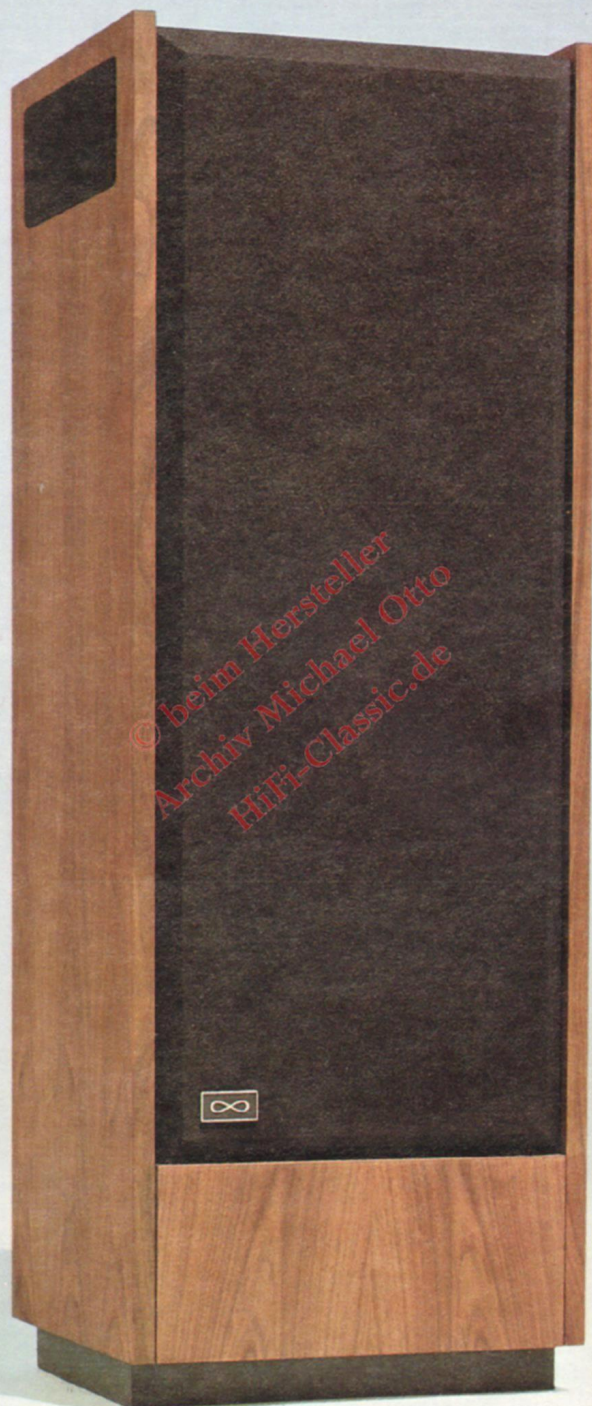


The Infinity Monitor II A



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Infinity and the Monitor IIA

Infinity is a very young company that, in a short span of time, has made major contributions to the science of electroacoustics and the art of musical reproduction.

The Monitor IIA is at the apex of this new blending of art and science. And while it does not have the exotic technology (nor the exotic price) of our universally acclaimed and formidably expensive Servo Statik 1A, it is, otherwise, the top of the line. Next to the Servo Statik 1A, it is, we believe, the most musically accurate speaker, with the smoothest frequency response of any speaker made today.

You've no doubt noted from our opening statement that we do not view the science of electroacoustics and the art of music reproduction as synonymous. Far from it; for while innovative technology and outstanding specifications are important, and while the specifications on Infinity speakers are uniformly outstanding, they by no means tell the whole story.

We believe that audio products are designed for listening—not for measuring—and that the ultimate and only really important test is the test of listening; musical satisfaction.

The Monitor IIA, as do all of our speakers, represents a commitment to reproduce accurately, literally and exactly the nuances and character of all of the originating instruments.

A matter of philosophy

You've undoubtedly read impressive technical descriptions, specs and charts from many speaker companies. Listen carefully to their speakers. What do you hear? Colorations added by the speakers themselves—unmusical distortion resulting from compromises inherent in their marketing philosophies. Some companies are committed to a philosophy of speaker design and placement that splashes sound off of the walls. This gives you a lot of sound—and singers with twelve-foot lips. Others are committed to producing the most possible bass that can be reproduced in a small bookshelf—which leaves you with the residual of a muddy midbass and a veiled midrange. Some are committed to presenting the edgy, imperative top end that many record producers have become used to in a working situation where several dozen elements (both musical and non-musical) compete for attention. Some are committed to

distortion that makes you kinetically feel bass sound pressure levels. Some reproduce admirable bass and midrange but create extremely glassy, brittle, sibilant violin sections.

