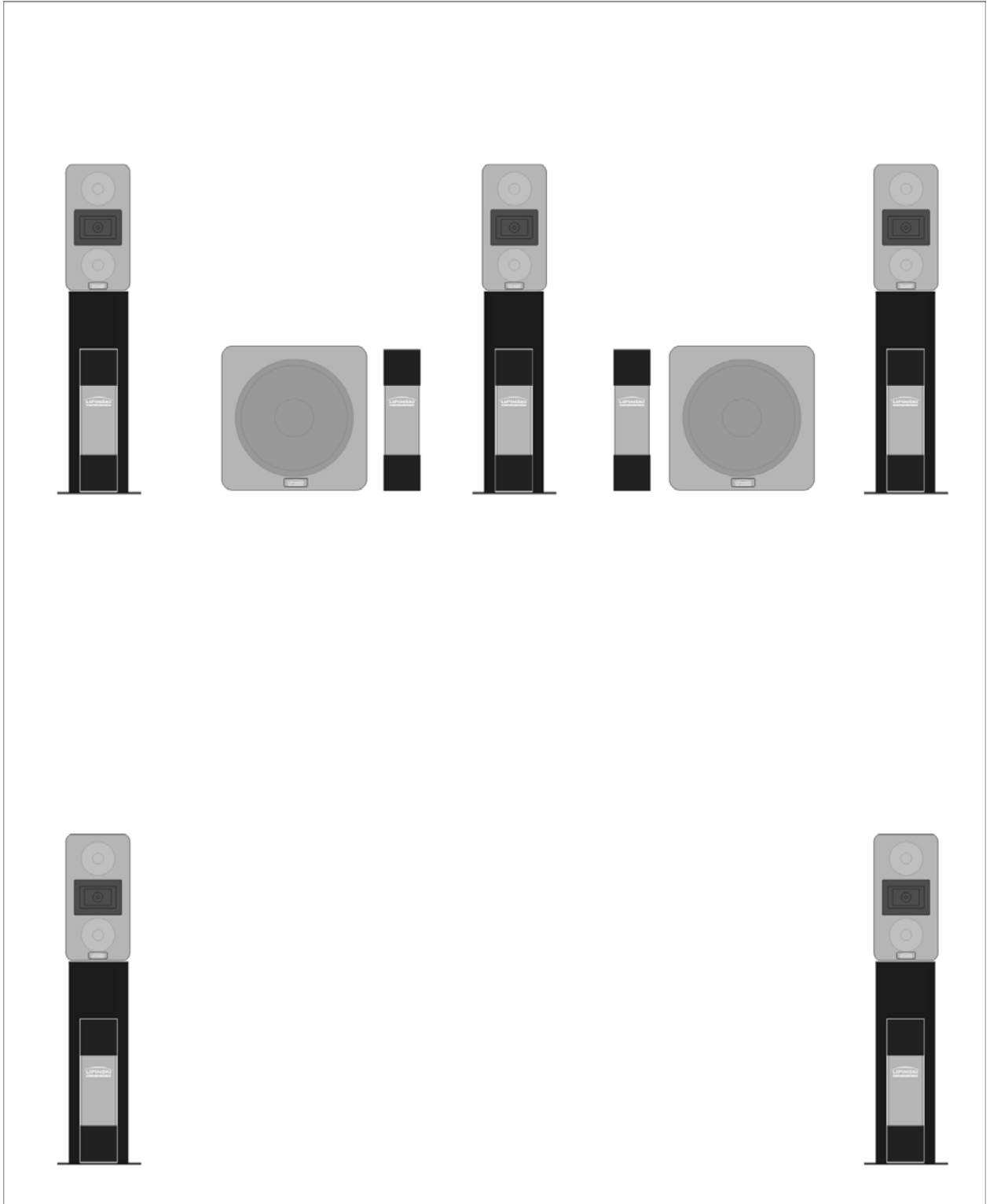
5.1 - surround configuration:

5x L-505A / L-707
5x L-301
1x L-150
1x L-300



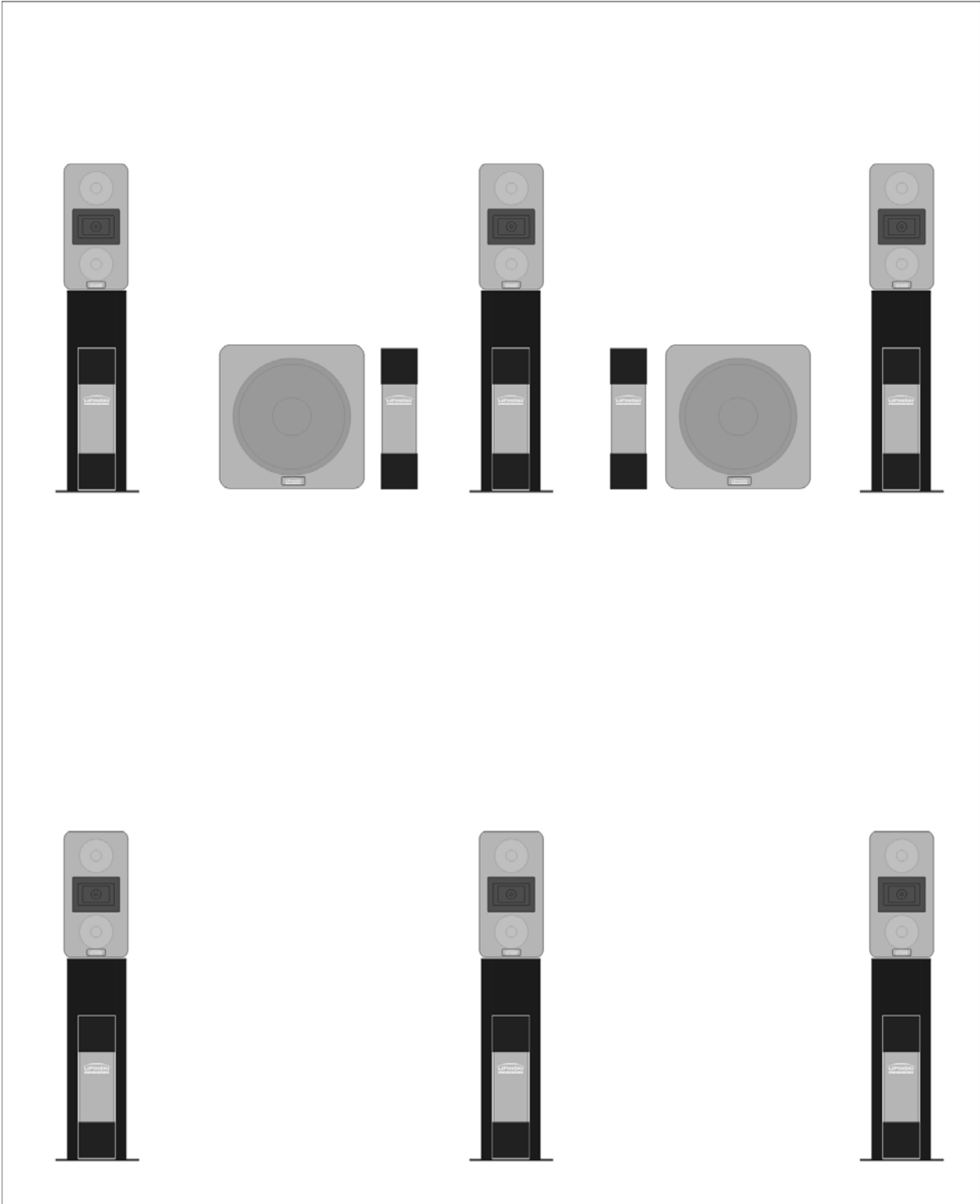
5.2 - surround configuration:

**5x L-505A / L-707
5x L-301
2x L-150
2x L-300**



6.2 - surround configuration:

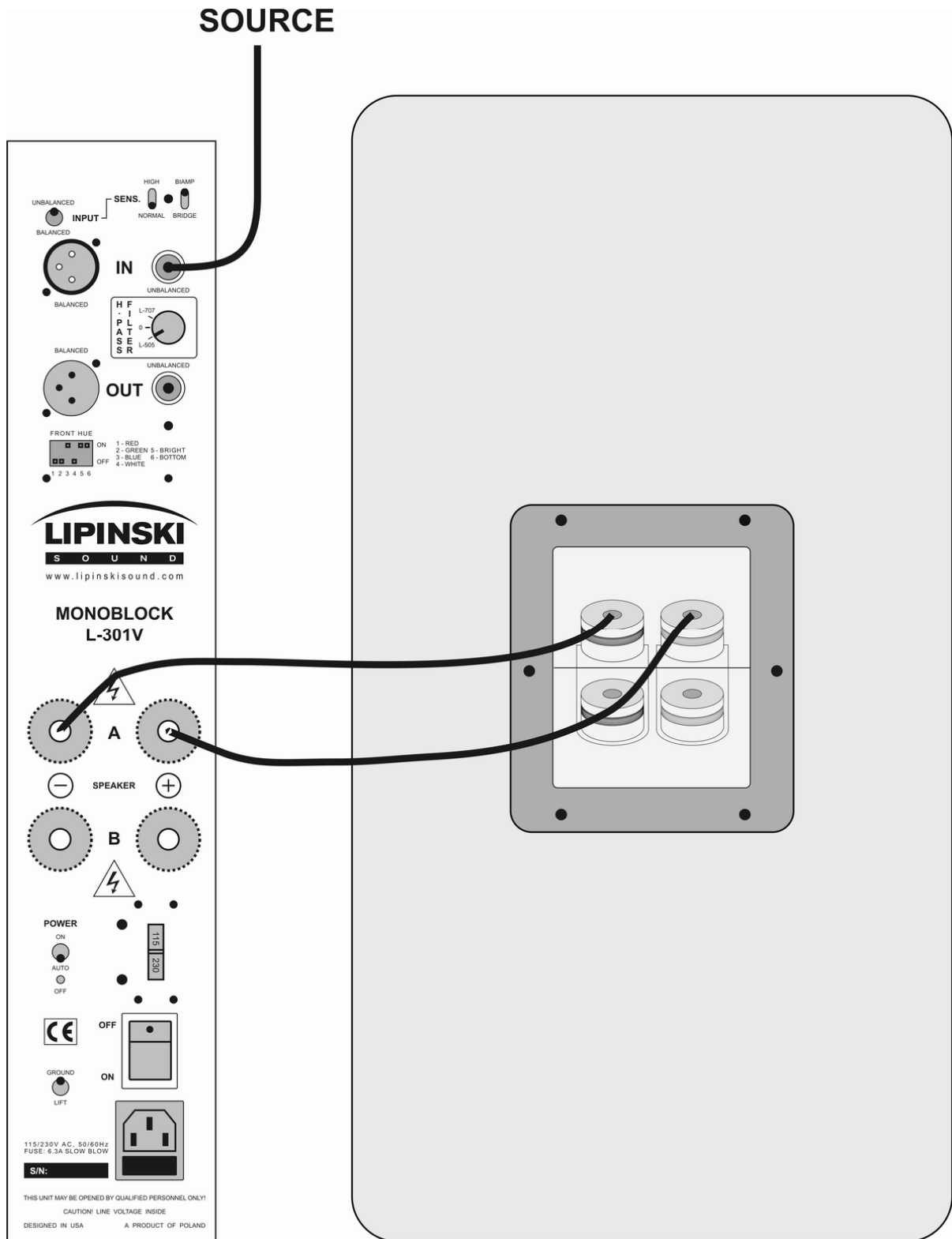
- 6x L-505A / L-707
- 6x L-301
- 2x L-150
- 2x L-300



