



Audio Exklusiv P 6.1

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Audio Exclusive P 6.1

I'm glad you're finally here. Because I was anxiously waiting for her. Half a year ago I was allowed to test the audio exclusively P 3.1 electrostatic. Now the big P 6.1 is in my music room. What more can you do?



Two identical electrostatic films behind the acoustic and light permeable fabric have very different functions

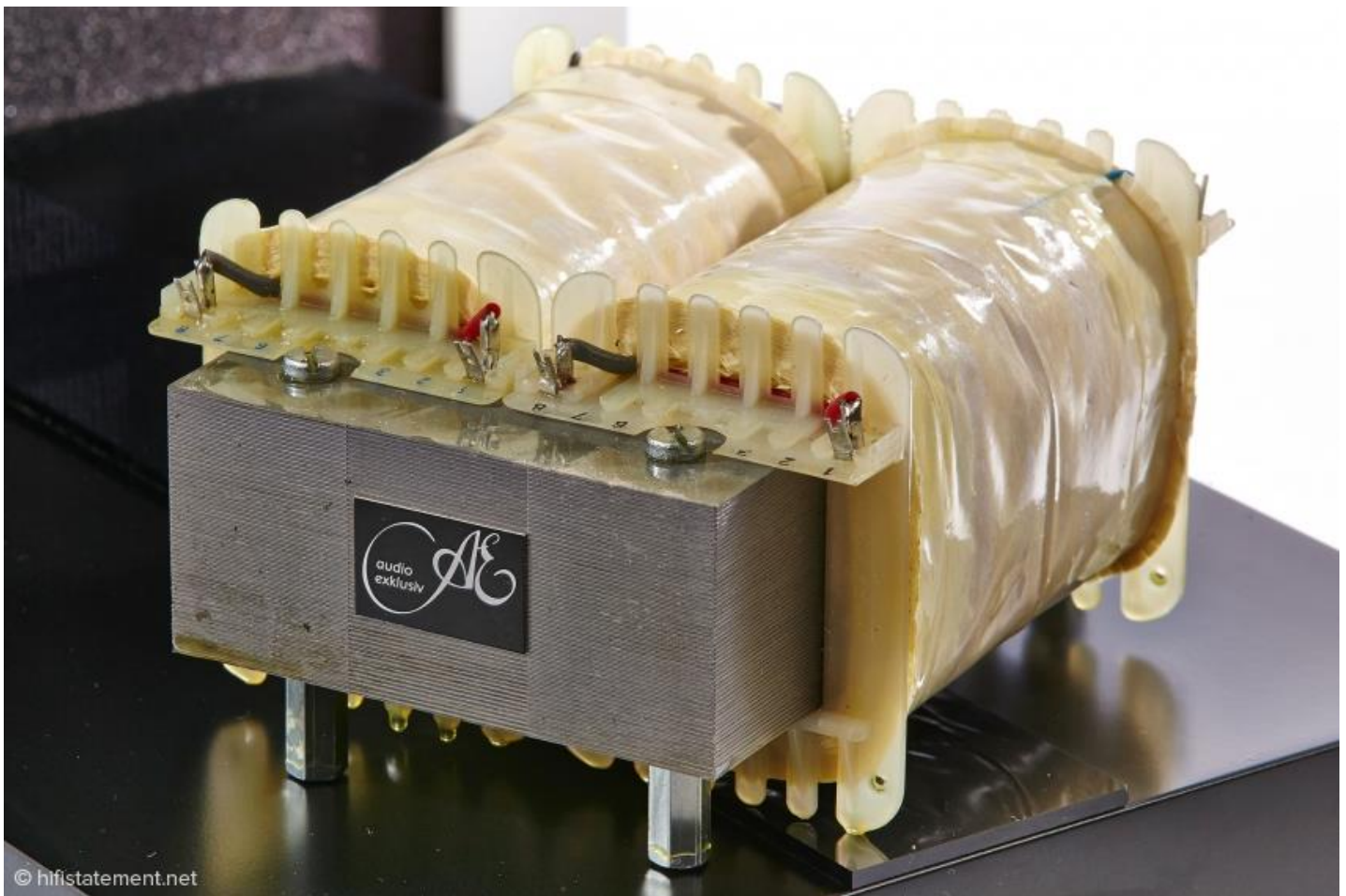
There is a lot of light and shadow in life. Let's start with the shadow. Because the P 6.1 is not small. With a height of almost two metres and 68 Zentimete width you have nearly the same size as a door. Thus, the placement in the room is not so easy, even if the low depth of the panel of only six centimeters makes the loudspeaker pleasingly easy. This pleasant impression is enhanced by the translucency of the electrostatic film and the acoustic material. This is black in the case of my test specimen. Other colours are also possible, as is the case for the side frame woods. My p. 6 are painted in chic copper-metallic. Small rooms are more likely not the destination for the P 6.1. Not only for optical reasons, especially because of the acoustically correct installation and an appropriate Hörabstandes, the listening should be able to provide suitable proportions – but 25 square meters, but they would like to offer more. Like the smaller audio exclusive P 3.1, the big siblings need about the same distance from the back wall, namely 70 to 120 centimeters. Also on the side, some space makes sense, but it is far less significant than the rear distance to the wall. The bass reproduction and the picture of the acoustic stage benefit from the correct placement in the room. Of course, with the conspicuous appearance of the P 6.1, the visual impression must also be correct. Some effort and sensitivity in the placement will certainly be rewarded.