All are examples of distortion.

And none of them are easy to live with. Just check the trade-ins at any reputable audio store.

At Infinity we believe that no speaker should add signal information that wasn't present in the original source. We believe that a nylon string Martin D28 should have the distinctive mellowness and presence of a nylon string Martin D28, and should not sound like a steel string acoustic. We believe that a brass section dominated by Calicchio trumpets should have the roundness and richness of the Calicchio trumpet and not sound like a brass wall.

In short, at Infinity we reject the cult of distortion. We are committed to a philosophy of absolute fidelity to music *as it is played*: absolute musical accuracy throughout the entire frequency range.

The Monitor IIA with its open, airy, natural quality and the breadth of its dynamic range epitomizes our realization of that philosophy.

Spatially phased crossover network

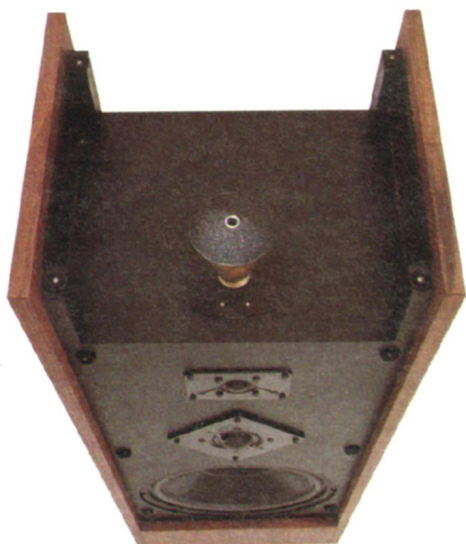
The Monitor IIA is an evolutionary development not only of our Monitor II, but of our new highly innovative and successful Monitor Jr. The new crossover phasing principles we developed for the Monitor Jr. were so far-reaching we decided to utilize them in our larger four-way, floor-standing Monitor II. These principles create a sense of spatial depth—a depth-presence that places the instruments in a startlingly three-dimensional reality.

This unique spatial phasing has been incorporated into our new Time Coherent Crossover Network—unlike any crossover used by other speaker manufacturers. This passive device has been configured as a first order Butterworth filter, capable of accepting and delivering a perfect square wave. Which means it is distortion-free in phase, or time, and, when utilized with drivers that themselves have been optimized (with Wave Transmission Line principles) for speed and coherence, it results in a seamless, smooth blend throughout the entire frequency range.

In short, the Monitor IIA sounds like music—not like a speaker.

The bass section

The full, sonorous pedal tones of the organ and double basses as well as the most pianissimo tympani tones are cleanly reproduced by our patented 12" woofer, to which is assigned the bottom four and one-half octaves of the musical spectrum: from 22 to 450 Hertz. (Hz, or cycles per second.) These octaves contain the fundamental tones of the bass, baritone, tenor and contralto instruments as well as the fundamentals of the male and female voices.



The Monitor IIA is capable of room-shaking bass response; not by creating a distorted bass peak (as is the case with many other speakers) but by accurately reproducing the original bass information in the source.

Briefly stated, we have developed ways to damp our 12" woofer so that it has over five times the stiffness-to-mass ratio of other woofers — eliminating the usual distortions, circumferential modes and resonances that blur and muddy the bass and midbass tones in conventional woofers.

Additionally, we pack our enclosure with a uniquely configured material that further damps the woofer action. This provides a Transmission Line load which terminates in an air pressure window (releasing air pressure energy — *not sound*) and works together with the damped woofer cone to achieve the incredibly articulate, tight and musically accurate bass that characterizes the Monitor IIA.

The midrange section

Most music is in the midrange. We have therefore placed special emphasis on this critically important musical area by assigning it to *two*

drivers — each ideally suited to its particular portion of the middle frequency range.

The woofer crosses over acoustically at 450 Hz to a new 1 7/8" dome midrange driver, which handles the next 3 1/2 octaves — up to 5000 Hz. Its magnetic circuit weighs 5 pounds, which is three to four times heavier than is normally found in superficially similar drivers. The properties of this particular driver are ideal in this 450-5000 range, providing a clear, open sound to the fundamental tones and many of the overtones produced by violins, some brass, middle woodwinds, and middle keyboards.

The extremely linear character of the midrange driver, which is exclusive to Infinity, gives an open, transparent quality to the midrange, blending smoothly with the similar optimum characteristics of the midtweeter.

The midtweeter section

Few speaker designs have given such thought to the critical area between 5000 and 10,000 Hz. This section of the acoustic spectrum contains many of the important overtones and harmonics that give instruments and voices their unique characteristics and personalities. A 1" dome midtweeter, another Infinity exclusive, reproduces the attack and brilliant transients of the upper percussion with crispness, yet without the cold, brittle quality so often heard in this range.