8. CONNECTION DETAILS - examples

- L-301+ L-505A

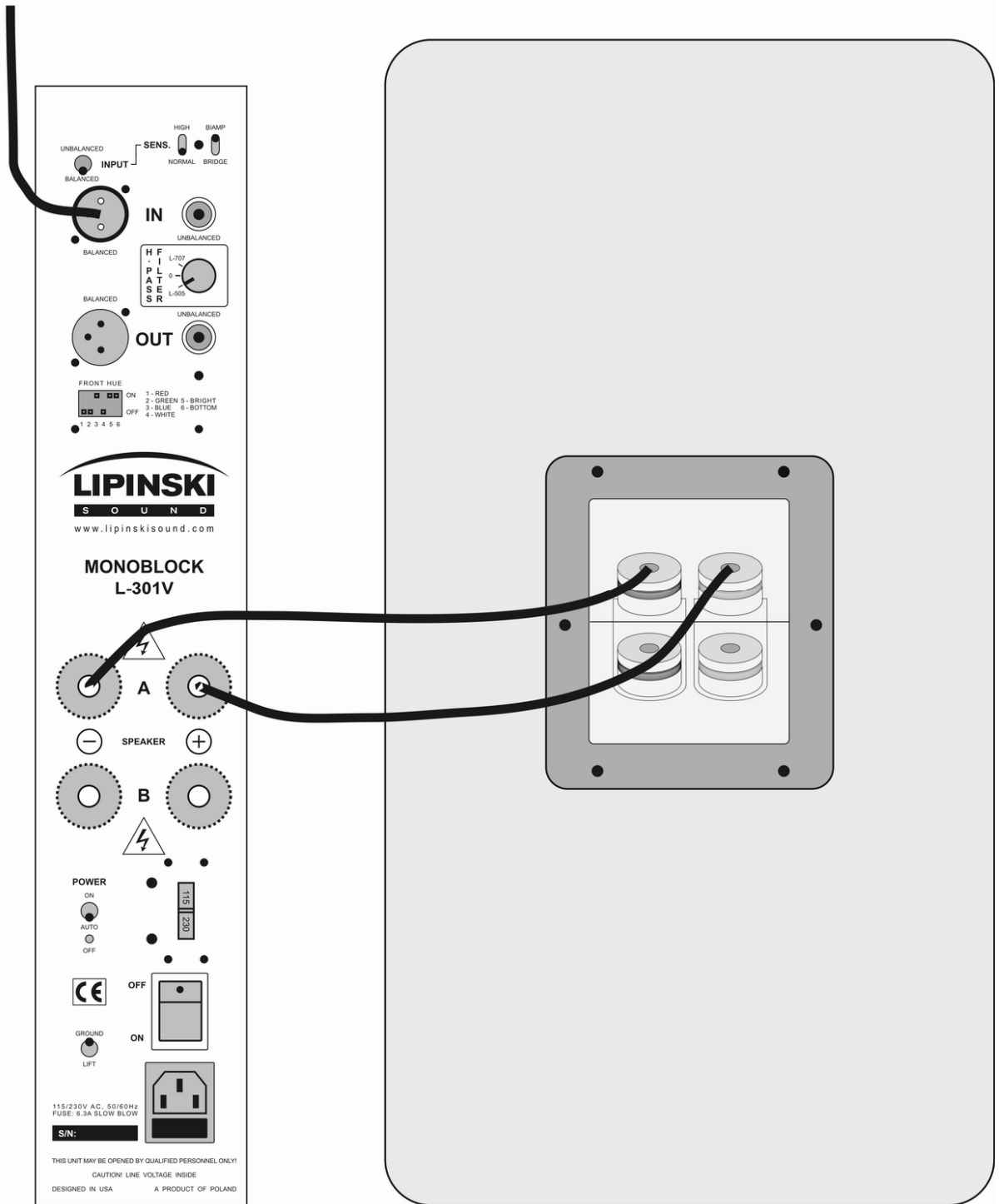
- Unbalanced source



- L-301+ L-505A

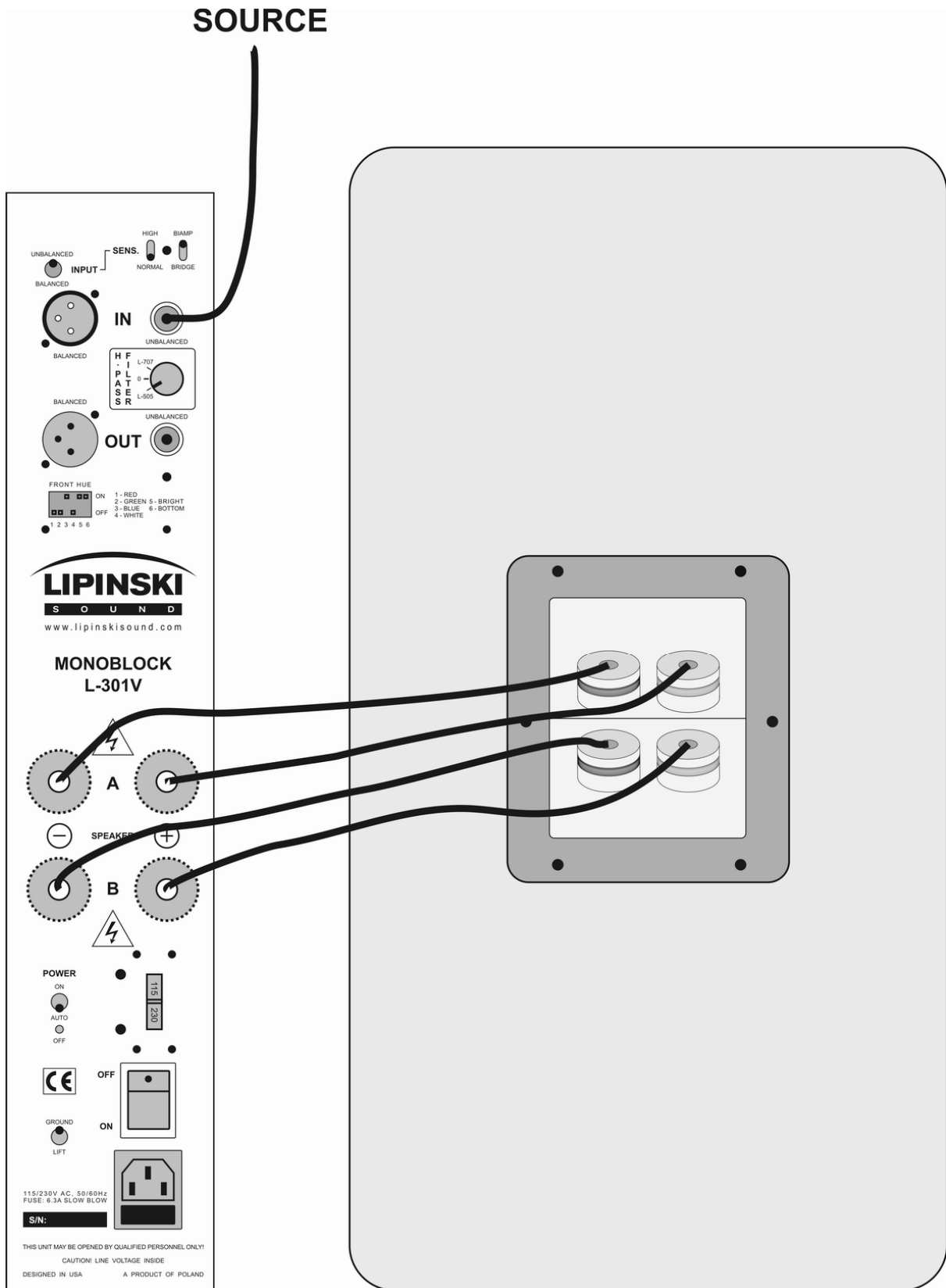
- Balanced source

SOURCE



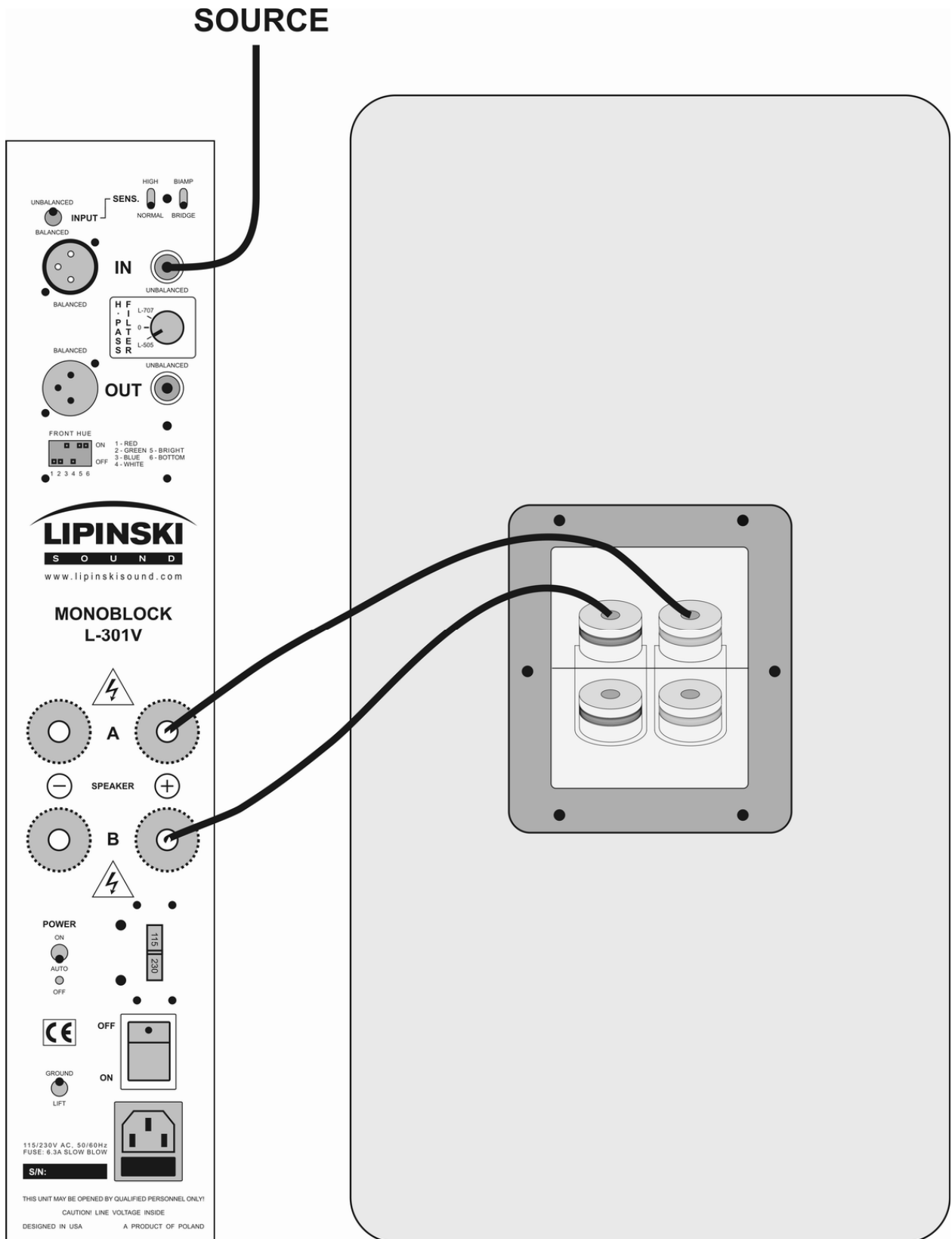
