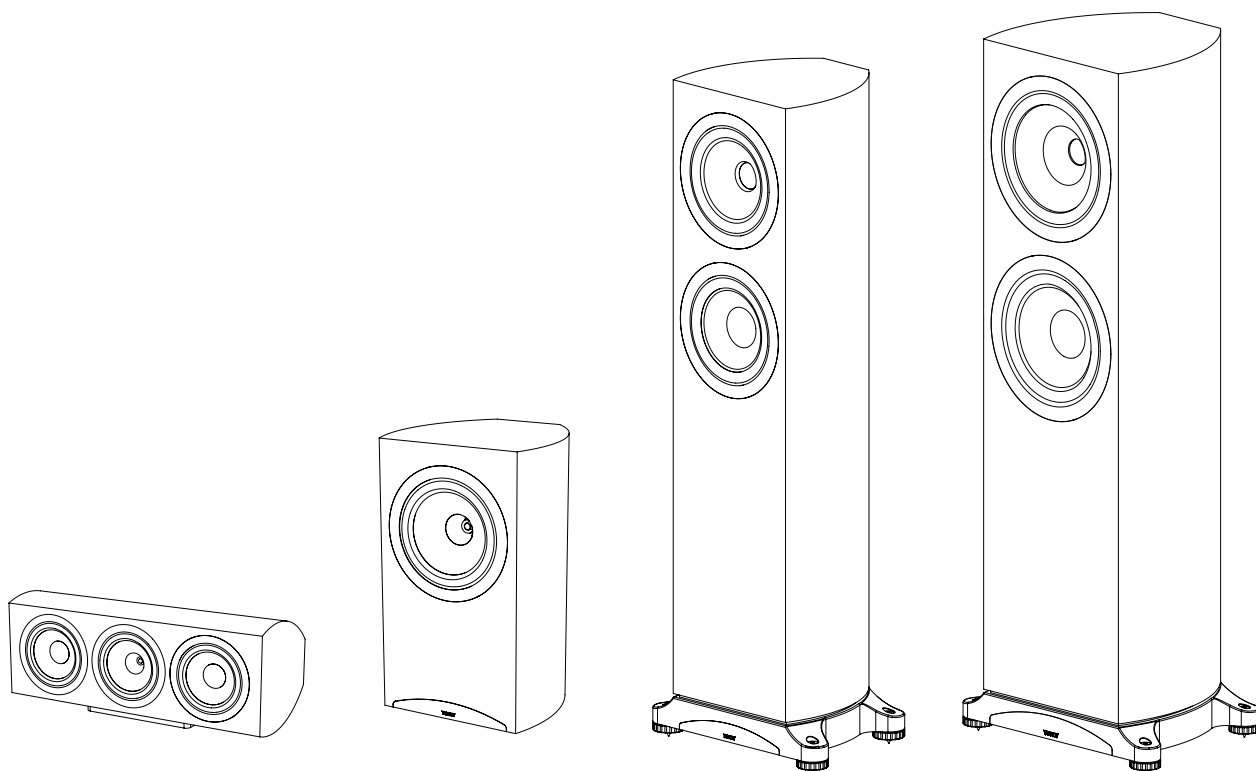


TANNOY®

Definition

OWNER'S MANUAL



Definition

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WARRANTY

No maintenance of the loudspeaker is necessary.

Please register your Tannoy product online at www.tannoy.com.

All of our products have been produced and tested with care and precision to give first-class service.

All passive components are guaranteed for a period of 5 years from the date of purchase from an authorised Tannoy dealer subject to the absence or evidence of misuse, overload, or accidental damage.

All active and electronic components are guaranteed for a period of 2 years from the date of purchase from an authorised Tannoy dealer subject to the absence of, or evidence of, misuse, overload or accidental damage. If at any time during this warranty period the equipment proves to be defective for any reason other than accident, misuse, neglect, unauthorised modification or fair wear and tear, we will repair any such manufacturing defect or, at our option, replace it without charge for labour, parts or return carriage.

If you suspect a problem with a Tannoy product, in the first instance, discuss it with your Tannoy dealer. If you require further assistance then we ask that you deal directly with your local Tannoy distributor. If you cannot locate your distributor please contact Tannoy Customer Services, at the address given below.

Customer Services, Tannoy Ltd., Rosehall Industrial Estate, Coatbridge, Strathclyde ML5 4TF, Scotland

Telephone: +44 1236 420199

Fax: +44 1236 428230

E-mail: enquiries@tannoy.com

DO NOT SHIP ANY PRODUCT TO TANNOY WITHOUT PREVIOUS AUTHORISATION.

Our policy commits us to incorporating improvements to our products through continuous research and development. Please confirm current specifications for critical applications with your supplier.

INTRODUCTION

Thank you for selecting Tannoy loudspeakers developed in the UK by our dedicated team of design engineers. They are the choice of discriminating music lovers the world over. Musical excellence is designed into our loudspeakers from the start. Careful selection of the very best components combined with strict quality control procedures in the production process ensures this level of excellence is maintained.