The sonic characteristics of our midtweeter are exceptional — as indeed they would have to be to blend accurately with the sound of our remarkable Walsh tweeter.



The Walsh tweeter

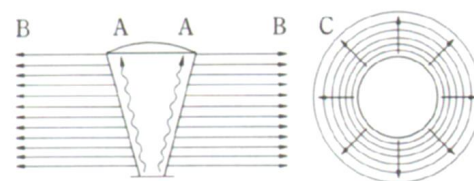
Our new Walsh tweeter is an improved version of one of Infinity's most stunning achievements. Developed and manufactured by Infinity under license from Ohm Acoustics, Inc., the Walsh tweeter has been acclaimed as a remarkable new development of the Lincoln Walsh Patent No. 3424873. Musically, it provides a "presence," a lifelike ambience and cleanliness of sound never before possible from a speaker.

The Walsh tweeter is not a cone (although its shape and gold anodized striated aluminum body have inspired the nickname, "the ice cream cone"). Nor is it an electrostatic, a ribbon, or an Ionic device. Its principles are innovative and not yet found in any textbook or audio encyclopedia.

The Walsh tweeter acts as a virtual pulsating cylinder. It propagates sound velocities up a metallic cone much faster than the speed of sound in air. At the identical instant in time it radiates them into the surrounding air in a 360° pattern.

Because of the faster-than-sound-in-air velocity in the cone — and because a special combination of materials terminates the wave so that no back waves are propagated down the cone, a Wave Transmission Line is created. The result of this ideal and rare phenomenon is a purely coherent source of sound radiation (analogous to the light produced by a laser beam).

The Walsh tweeter is therefore transient-perfect — a feat no other speaker has ever achieved.



The Walsh tweeter, showing (A) sound velocities, terminated as Wave Transmission Line, (B) transient-perfect sonic radiation at identical instant in time, and (C) top view, showing 360° coherent sound radiation.

What does this mean in musical terms? It means you hear literally perfect instrumental attack and transient peaks — perfect in time, because the audio information is emitted at exactly the same instant in time as the electronic information is introduced. This is true at all points of the device, so that for the first time, 360° coherent, transient-perfect sonic radiation is a reality.

The transient peaks of a driving brass section, the snap of a rhythm guitar, the articulation of a harp, strings and percussion can now be heard without the millisecond lag that limits traditional speakers, causing blurred, imprecise audio images. The Walsh Transmission Line tweeter thus for the first time accurately recreates this critical characteristic of a live performance.

The Infinity Walsh is also the only tweeter that gives 360° dispersion without beaming. Other speakers have extremely narrow

beaming above 10,000 Hz; when one moves out of their narrow beam, levels drop drastically. Indeed, this narrow beaming has always been considered a "characteristic" of high frequencies — which other manufacturers try to cure with clusters of high frequency drivers aiming their narrow beams in different directions. This doesn't eliminate beaming. It merely blurs transients by adding and overlapping the time-lags of many different drivers.

Frequency response of the Walsh tweeter is beyond 30,000 Hz. This translates musically into the reproduction of all of the inaudible but vital overtones and harmonics—the portions of the spectrum that give live instruments and voices their warm presence and unique sense of identity.

With the Walsh Transmission Line tweeter, the textbook has been rewritten.



An oiled walnut and a cloth top

When we created the Monitor IIA we frankly couldn't come to agreement on one styling point. Some of us preferred the black cloth top which continued the look and aesthetic flow of the removable front grille cloth and provided perfect acoustic transparency for the Walsh tweeter. Others preferred the oiled walnut top which, while having a slight effect on the sound dispersion of the Walsh, gave the Monitor IIA an additional artistic practicality as a pedestal for a favorite piece of statuary or art object.

So we decided in favor of both. Every Monitor IIA comes with both a black cloth top and a hand-rubbed oiled walnut top, for you to use or not use at your pleasure. These tops easily, quickly and ingeniously snap in position. Infinity is the only company in the audio field to offer you this aesthetic flexibility—in addition, of course, to magnificent sound.

The Monitor IIA

Listening to the Monitor IIA is a remarkable experience. We think you'll find its lifelike clarity and musical accuracy startling. Whether you prefer your music chamber-size or symphonic, vocal or percussive, jazz or ethnic, whether your taste runs to soft moods or hard rock, we urge you to listen to the Monitor IIA.

It will spoil you for everything else—except live music.