- L-301+ L-505A

- Unbalanced source, Bi-amp mode



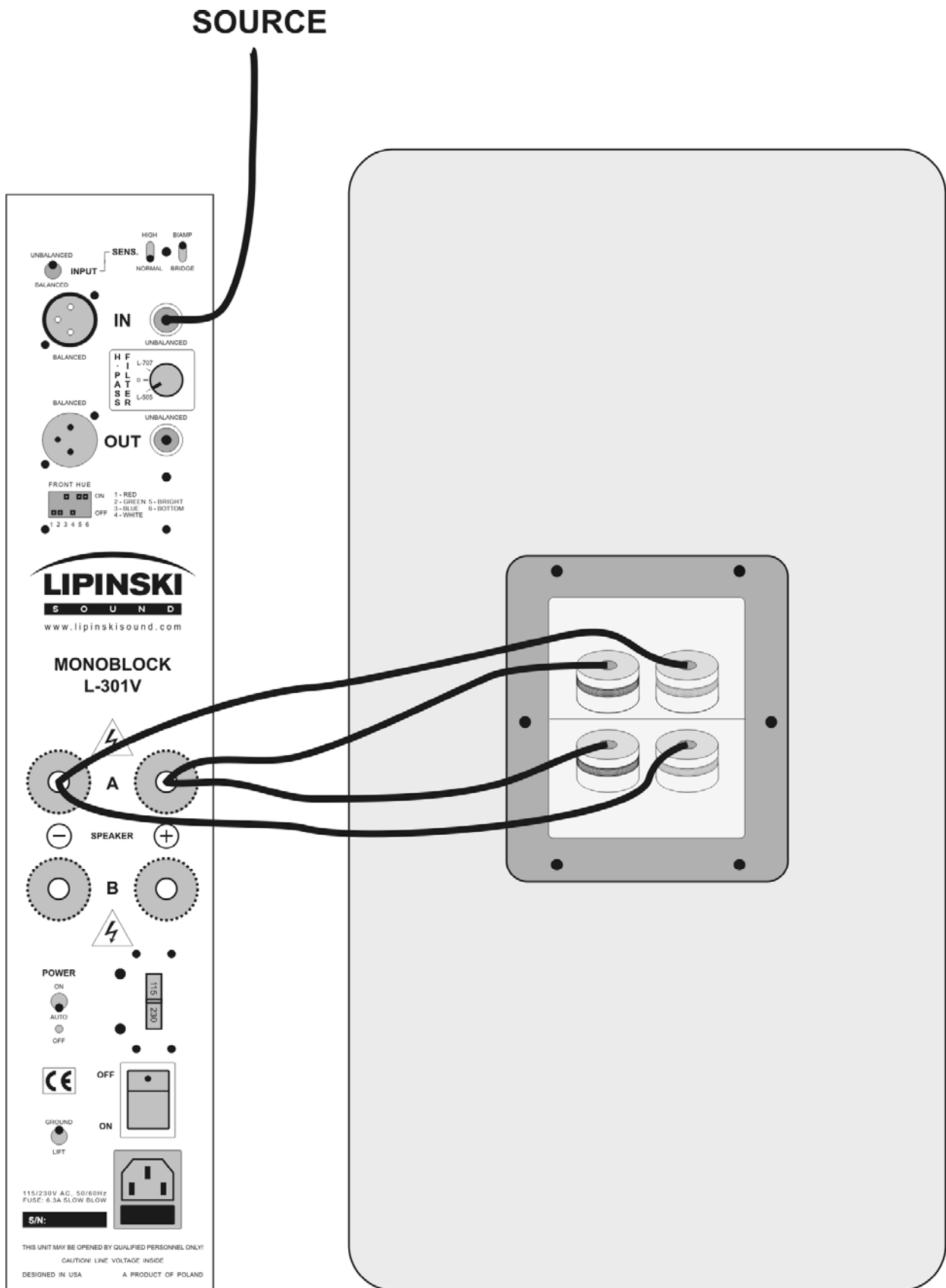
- L-301+ L-505A

- Unbalanced source, Bridge mode

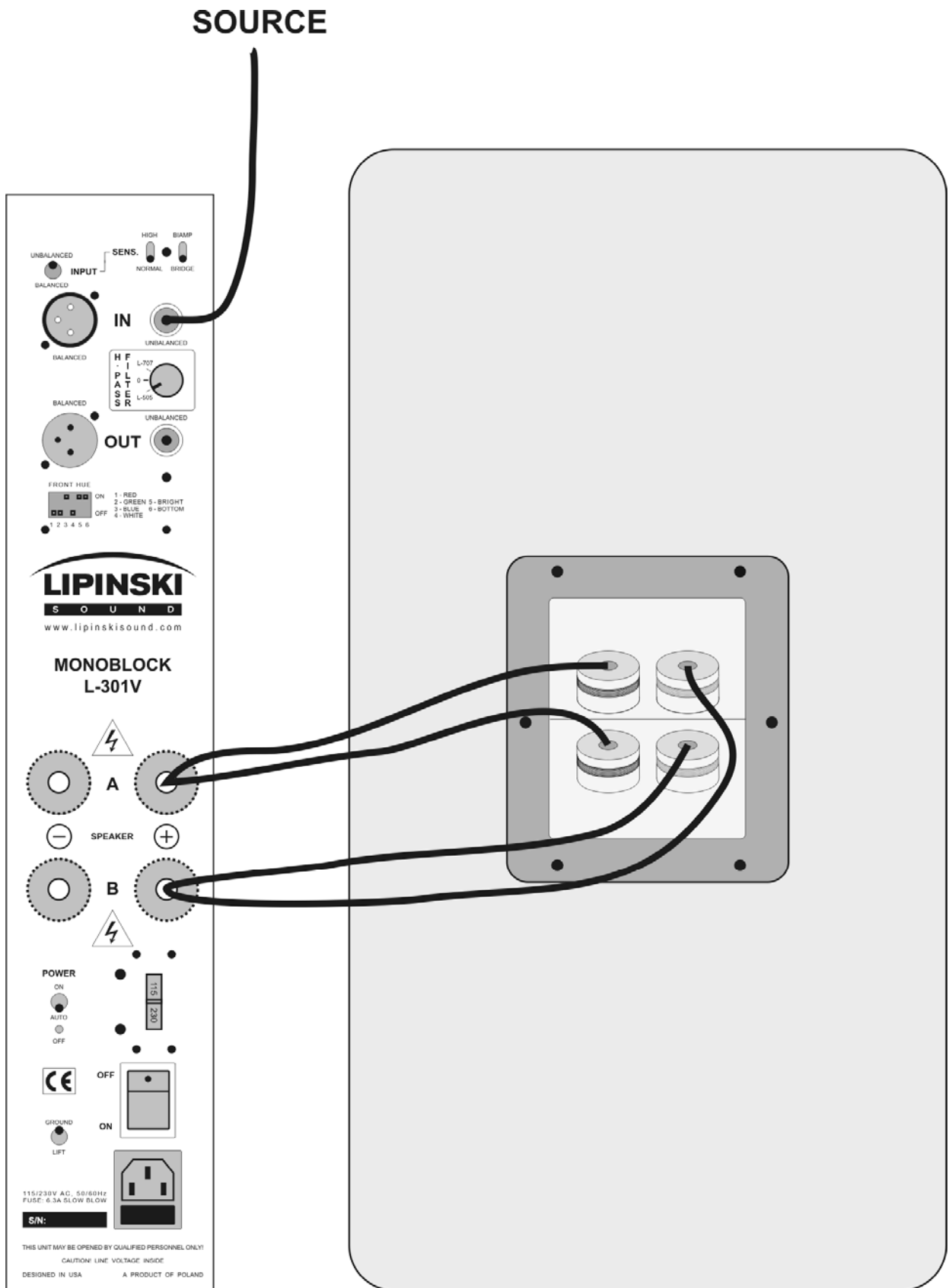


- L-301+ L-505A

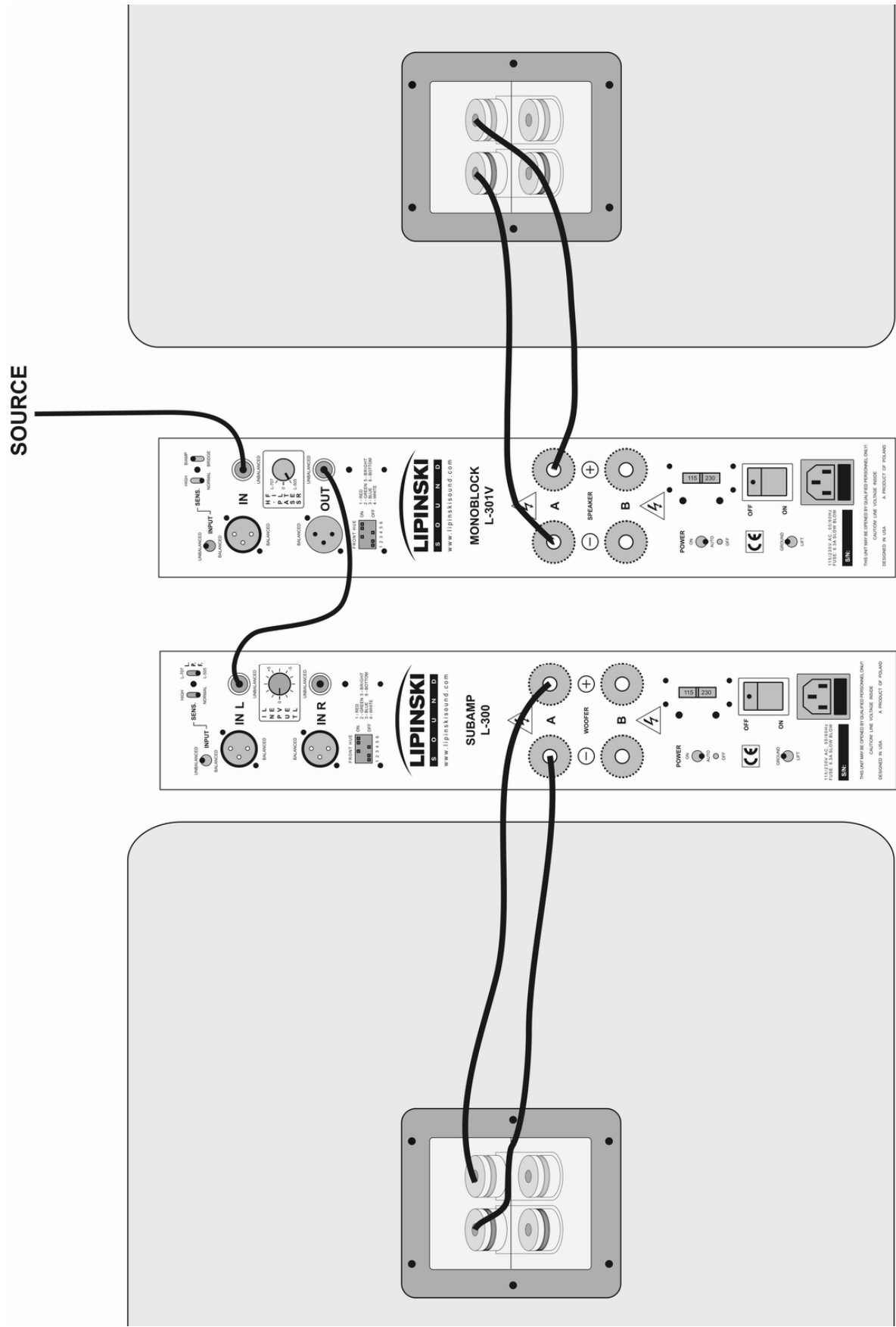
