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KEF SPEAKER MODEL CORELLI

INSTALLATION INSTRUCTIONS

A great deal of skill, research and technical knowledge guarantees that your KEF speaker system will give the finest possible reproduction of speech and music in domestic conditions, working in conjunction with the majority of modern amplifiers and receivers.

The following simple instructions will help you to obtain these results but if you have any problems or doubts you should consult your dealer or write to KEF Electronics limited.

Impedance Matching. The Corelli is intended to operate with amplifiers which require loads in the range 8 to 16 ohms. If the loudspeaker is connected to lower impedance outputs no harm will be done, but the maximum volume obtainable without distortion may be reduced.

Connecting Leads. Ordinary twin PVC covered lighting flex (14/0076") is suitable for most installations and runs of up to 12 yards will not entail significant loss of power. A colour coded type should be chosen to assist phasing. Longer leads should be made with 3/029" cable to minimise resistance losses.

Phasing. For mono reproduction using one speaker it does not matter which way round the loudspeaker terminals are connected but with a stereo installation it is essential to observe correct polarity. The positive terminals of all KEF speakers are marked with a plus sign. This should be carefully carried through the wiring to the output terminals of the amplifier.

A quick check on phasing can be made by placing the speakers close together and playing a mono signal through both channels. Note the quality of the low frequency reproduction and then repeat after reversing the leads to one of the loudspeakers. The bass will be much fuller and rounder when the phasing is correct. An organ recording is naturally well suited to this test.

Location of Loudspeakers. Loudspeakers are greatly influenced by their position in the room. To secure best results one must occasionally be prepared to rearrange other furniture. The loudspeakers should be placed between 6 and 12 feet apart, depending upon the size of the room and listening distance, and preferably at a height of 2-3 feet above the floor so as to bring the high frequency units on a level with the listeners' ears, (see fig. 1). Where this cannot be done, the loudspeakers should be tilted, so that the HF units are inclined towards the listeners, (see fig. 2).

The sharpest stereo image will be obtained with the speakers angled slightly inwards so that the axes of the high frequency units intersect in the listening area, (see fig. 3). It is sometimes preferable to angle the speakers so that their axes intersect at a point well in front of the listeners, (see fig. 4). In some cases this arrangement will provide an acceptable stereo image over a wider area.

The best bass performance is usually obtained with the speakers located in the corners of a room facing down the length of it, otherwise the speakers should be placed with their backs close to a wall. Performance varies greatly with location and sometimes moving a speaker, even a few feet, will make an astonishing difference to the tonal balance. It is therefore advisable to fit temporary long leads and carry out listening tests in various positions before settling the final arrangement.

Installation Notes. The Corelli may be used either vertically or horizontally and the KEF badge may be rotated to any desired angle.

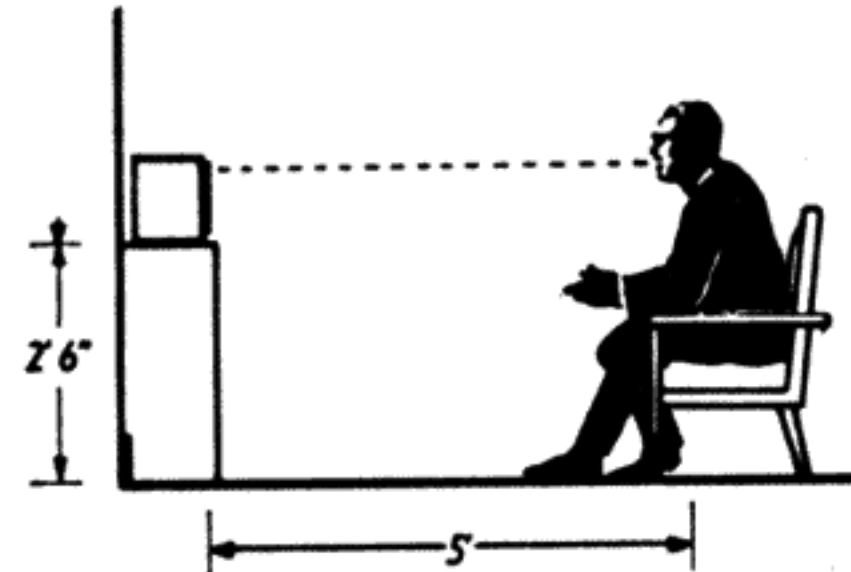


Fig. 1. Speakers raised to level of seated listeners.