To gain maximum performance from your loudspeakers, please take time to read this owner's manual in full before installation.

Loudspeakers are electromechanical devices that 'run-in' through use; performance will therefore improve after an initial period of 24 hrs use. Once they have been further run-in over a longer period, there will be clear enhancement of the stereo imaging, mid-band quality and bass performance characteristics.

We are confident that you will continue to enjoy your new Tannoy Definition loudspeakers for many years to come.

DRIVER TECHNOLOGY

Dual Concentric™

Tannoy Dual Concentric drivers have been incorporated into the Definition loudspeakers. Intensive research and development has produced an all-new version of this proven technology that builds upon the legendary performance of this exclusive Tannoy driver design.

The time coherent, point source and constant directivity nature of the dispersion characteristics inherent in the Dual makes it an accepted industry standard in studio monitoring. By exceeding the rigorous demands of the recording and mastering environment Tannoy can ensure that playback performance in the home for stereo or multi-channel home cinema, is strictly controlled to accurately reflect the sound engineers artistry. In nature all sounds emanate from a single point in space.

The high frequency unit of the Dual, centrally mounted in the throat of the main mid/bass driver, is so positioned as to acoustically replicate this single point source; delivering an incredibly natural sound with a very wide imaging 'sweet spot' that creates an expansive soundstage with remarkably focused placement of images.

Wideband™ Technology

Tannoy has incorporated its own WideBand technology into the design of these drivers. Not only does this exceptional in-house technology resolve fine detail of high frequency information but it also effectively enhances the listening experience throughout the whole frequency range. The WideBand high frequency system creates an increased immediacy, airiness and impact, making music and movie sound more natural and true to life.

Sounds contain transient information and rich harmonics beyond the range of human hearing for pure tones. Even low frequencies have leading edge transients reaching 30 kHz. Tannoy WideBand high frequency units will accurately reproduce the leading edge of individual sounds allowing the listener to experience the entire bandwidth, by extending the frequency response well beyond that of conventional loudspeakers.

In addition, the extension of the frequency response, by fully two octaves, corrects time and phase response within the bandwidth of normal human hearing. Taking these acoustical phase anomalies beyond the audible range adds realism to the soundstage through improvements in imaging and the placement of sounds.

Audiophile Crossover

High-end components and a 'simple, straight' philosophy combine to create a crossover with an ultra-clean signal path. Low loss laminated iron core inductors ensure optimum LF performance while the HF network's audiophile-grade polypropylene capacitors are acoustically damped using the Tannoy DMT material. Non inductive metal film resistors are used in the high frequency feed. The Definition crossover sets the bench-mark for signal integrity, reproducing music with all the articulation and intelligibility of the original performance.

Deep Cryogenic Treatment

The entire crossover assembly is subject to revolutionary Deep Cryogenic Treatment (DCT), achieving unparalleled gains in resolution and creating a more natural, cohesive sound. Using a proprietary process, the Definition crossover is super-cooled to -190 degrees C and returned to room temperature over a controlled period. This permanently reduces internal stresses in the microstructure of the crossover's component materials, leading to better signal transfer and superior resolution of fine detail. One of the largest benefits is to the solder joints, which are traditionally an area of poor crystalline structure.

AMPLIFIER CHOICE

Consult the product specification as this clearly shows the acceptable power range for amplifier matching to your speakers. The high peak power handling of Tannoy loudspeakers permits responsible use with more powerful amplifiers - please read the Warranty.

As with all loudspeaker systems, the power handling is a function of voice coil thermal capacity. Care should be taken to avoid overdriving any amplifier, as this will cause output overload resulting in 'clipping' or distortion within the output signal. This, if done for any extended period, will cause damage to the speakers.

Generally an amplifier of higher power that is running hard, but free of distortion, will do less damage to the loudspeaker than a lower power amplifier continually clipping. Remember also that a high powered amplifier running at less than 90% of output power generally sounds a great deal better than a lower powered example struggling to achieve 100%. An amplifier with insufficient drive capability will not allow the full performance of the loudspeakers to be realised.

CABLE CHOICE

Always use the best quality of cable available within your budget. High quality audio signals passing from the amplifier to the loudspeaker are unusual in their demands on the cable. Wide dynamic range and frequency bandwidth information has to coexist with the ability to transmit peak currents of at least 10 amps, without incurring any loss or signal impairment. This explains why the sound quality of the information reproduced by the loudspeakers is so dependant on the physical properties of the cables connecting them to the amplifier.

We would recommend that you always keep the cable runs the same length for left and right speakers. Remember, cable construction can affect the sound quality so be prepared to experiment to find a cable that suits your ear and audio system.

UNPACKING

To unpack the loudspeakers from their boxes remove tape from the top then fold the flaps right back before inverting the carton and contents. Lift the carton clear of the contents then remove all inner packaging.