- Unbalanced source, Bi-wire mode



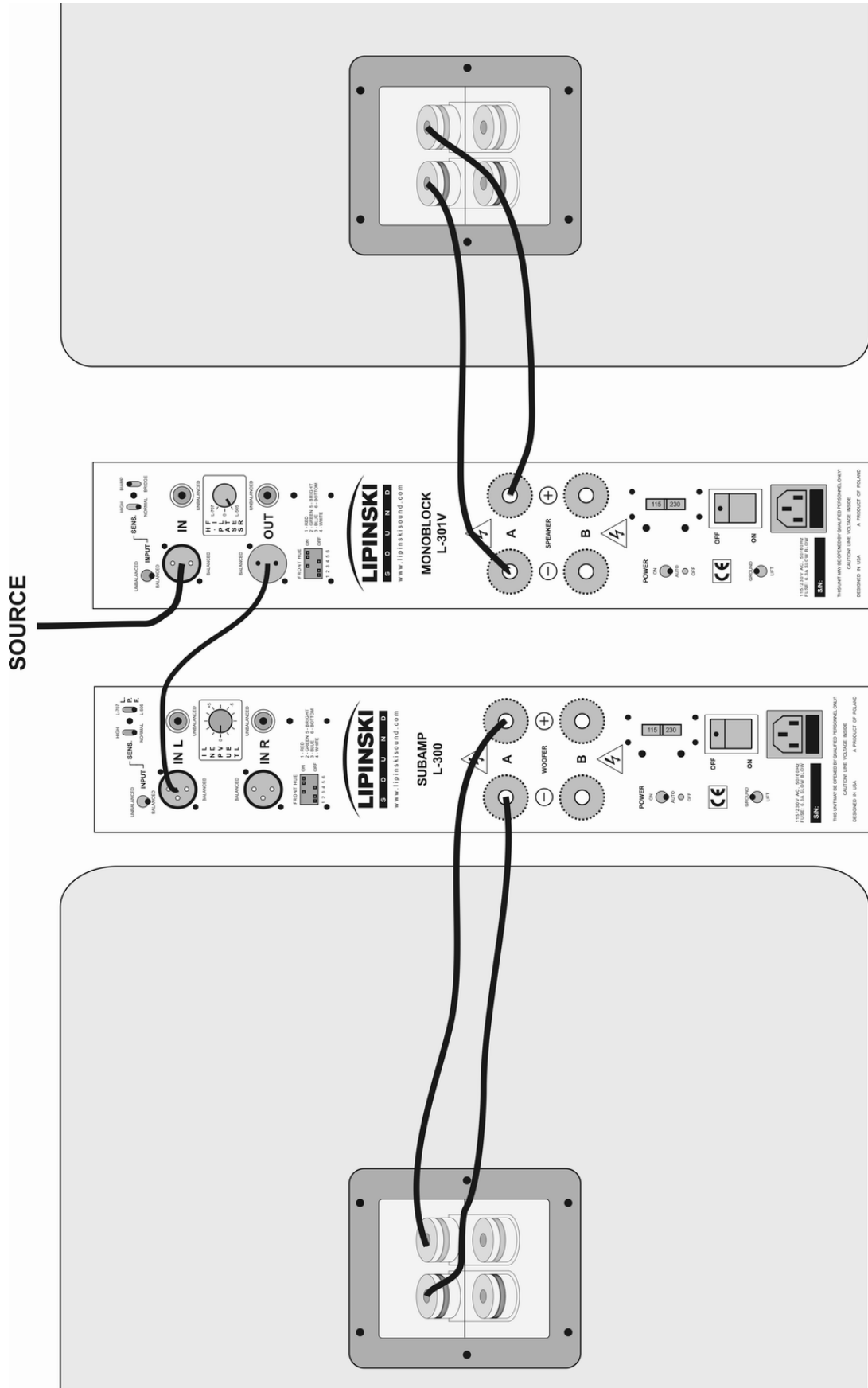
- L-301+ L-505A - Unbalanced source, Bridge mode, Bi-wire mode



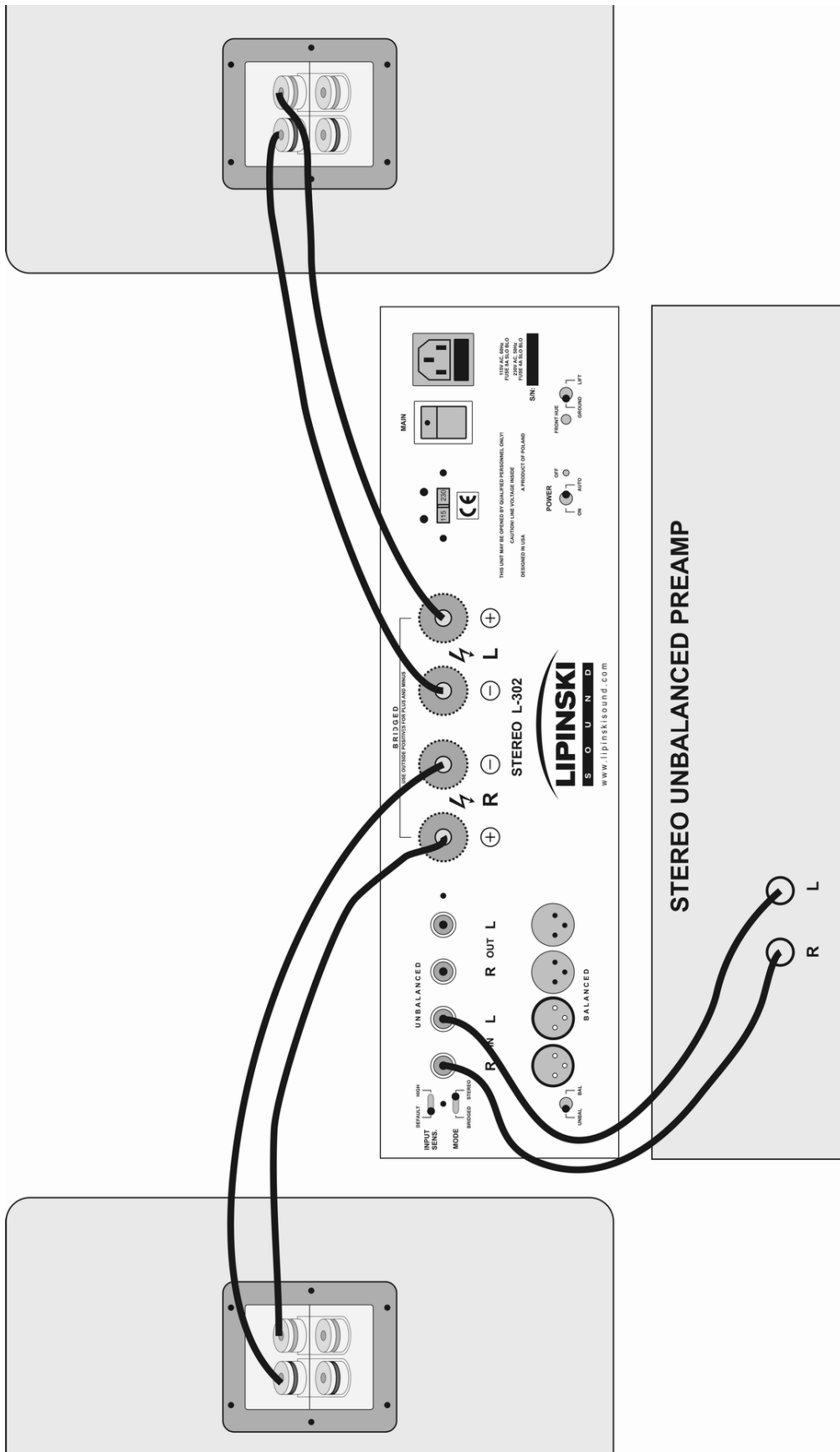
- L-505A + L-301
- L-150 + L-300 - Unbalanced source