Specifications

Frequency Response:

22 Hz through 28,000 Hz \pm 4 dB

Drivers:

Four, assigned as follows:

12" woofer 22 to 450 Hz

1½" dome midrange 450 to 5000 Hz

1" dome midtweeter 5000 to 10,000 Hz

Walsh WTL tweeter 10,000 through 28,000 Hz

Controls:

Midrange and midtweeter drivers can be adjusted to suit room acoustics.

Power Capacity:

Minimum 45 Watts per channel RMS. Maximum suitable for amplifiers rated at 250 Watts per channel continuous.

Walsh Wave Transmission Line Dispersion: Perfect 360° horizontal by 60° vertical.

Nominal Impedance: 8 ohms

Styling:

Hand-rubbed oiled walnut veneer enclosure. Front black cloth grille snap-locks off to reveal black vinyl-wrapped enclosure interior.

Enclosure Top:

Each speaker comes with two tops: black cloth and oiled walnut veneer. Tops snap-lock into place.

Dimensions:

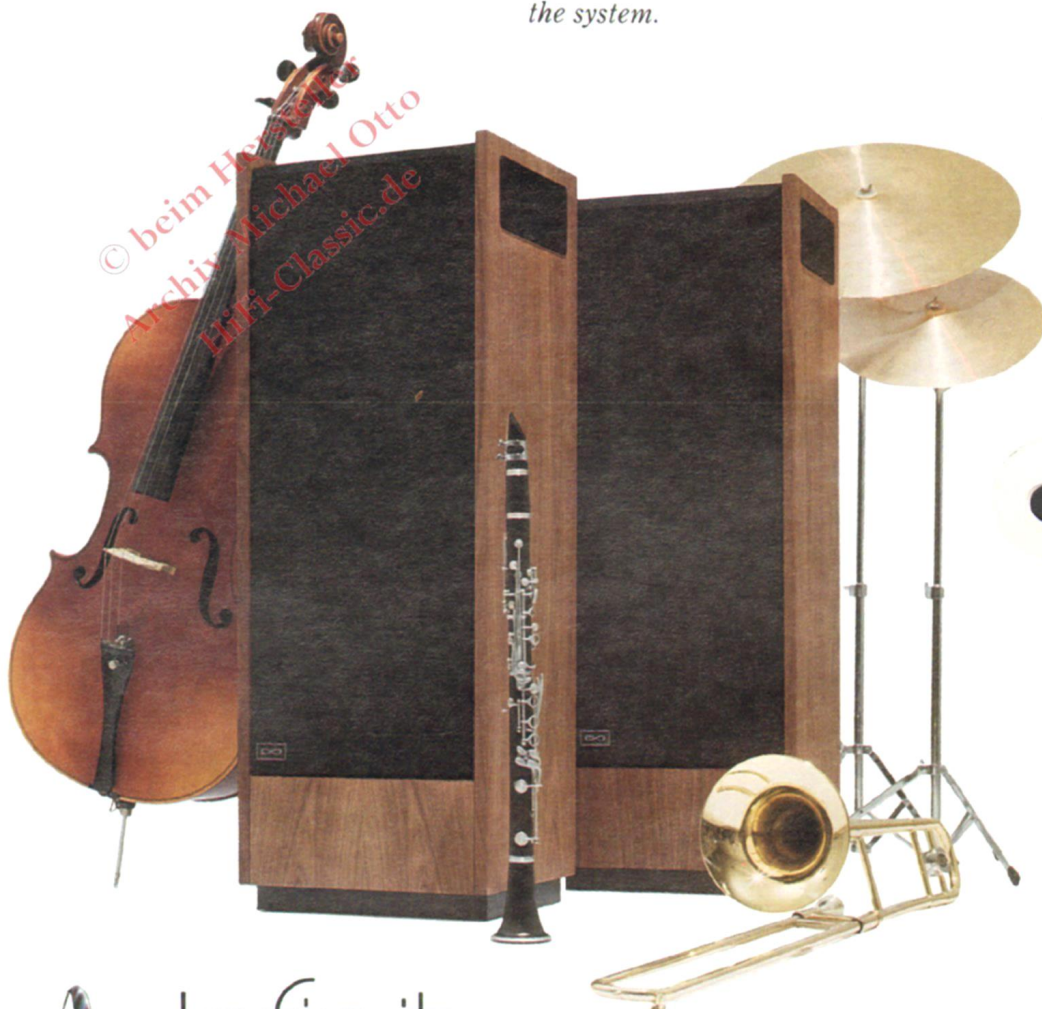
41½" x 15" x 13" deep.

Weight: 94 lbs.

Warranty:

Transferable. Five years on parts and labor. (See complete warranty statement)

The Infinity integrity of musical reproduction is evident in speakers priced from about \$100 (our POS II) to our Servo Statik 1A at \$4000 for the system.



 Infinity

We get you back to what it's all about. Music.