It is strongly recommended that you store all the packaging to allow protected transportation in future. **(See fig.1)**

FLOOR STANDING MODELS

Definition floor-standing models perform best with carpet piercing spikes fitted. These are supplied, along with locking wheels, and should be inserted into the threaded holes in the base of the cabinet. Adjust from above using the hex key provided to level the speaker and then tighten the locking wheels firmly but without using undue force. Spike locating cups are provided in the accessory pack and these may be used to protect sensitive floor surfaces. **(See fig.2)**

Warning:

Ensure that the spikes are levelled and that the locking wheels are tightened firmly. The spikes should be pushed through the carpet to locate into the flooring surface by applying pressure to the top of the cabinet.

If using on a sensitive floor surface place the protective cups under the levelled spikes.

Failure to do so could render the speaker unsteady and result in damage or injury should it be knocked over.

STAND MOUNTING MODELS

Stand mounting or bookshelf speakers should be located securely on stands or a shelf in an appropriate position to place the Dual Concentric driver high frequency unit roughly at ear height when seated in the chosen listening position. Positioning recommendations for stand-mounted speakers can be found under the section entitled Positioning and Fine Tuning.

TERMINAL PANEL

An exclusive five way terminal panel has been designed for the Definition range to optimise performance further by take advantage of the driver earthing facility. Use a shielded or screened loudspeaker cable; connecting the screening termination to the earth or 'ground' (green) terminal on the loudspeaker and to the ground or earth connection on the amplifier. Alternatively if you are not using a screened loudspeaker cable but wish to utilise the earthing facility, run a single cable between the earth or 'ground' (green) terminal on the loudspeaker to the earth (ground) connection on the amplifier. (See fig.3)

INSTALLATION

To avoid potential damage to your loudspeaker, ensure that the amplifier is switched OFF prior to connecting or disconnecting any cables. Before switching on double check that all connections are secure and that polarity is correct.

CONNECTION IN SINGLE WIRE MODE

The terminal panels have captive link bars fitted as standard to link the positive and negative HF and LF terminals respectively.

For optimum performance in single wire mode, loudspeaker cable connections from the amplifier should be made to the high frequency (HF) terminals of the loudspeaker: (See fig.4)

- The positive (plus) terminal on the amplifier left channel (marked + or coloured red) must be connected to the positive HF terminal on the left speaker. The left speaker is the one on the left as you look at the stereo pair from your listening position.
- The negative (minus) terminal on the amplifier left channel (marked - or coloured black) must be connected to the negative HF terminal on the left speaker.
- Repeat this connection process for the right speaker. Remember that the positive (+ or red) on the amplifier must be connected to the positive (+ or red) on the speaker and the negative (- or black) to negative.
- Select a signal source, such as a CD player; switch on the amplifier and slowly turn up the volume control to check that both loudspeakers are reproducing bass and treble information.

CONNECTION IN BI-WIRE MODE

Please note in bi-wire mode that the link bars must be removed. Unscrew the knurled nuts on both the positive and negative HF and LF terminals and remove the link bars and then replace the colour coded nuts. Retain the link bars in a safe place for possible future use. (See fig.5)

- A special bi-wire cable should ideally be used - consult your dealership for recommendations.

BI-AMPING

Bi-Amping extends the principle of bi-wiring one stage further. In this connection option separate power amplifiers are used for bass and treble signals in each loudspeaker. Four mono (or two stereo) amplifiers of the same type are required for a stereo pair of loudspeakers. Ensure that the cable links between the loudspeaker terminals are removed and that correct polarity is maintained throughout.

If two stereo amplifiers are used, it is recommended that one amplifier supply bass information to left and right loudspeakers and the other, the treble information. **(See fig.6)**

CONNECTION OF EARTH OR 'GROUND' LEAD

Use of a shielded or screened loudspeaker cable will offer further performance advantages when used with the five-way terminal panel. The screening termination should be connected to the earth or ground (green) terminal on the loudspeaker and to the ground or earth connection on the amplifier. Alternatively if you are not using a screened loudspeaker cable but wish to utilise the earthing facility, run a single cable between the earth or 'ground' (green) terminal on the loudspeaker to the earth (ground) connection on the amplifier.

POSITIONING AND FINE TUNING

To get best results from your new Tannoy Definition loudspeakers it is worthwhile spending a little time finding the optimum set-up configuration.

Begin by angling the speakers towards your chosen listening position, usually this is on the centre line of the room. The front of the loudspeaker should not be obstructed in any way. The loudspeakers should be located between 1.5 to 4.5 metres (5ft to 15ft) apart - with the listening position set slightly further away than the speakers are apart. Avoid positioning the loudspeakers in corners of the room, as this will have a negative effect on performance. Ideally, maintain a distance of at least 0.5 metres (20 inches) from the rear wall, and 1 metre (39 inches) from the side. **(See fig.7)**

DEFINITION DC HOME THEATRE 5.1 - GENERAL INFORMATION

Unlike other forms of encoded surround audio, 5.1 offers full bandwidth capability for the surround and centre channels, with the ability to treat the subwoofer as a single discrete channel for special effects playback or, for music applications, as a dedicated low frequency instrument channel. This places new demands on the surround and centre channel loudspeakers in both the mixing environment and the playback environment.