- L-505A + L 301
 - L-150 + L-300
- Balanced source

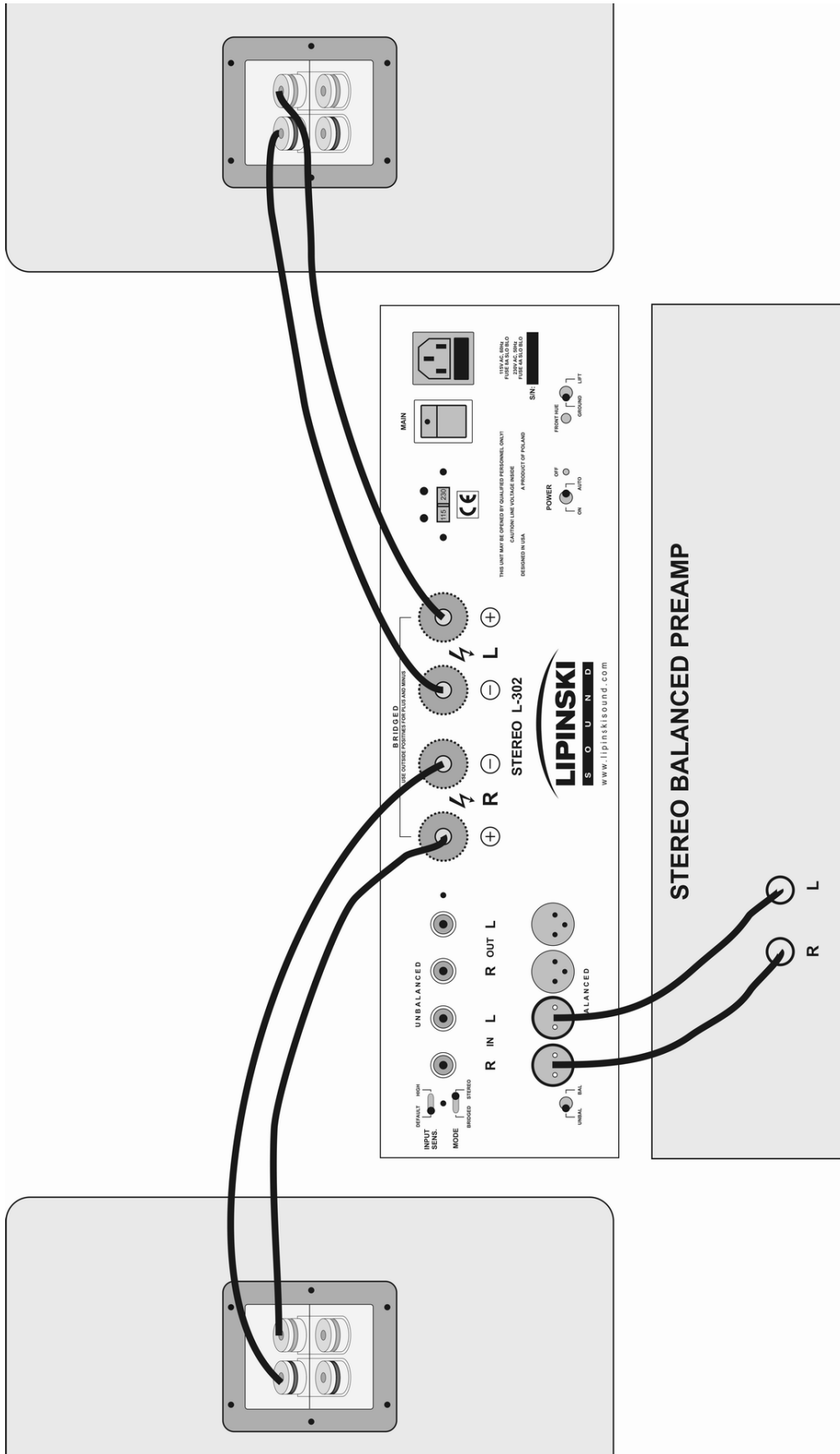


- L-302 + 2x L-505A - Unbalanced source

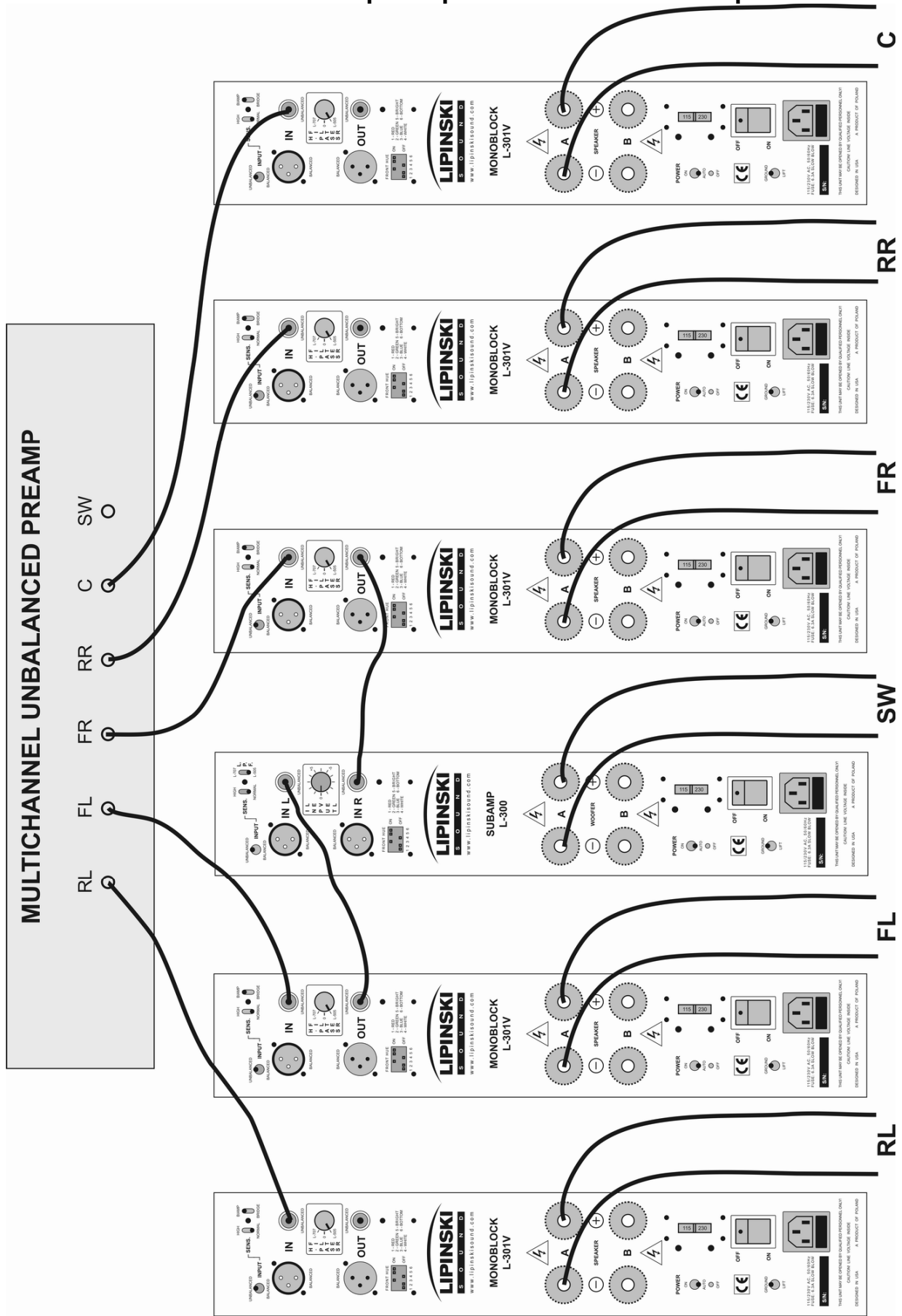