Not to be seen from the front but fixed and stabilizing with the loudspeaker frame is connected the housing with the weighty electronic elements for power supply, as electrostatic you always need. It also includes special audio exclusive circuits

Technically, P 3.1. and P 6.1 are very similar as expected. However, in contrast to the smaller audio, the P 6.1 exclusively has a second electrostatic panel. The panel, which is arranged to the center between the left and right loudspeakers, is identical for both models. In it comes the special technology, which at the time developed

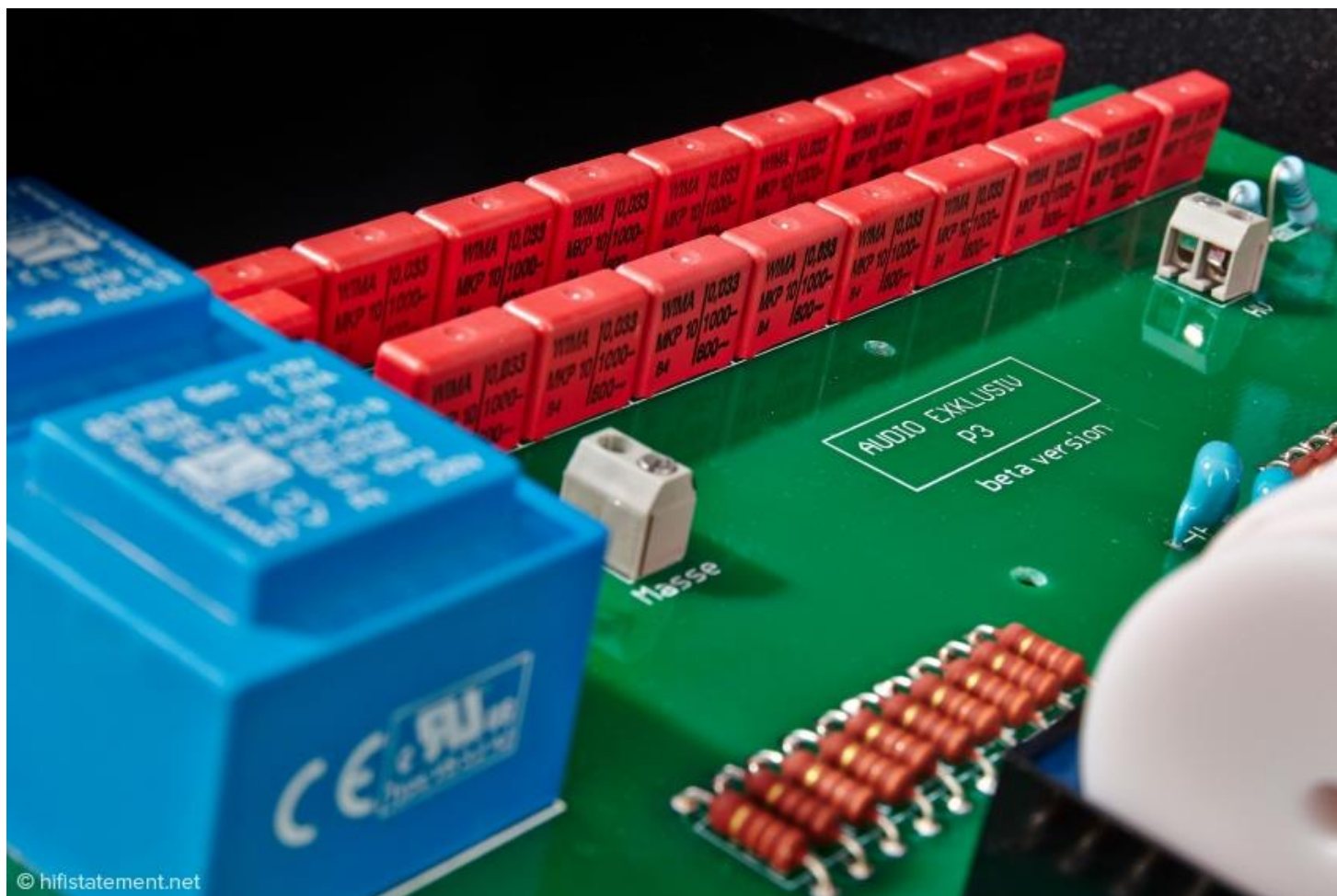
the audio-exclusive founder Gerd Pütz and with which he initially made the 80-er years already a furore. That after his sadly very early death now since 2009 Andreas Schönberg owns the company audio exclusively, has not harmed the heir of the company founder: Andreas Schönberg and his team of the existing products were affectionately accepted and they developed further with modern means of production and their own know-how. Especially on the concept of Gerd Pütz is the "electrical angle of the radiation behavior", which is then audible accordingly. The voltage-leading stators in front of and behind the film are made of insulated copper wire. They are electrically modulated by the music signal and are divided into six unequal vertical segments, which are addressed in different levels, frequency and phase. Thus the film vibrates precisely with an acoustic orientation towards the center. This is done uniformly forward as well as back, which entails a right and a left speaker. The spatial image is thus decisively positively influenced, and the resulting cylinder shaft ensures a pleasing large sweet. As far as P 3.1. and P 6.1. technically identical. In the P 6.1, however, another, equally large diaphragm is clamped. But it does not have the task of transmitting the total frequency response, but only supports the low and mid range and does not experience any "electronic angle".



The high-quality transformer is significantly responsible for the musical skills. It was significantly improved compared to the old P 6

Due to the technical concept, the bass reproduction of surface dipole loudspeakers is not unproblematic. The larger the membrane surface, the more air is mechanically coupled in the room and the more intense the energy is in the bass range. This second panel is for this purpose only. It is gratifying that in this way both the maximum sound pressure level and the efficiency of three decibels could be improved – at least twice as loud! At the time I had no sound at all on the P 3.1, on the contrary: I was enthusiastic about the positive properties of the audio-exclusive-electrostatic. This concept does not require crossovers, and this leads to a homogeneity, which, combined with the holographic representation of musical events, makes each CD or LP an unprecedented pleasure. And I also had enough of the bass of the small model, and at

that time I also noted that the P 3.1 was not designed for disco level, but has its application when listening in the domestic living room – and that is also noisy. So she was absolutely suitable for me for any kind of music, Rolling Stones, Led Zeppelin and similar fun makers included.