The 5.1 format allows the mix engineer in the recording studio to assign audio information to one or more discrete channels of playback; providing very vivid and exacting localisation for the apparent sound sources in the listening environment. To reliably recreate that accurate localisation during playback, the selection and location of loudspeakers becomes the single most critical issue next to the talent of the mix engineer in the studio. **(See fig.8)**

THE SYSTEM

A fully operational 5.1 system consists of two main front loudspeakers, two rear effects speakers at the rear (usually wall mounted) and a centre channel. The subwoofer provides the .1 part of the system.

Total design compatibility, ensuring all models share the same acoustical balance and dispersion characteristics, means that it is essential that an Definition A/V system is built around only Definition Dual Concentric models (it is not possible to mix in products with other driver types) as the acoustic integration of each has been optimised only for use as a complete system.

In Home Theatre applications this acoustic benefit provides a very focussed soundstage retaining natural voicing and ensuring that aural effects and speech localisation 'pan' from left to right and front to rear seamlessly.

SCREENING

The large magnet assemblies on the loudspeaker drive units of the centre channel are fully screened to eliminate colour-fringing effects when mounted close to CRT television monitors. However, some very sensitive CRT televisions may show picture distortion. If that is the case, move the loudspeaker further away from television.

FRONT SPEAKERS

The ultra wide dynamic range and power handling capability of Definition loudspeakers will provide a stunning home cinema experience. The speakers should be positioned on either side of the TV or projection screen and then placed in line with the screen surface.

CENTRE CHANNEL SPEAKER

In all cases the centre channel speaker should be positioned as near to the TV screen as possible. The viewing position when seated determines the ideal mounting height, but in all cases this should be as close as possible to ear height. As with the main speakers the front baffle panel should be as near as possible in line with the screen surface.

The Definition centre channel can be wired in single wire, bi-wire or bi-amp modes. Please refer to figs. 4, 5 & 6 for connection guidance bearing in mind that connection should be made to the dedicated centre channel output on your A/V processor amplifier/s.

Warning:

Ensure that the chosen support platform is strong and stable enough to take the weight of the Definition DC6 LCR. It is not recommended that speaker be balanced on top of the tv or plasma screen. Always use the plinth provided.

REAR EFFECTS SPEAKERS

The integrity of the special effects soundstage created by the source material will be compromised if the speakers are installed on the sidewalls, for that reason they should always be placed behind the main viewing position. The placement of floor standing or stand mounted speakers at the rear should mirror as near as possible the location of the front pair and 0.5 metres (20 inches) from the rear wall.

SUBWOOFER

As the subwoofer only produces low frequency, therefore monaural information, it is difficult to detect its location by ear. It could as a result be situated anywhere in the room, but optimum performance will be gained by locating the subwoofer between the main stereo pair of speakers. Bass output will increase when placed next to a wall or in a corner so use the subwoofer volume control to balance the output with the rest of the system.

Please refer to the manual supplied with the subwoofer for advice on installation and set-up.

GRILLES

The Definition grille has been designed to provide acoustic transparency. However, for ultimate fidelity the enthusiast will appreciate the slight improvement in clarity and detail that is achieved by removing the grilles during listening.

CARE OF CABINET

The cabinets should only be cleaned with a dry cloth or with a light application of quality non-silicone furniture polish.

TECHNICAL SPECIFICATIONS

	DC8	DC8 Ti	DC10 Ti
PERFORMANCE			
Recommended amplifier power (watt RMS)	30 - 175	30 - 200	30 - 250
Continuous power handling (watt RMS)	87	100	125 7.8 Arms
Peak power handling (watt)	350	400	500
Sensitivity (2.83 volt @ 1 m)	88 dB	89 dB	92 dB
Nominal Impedance (ohm)	8	8	8
Frequency response (-6 dB)	42 Hz - 35 kHz	33 Hz - 35 kHz	30 Hz - 35 kHz
Dispersion (degrees conical)	90	90	90
DRIVE UNITS			
Dual Concentric high frequency	25 mm (1") Titanium dome with Tulip WaveGuide™	25 mm (1") Titanium dome with Tulip WaveGuide	25 mm (1") Titanium dome with Tulip WaveGuide
Dual Concentric low frequency	200 mm (8") treated paper pulp cone with rubber surround. 44 mm (1.75") edge wound voice coil	200 mm (8") treated paper pulp cone with rubber surround. 44 mm (1.75") edge wound voice coil	250 mm (10") treated paper pulp cone with twin roll impregnated fabric surround. 44 mm (1.75") edge wound voice coil
Bass Driver	- - - - -	200 mm (8") treated paper pulp cone with rubber surround. 44 mm (1.75") edge wound voice coil	250 mm (10") treated paper pulp cone with twin roll impregnated fabric surround 44 mm (1.75") edge wound voice coil
Passive Radiator	-	-	-
Magnetic Screening	No	No	No
CROSSOVER			
Crossover frequency	1.5 kHz	1.5 kHz	1.5 kHz
Crossover Type	Passive low loss 2nd order LF, 1st order HF Deep Cryogenically Treated	Passive low loss 2nd order LF, 1st order HF Deep Cryogenically Treated	Passive low loss 2nd order LF, 1st order HF Deep Cryogenically Treated
CONSTRUCTION			
Enclosure type	Rear ported	Rear ported	Rear ported
Volume	19 L (0.67 cu. ft.)	43 L (1.52 cu. ft.)	76 L (2.68 cu. ft.)
Dimensions (H x W x D) excl grille	470 x 271 x 260 mm (18.5 x 10.7 x 10.2")	1081 x 370 x 260 mm (42.6 x 14.6 x 10.2")	1176 x 434 x 320 mm (46.3 x 17.1 x 12.6")
Weight	10 kg (22.05 lbs)	28.8 kg (63.38 lbs)	43 kg (94.79 lbs)
Finish	High gloss black High gloss cherry High gloss dark walnut	High gloss black High gloss cherry High gloss dark walnut	High gloss black High gloss cherry High gloss dark walnut