- L-302 + L-505A

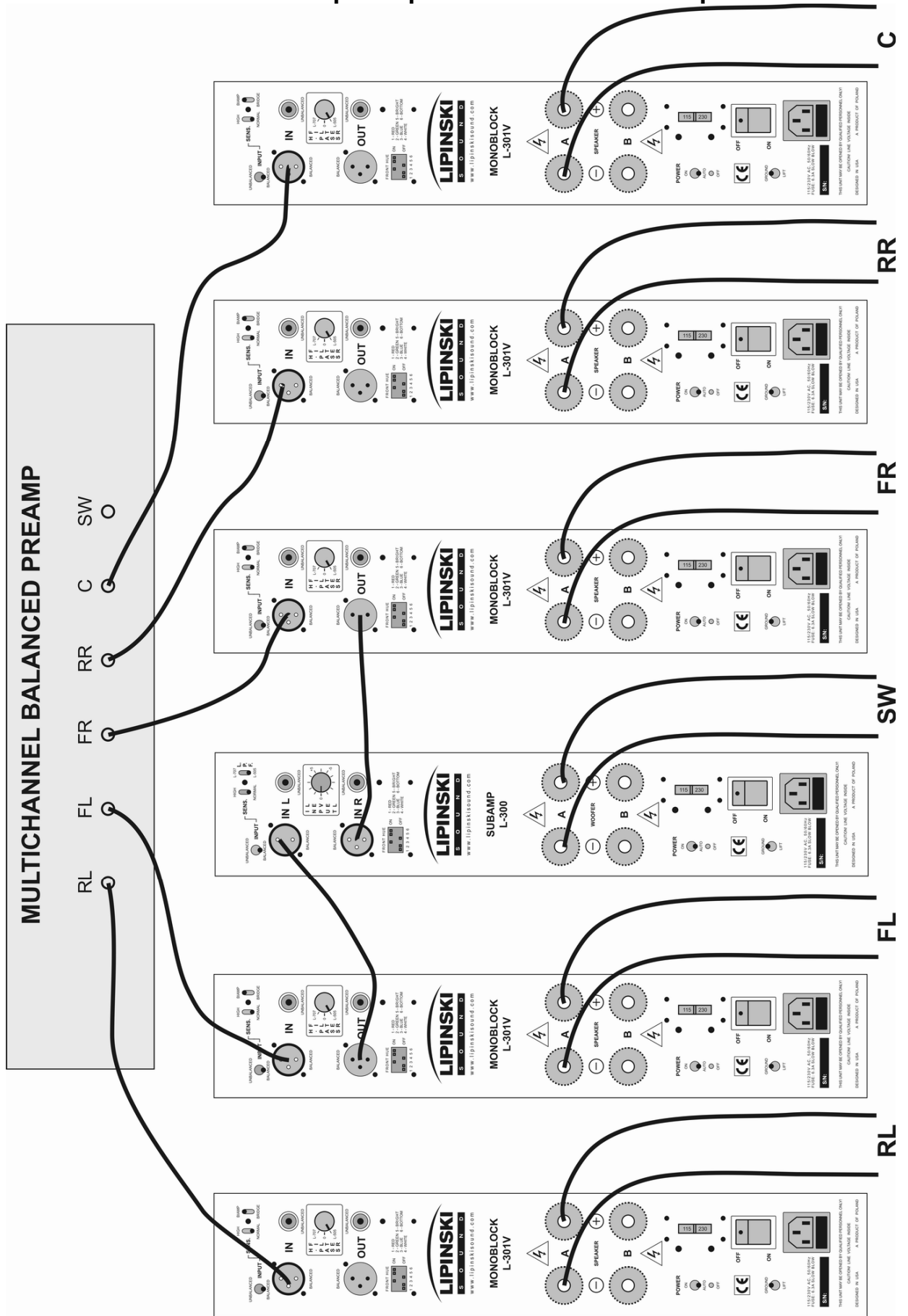
- Balanced source



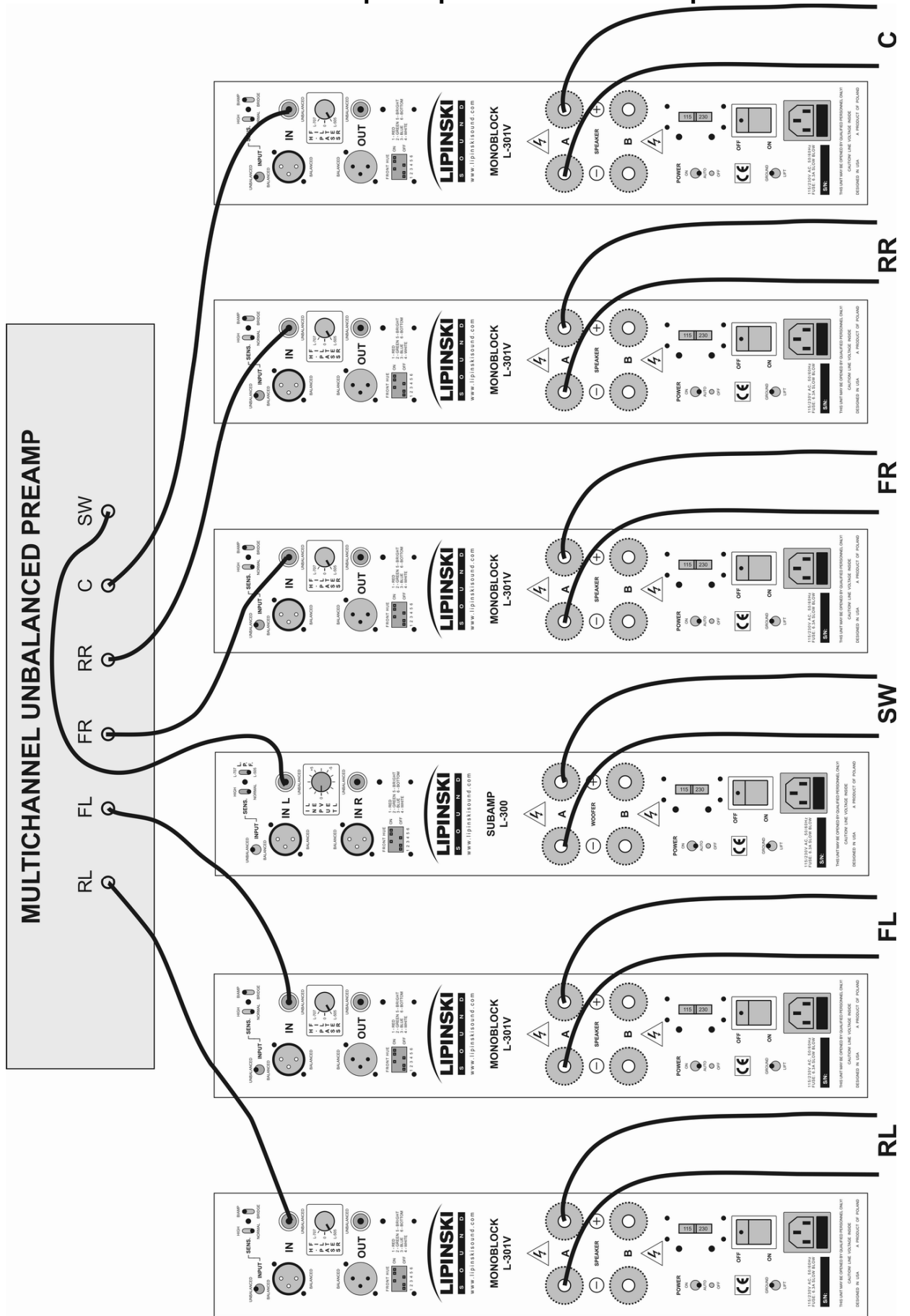
- 5.1 - Unbalanced surround preamp without subwoofer output