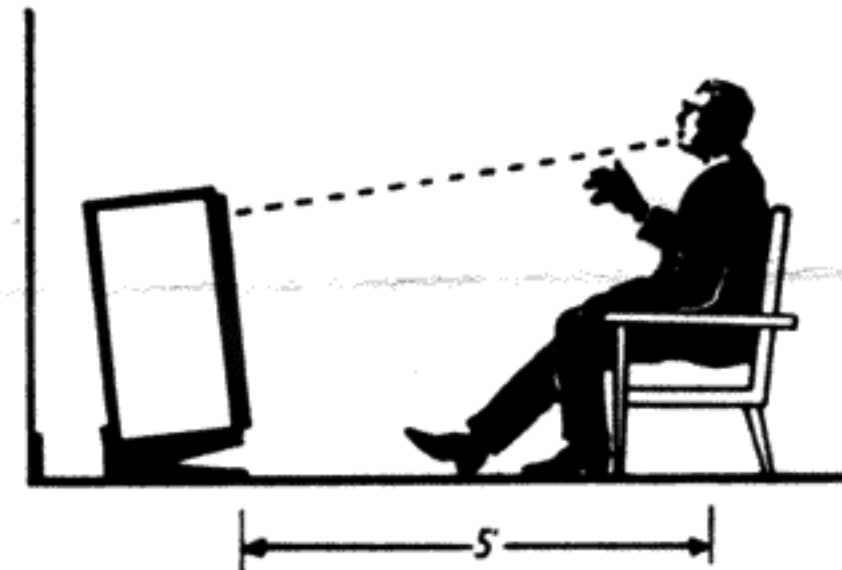


Fig. 2. Speaker tilted towards listener's ears.

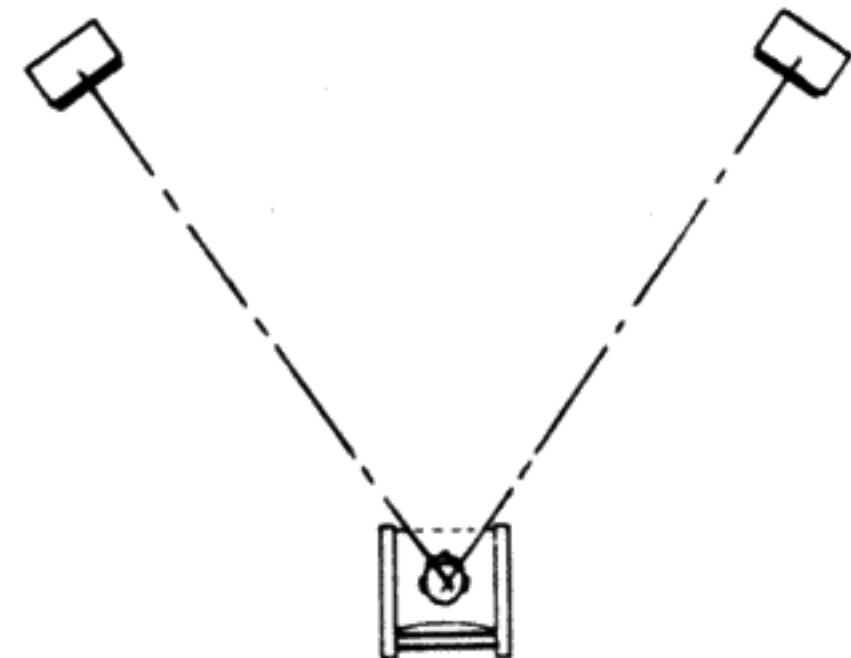


Fig. 3. Speakers angled inwards towards listeners.