TECHNICAL SPECIFICATIONS

DC6 LCR	
PERFORMANCE	
Recommended amplifier power (watt RMS)	20 - 175
Continuous power handling (watt RMS)	87
Peak power handling (watt)	350
Sensitivity (2.83 volt @ 1 m)	89 dB
Nominal Impedance (ohm)	8
Frequency response (-6 dB)	35 Hz - 35 kHz
Dispersion (degrees conical)	90
DRIVE UNITS	
Dual Concentric high frequency	25 mm (1") Titanium dome with Tulip WaveGuide
Dual Concentric low frequency	150 mm (6") treated paper pulp cone with rubber surround. 44 mm (1.75") edge wound voice coil
Bass Driver	150 mm (6") treated paper pulp cone with rubber surround 44mm (1.75") edge wound voice coil
Passive Radiator	150 mm (6") treated paper pulp cone with rubber surround
Magnetic Screening	Yes
CROSSOVER	
Crossover frequency	1.7 kHz
Crossover Type	Passive low loss 2nd order LF, 1st order HF Deep Cryogenically Treated
CONSTRUCTION	
Enclosure type	Passive Radiator ported
Volume	19 L (0.67 cu. ft.)
Dimensions (H x W x D) excl grille	226 x 600 x 285 mm (8.90 x 23.62 x 8.46")
Weight	11.9 kg (26.2 lbs)
Finish	High gloss black High gloss cherry High gloss dark walnut

SET-UP DIAGRAMS

Fig.1 Unpacking

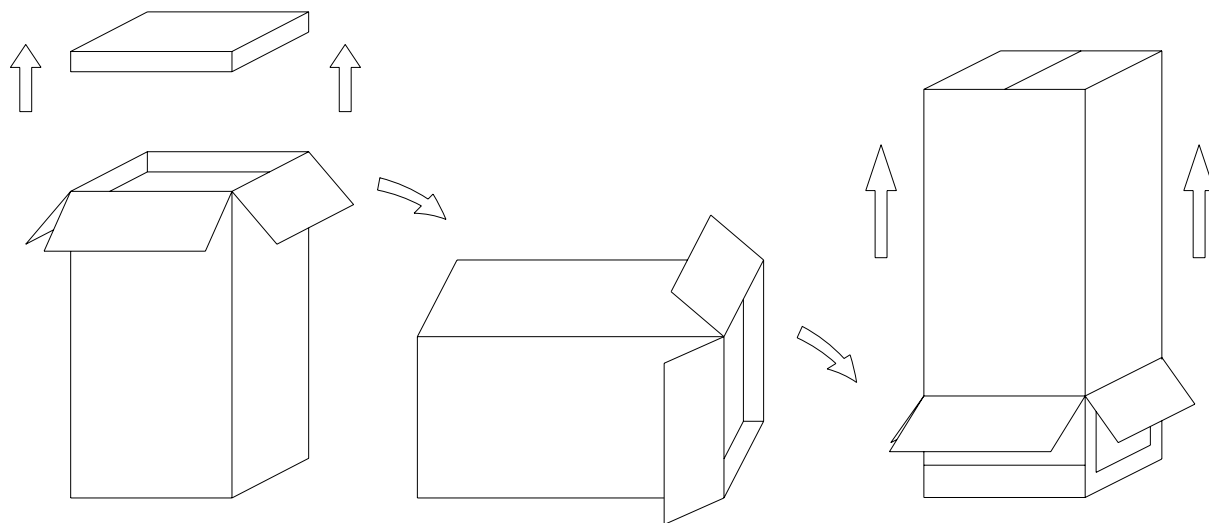
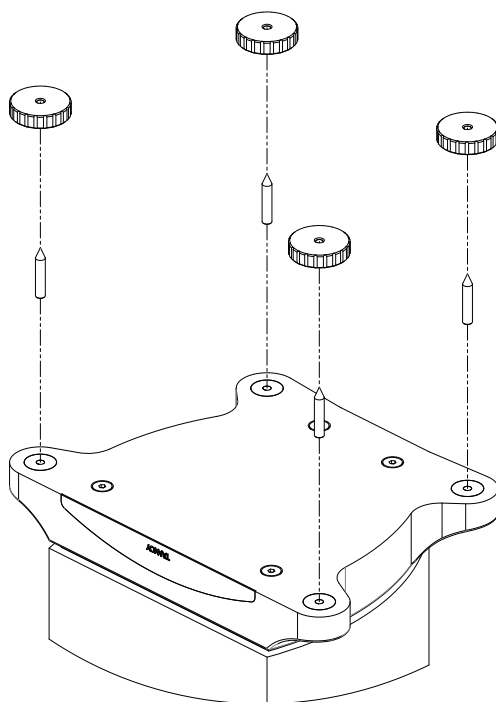