The Red Wima capacitors form the high voltage cascade, the two blue transformers serve the voltage adjustment, the resistors in the foreground ensure the correcting of the frequency response of the deflected elements

On the basis of my experience with the P 3.1, I integrated the big audio exclusively with my air tight mono tubes with the inacoustic LS 1603 LS cable into my system and placed it with a very light angulations in the place where the smaller ones had their place. The P 3.1 sounded optimally there months ago. Full of expectation I put Chie Ayados prayer in the CD player and was disappointed after a few bars of her interpretation of John Lennon's "Mother". This was certainly not due to the lady from Japan. To verify the just experienced, the Denon shot of Mahler's fifth came into the player. The sound was far too heavy, sluggish and almost bass. Brilliance, liveliness, joy of playing – impressive attributes of the P 3.1 – were missing. What's going on? Is my listening too small for the big model? But Mr Schönberg knows him because he personally delivered the electrostatic to me at that time. So: think.... What was considered for the P 3.1 in my listening regarding installation and device-like cable configuration, must not necessarily also be ideal for the P 6.1. Changes in the lineup, however, brought almost nothing. Next try: Air tight tubes out, my little spectral 100 pure. And lo and behold: The keynote area became faster and more precise. The exaggerated belly of the sound picture streamlined and the tonal balance was more correct. Apparently the tube was not able to handle the P 6.1 electrically really. But even with the spectral was still missing much of what the P 3.1 distinguished, especially the lightness and the phenomenal richness of detail. So what else to do? I experimented with the loudspeaker cables available to me. When the Shunyata Andromeda came into play, everything was suddenly different. As if

the sun had gone up, as if the clouds had warped into the musical sky. It was true to the tonal balance. Slim, wiry and powerful, the P 6.1 played now. The spatiality was generous and defined. The bass came energetic and drawn through. Well, finally.

Dear reader, This is once again proof of the importance of careful tuning of high-quality hifi components. Therefore, everyone is well advised to try out different options in the home music room with a specialist. At the same time, this experience is also an indication of the high sensitivity of this transducer. By far not everyone is so sensitive. For me, this sensitivity is at the same time a clear indication of the great potential of this loudspeaker. If you want to be able to accomplish the highest performance, you must also be treated.



Right the power connection a electrostatic now needs; The power requirement is pleasingly modest under 0.5 watts. In the photo, the connection terminals of Eichmann are additionally equipped with the Silentplugs of audio exclusively. The two banana sockets on the top can include a supplied correction element for easy height raising if required

Just like the P 3.1, the P 6.1 now built up a realistic stage with harmony, subtlety and brilliance and seduced me into endless listening. However, the large P 6.1 has a more sovereign effect. The tonal balance is similar to that of the little ones, but the P 6.1 reproduces more real and physical. When the music demands it, the P 6.1 simply has more power in the depths, even when listening quietly. She can build her musicality more loosely from the keynote. She simply plays for self-evident, adult and mature. This unobtrusive performance without any nerve factor also caused nothing to be missed in terms of dynamics and sound violence. There were large orchestras holographically fanned in the room and the force of wind instruments and percussion came directly and spatially well placed. It is undeniable that the accuracy of time is audible over the entire frequency range and is responsible for the harmonic sound. grandly dimensioned and staggered the musical painting "The Sixth Dalai's

love Song" by the FIM XRCD 064 Treasures of Asia Pacific, almost to tears touching Jacintha's soulful interpretation of "Danny Boy" with her warm, soft voice on the same sampler. What made my friend and colleague Jörg Mold really fun was the CD comes Love by Fraucontrabass – that is singer Katharina Debus and bassist Hanns Höhn. Bobbing foot, he meant quite nonchalant: "Sell your Speakers". After he left, I designed the evening with Pink Floyd's The wall. This sounded so impressively striking and rich in detail, full of colours – grandiose. According? No problem.

Visually large, musically great

Statement

Audio exclusive new Large electrostatic p 6.1 is difficult to surpass in musical maturity, if you want to enjoy in your living room at the highest level and relaxed. The time accuracy and the detailed, coloured illumination of the music should not be easy to find in dynamic concepts.