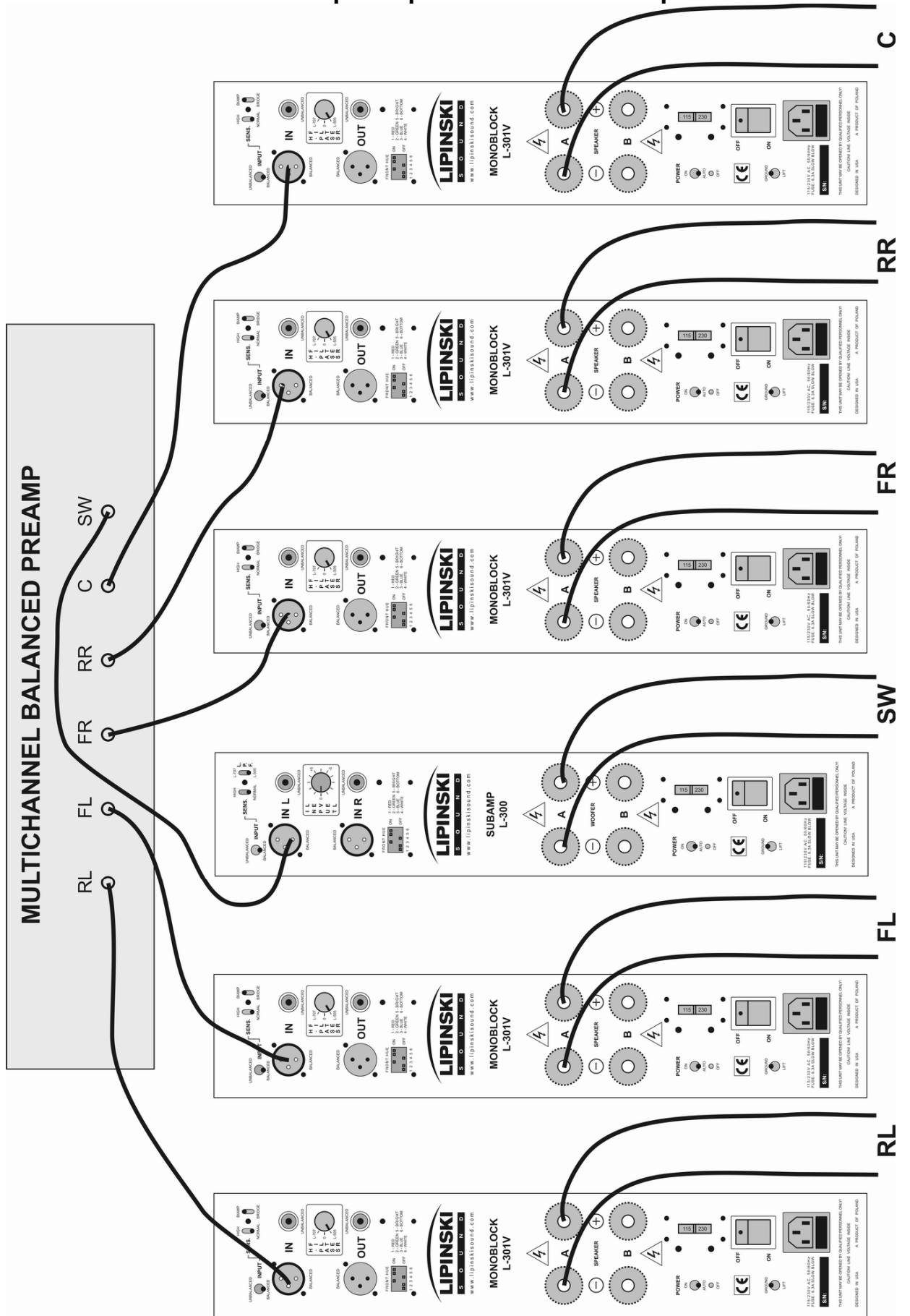
- 5.1 - Balanced surround preamp without subwoofer output



- 5.1 - Unbalanced surround preamp with subwoofer output



- 5.1 - Balanced surround preamp with subwoofer output



Selecting the cable:

Speaker cable:

We recommend model **8TC** from **KIMBER KABLE** (www.kimber.com):



Features:

- Eight blue and eight black braided conductors.
- 2 x 9 AWG / 6.62mm.
- Varistrand Hyper - pure copper.
- Teflon dielectric.

Consisting of sixteen individual TCSS conductors, eight blue and eight black, arranged in a large format braid. Individual conductors are Hyper-pure copper and utilize Kimber's proven VariStrand™ conductor geometry. The insulating dielectric is a high pressure-low temperature-extruded Teflon®. The aggregate wire size is two 9 AWG conductors. By virtue of its full, accurate and dimensional sound, 8TC ranks as one of the best high-end audio values of all time and, without question, is the best sounding moderately priced cable on the market.

9. CUSTOMER CARE

Lipinski Sound is not only manufacturer of world class products, but also can help customers with services such as:

- designing areas and rooms
- planning, arrangement
- providing essential components
- equipment delivery and logistics
- full installation

We also give our customers all essential information by answering any questions and supporting them to the full extent of our time and abilities.

If you need any help with your system, please contact us via:

PHONE: 1-916-273-9726

EMAIL: getinfo@lipinskisound.com

10. MAINTENANCE AND SERVICE GUIDE

How to clean this product:

Our enclosures are made from high density MDF covered with oak veneer. These do not require any care other than occasional dusting with a dry, soft cotton cloth. You can use a good quality wooden-care fluid and gently polish.

Do not use any solvents such as Benzol or Alcohol.

Service:

We made these products to give you many years of enjoyment and you should not experience any problems with them.

If unfortunately you have any problem please check carefully all connections, cables, plugs, etc; and then call or write us at:

PHONE: 1-916-273-9726

E-MAIL: getinfo@lipinskisound.com

11. PRODUCT SPECIFICATIONS

L-150 Subwoofer

- One 15" dual coil driver in sealed, dual wall enclosure,
- Frequency response: Room dependent. Typically flat to 31 Hz,
- SPL: 90 dB 1W/1m,
- Impedance: 4/8/16 Ohms,
- Dimensions: 18" H x 18"W x 19.4" D (45,6cm x 45,6cm x 49,3cm),
- Weight: 64.4 lbs (29 kg),

L-505A Main Speaker

- One 1" (25mm) Neodymium Ring Radiator tweeter,
- Two 5" (14cm) Glass Fiber Mid-Woofers in MTM configuration,
- Frequency response: 71Hz-20kHz \pm 1dB (46Hz-40kHz \pm 3dB),
- SPL: 90dB 1W/1m,
- Impedance: 4 Ohms,
- Dimensions: 20"H x 8"W x 5.5"D (50cm x 20cm x 14cm),
- Weight: 28 lbs (12.6 kg).

L-707 Main Speaker

- One 1" (25mm) Neodymium Ring Radiator tweeter,
- Two 7" (18cm) Glass Fiber Mid-Woofers in MTM configuration,
- Frequency response: 56Hz-20kHz \pm 1dB (31Hz-40kHz \pm 3dB),
- SPL: 90 dB 1W/1m,
- Impedance: 4 Ohms,
- Dimensions: 23.6" H x 9.4" W x 12.4" D (60cm x 24cm x 32.5cm),
- Weight: 41 lbs (18.5 kg).

L-300 Subwoofer Amplifier

- Output power: 1 channels: 150W @ 8ohm, 250W @ 4ohm, 400W @ 2ohm,
- 1 Ohm stable,
- Gain: 25-35dB,
- Bandwidth: 1Hz–150Hz,
- Integrated low pass filter optimized for L-505A/L-707,
- THD+noise: 0.01% THD @ 50W, <1% THD @ rated power,
- Signal to Noise ratio: 102db @ rated power,
- Damping factor: >1000 below 100Hz,
- Input impedance: 10kohms,
- Inputs: 2x XLR, 2x RCA,
- Multi color front glass light,
- Dimensions: 17.3"H x 3.1"W x 8.7"D (44cm x 8cm x 22cm),
- Weight: 33 lbs (15 kg).

L-301 Monoblock Amplifier

- Output power: 1 channels: 150W @ 8ohms, 250W @ 4ohms, 400W @ 2ohms,
- Gain: 25/32dB,
- Bandwidth: 1Hz–50kHz -3db,
- Integrated high pass filter optimized for L-505A/L-707,
- THD+noise: 0.01% THD @ 50W, <1% THD @ rated power,
- Signal to Noise ratio: 102db @ rated power,
- Input impedance: 10kohms,
- Inputs: 1x XLR, 1x RCA,
- Outputs: 1x XLR, 1x RCA,
- Multi color front glass light,
- Dimensions: 17.3"H x 3.1"W x 8.7"D (44cm x 8cm x 22cm),
- Weight: 33 lbs (15 kg).

L-302 Stereo Amplifier

- Output power: 2 channels: 150W @ 8ohms, 200W @ 4ohms, 250W @ 2ohms,
- Gain: 25/32dB,
- Bandwidth: 1Hz–50kHz -3db,
- THD+noise: 0.01% THD @ 50W, <1% THD @ rated power,
- Signal to Noise ratio: 102db @ rated power,
- Input impedance: 10kohms,
- Inputs: 2x XLR, 2x RCA,
- Outputs: 2x XLR, 2x RCA,
- Multi color front glass light.



We wish you fantastic, unforgettable moments of audio performance.

The Lipinski Sound Team