Fig.2 Fitting of spikes



SET-UP DIAGRAMS

Fig.3 Terminal Panel

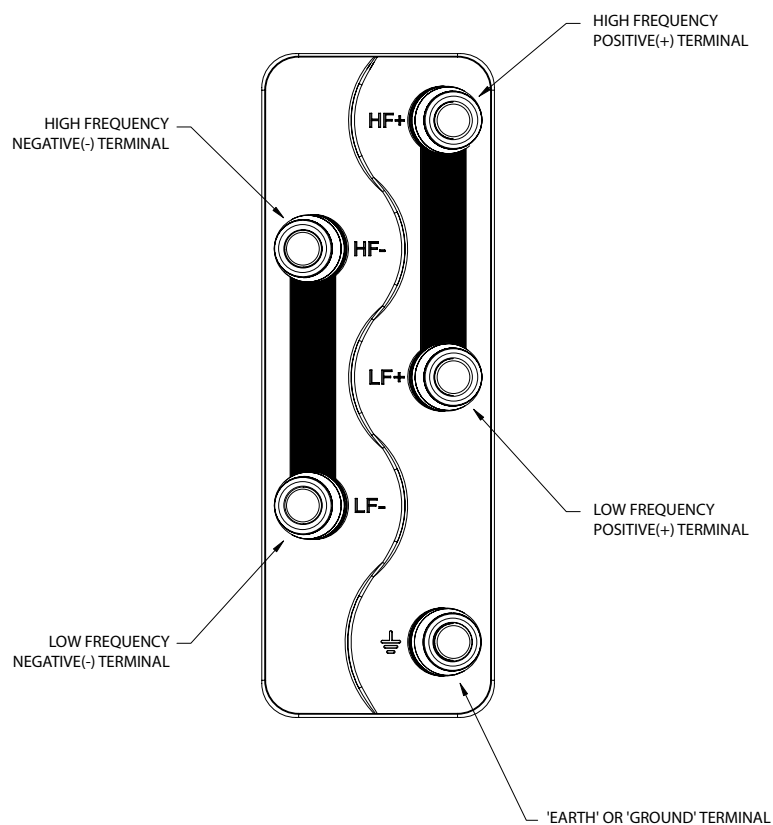
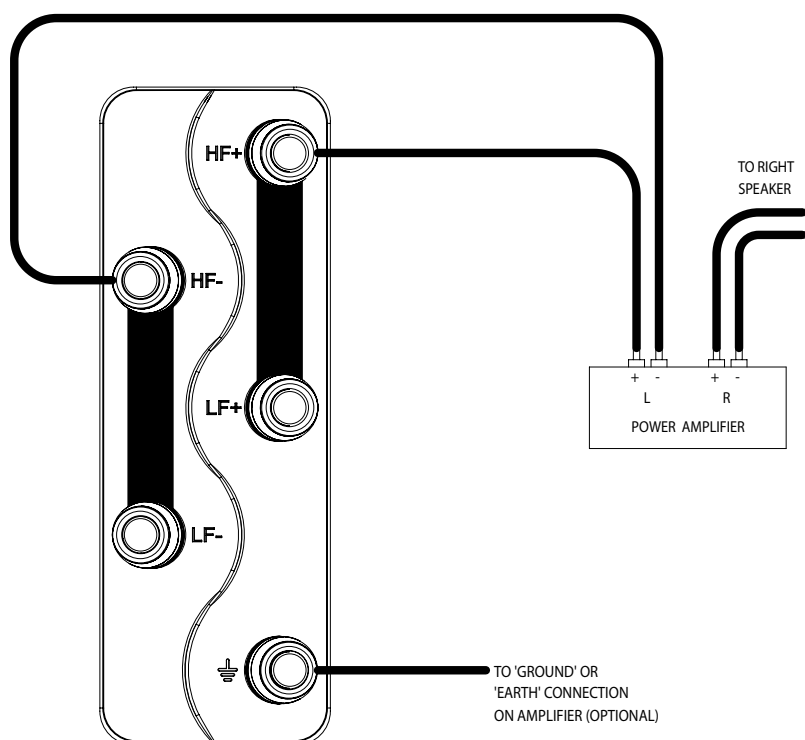


Fig.4 Single Wire Mode



SET-UP DIAGRAMS

Fig.5 Bi-Wire Mode

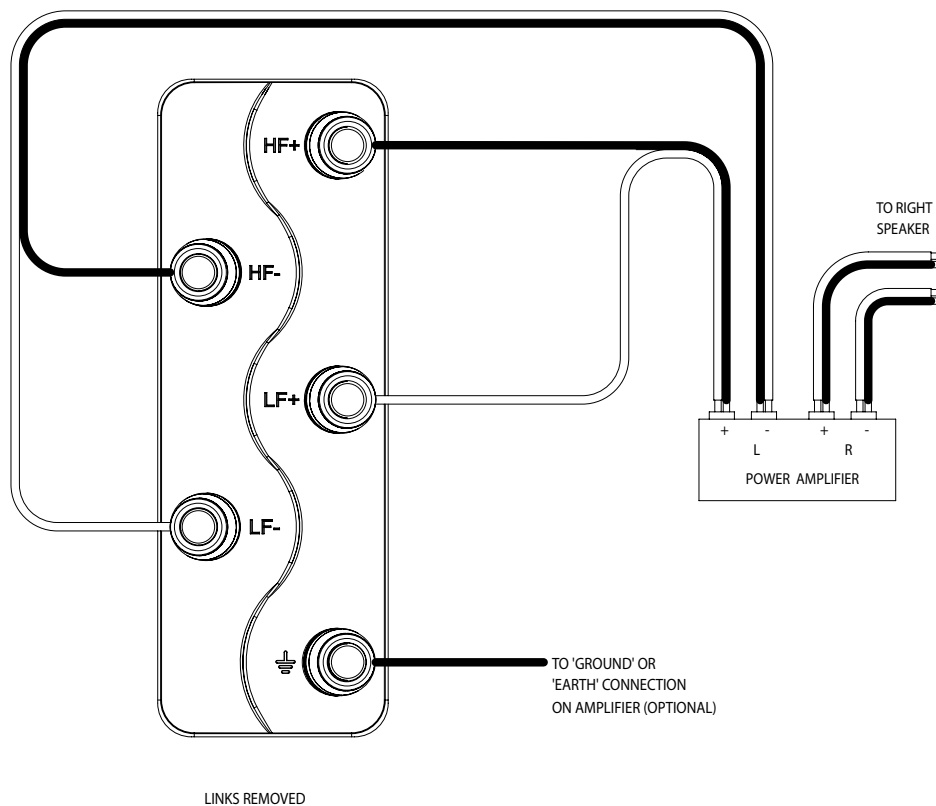
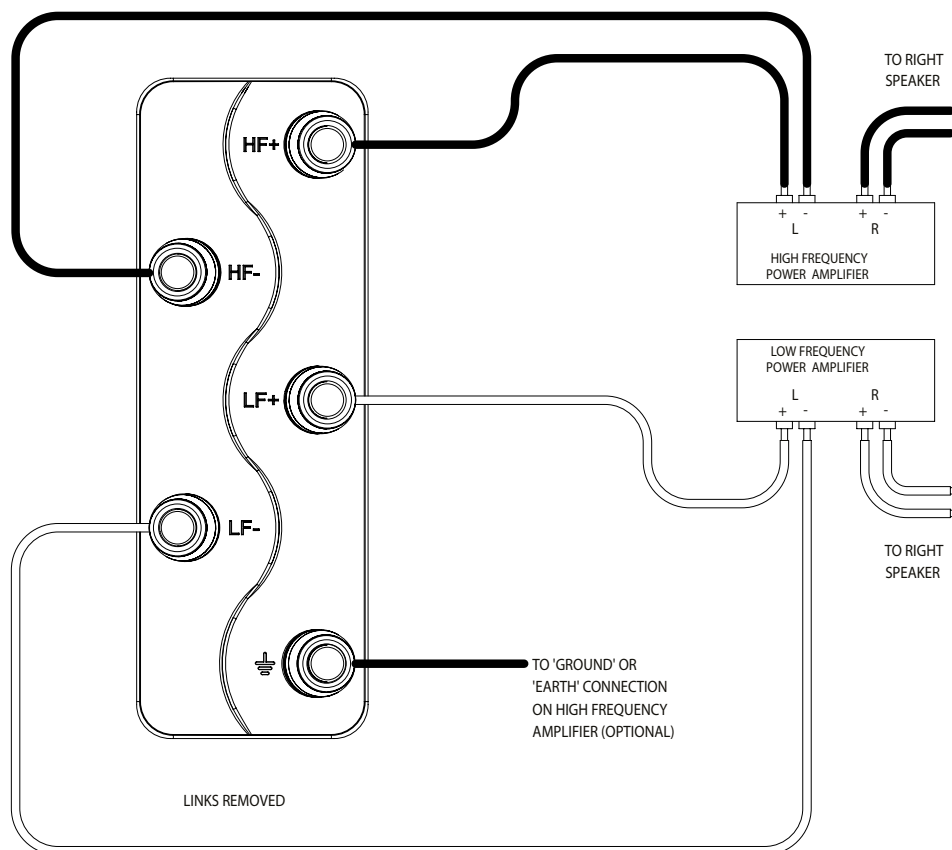


Fig.6 Bi-Amp Mode



SET-UP DIAGRAMS

Fig.7 Recommended Positioning - Stereo Pair

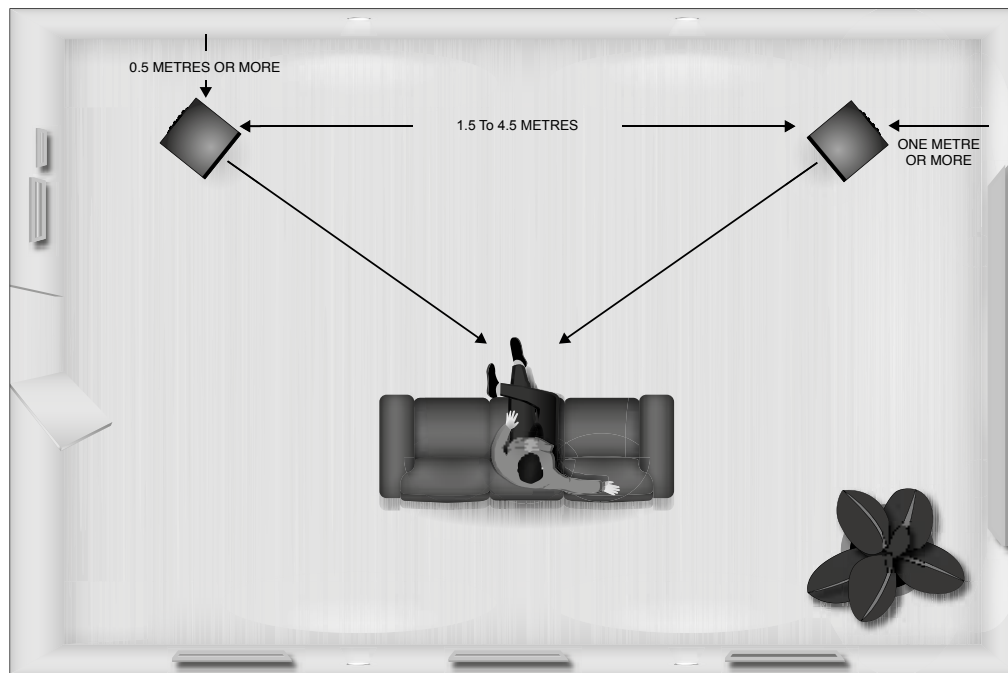
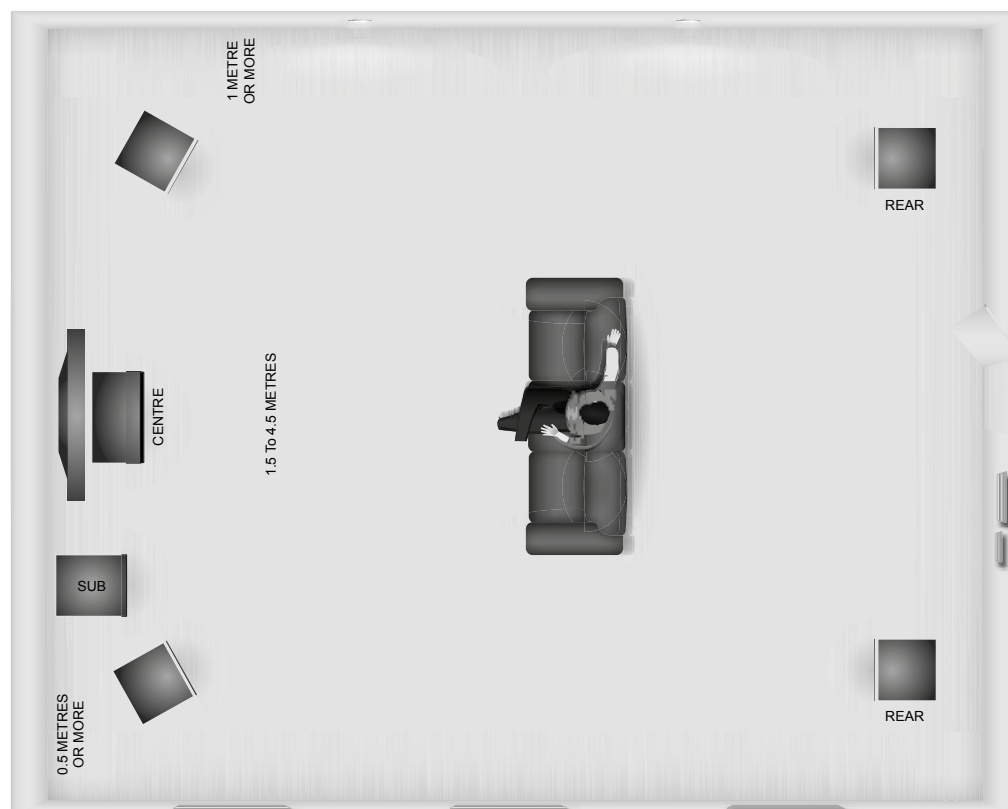


Fig.8 Recommended Positioning - Home Cinema



NOTES

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