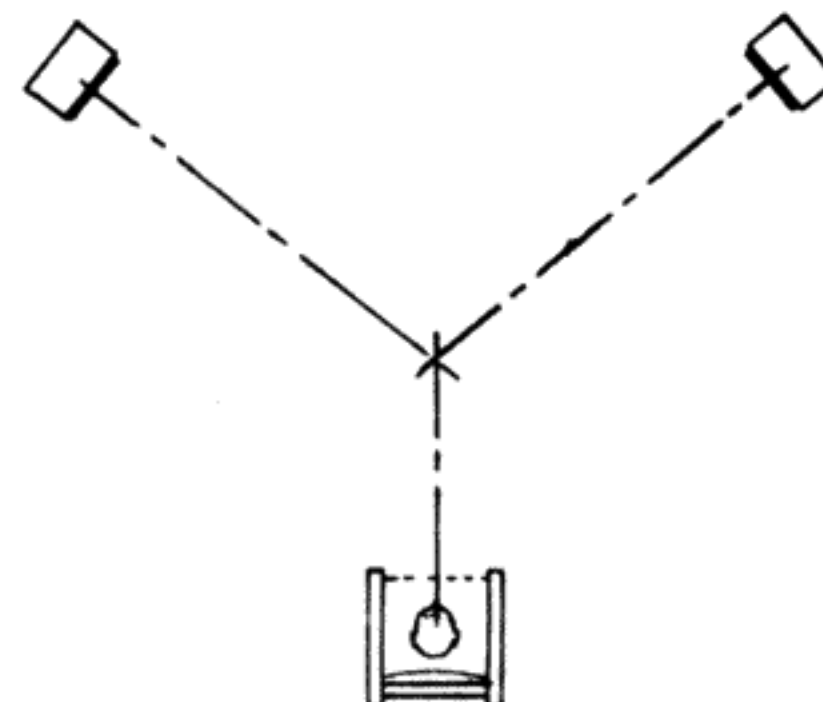


Fig. 4. Speaker axes intersect in front of listeners.

Room Acoustics. The acoustics of the listening room profoundly affect the quality of reproduction and a loudspeaker cannot compensate for poor conditions. Reproduction can be spoiled by the room in several ways — by upsetting the tonal balance; by introducing hangover at low frequencies; resulting in boomy or muddy quality; and by reflections which blur the stereo image.

Hard plaster walls, bare floors and large uncurtained windows play havoc with tonal balance and give the treble a harsh metallic quality. Be prepared to invest in a carpet and other soft furnishings if you find that the violins sound as though they are made of glass. On the other hand, over luxuriant furnishings produce a woolly blanketed sound. Speakers should not be placed behind settees and heavily upholstered chairs.

Suspended wooden floors and flimsy ceilings, can give rise to boomy bass but they can also cause loss of bass through absorption of low frequency energy. The only sure cure is structural alteration, but try standing the loudspeakers on thick pads of foam rubber or rubberised hair to reduce floor vibration or otherwise move the speaker to a firmer part of the floor.

A poor stereo image is nearly always caused by reflections from hard surfaces near the speakers. Moving the speakers away from the walls or using drapes to cut down reflections will usually improve matters. A heavily curtained bay window is excellent from this point of view.

Where space permits, the arrangement shown in figure 4 gives good results because it avoids confusing reflections between the speakers.

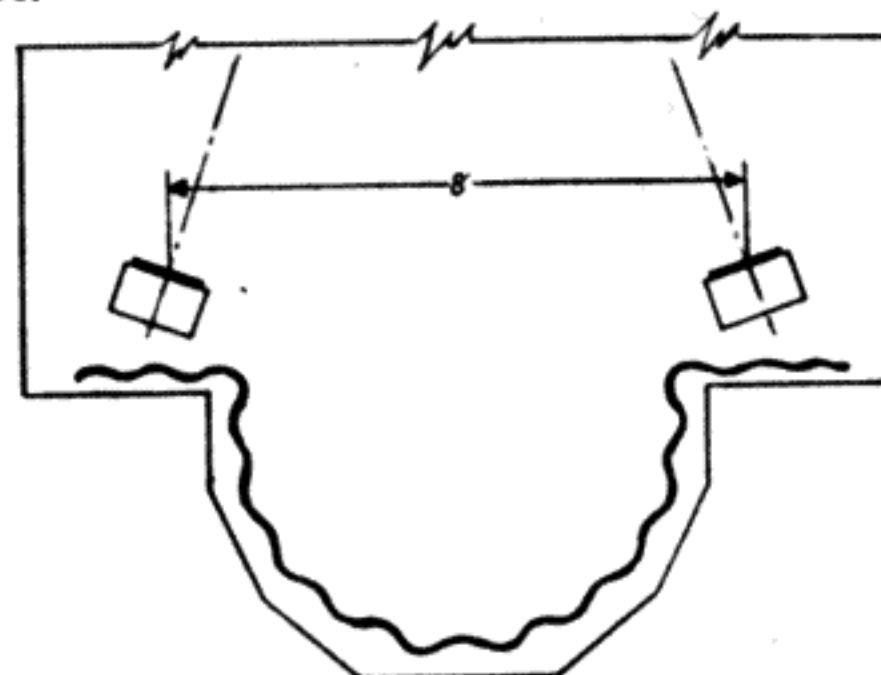


Fig. 5. Curtained bay gives good stereo image.

Listening Tests. Before finally settling your loudspeakers in position and hiding away the connecting cables, you will no doubt wish to carry out some listening tests. It is impossible to form an opinion of speaker performance using only one or two records. A wide variety of programme material is necessary and a

comprehensive test should include string and other instrumental music in addition to choral items, speech, organ and full symphony orchestra. The following recordings can be recommended for their wide frequency range and general technical excellence.

	Programme	Label	Number	Title
1	Speech	ARGO	(m) RG 484	Elizabethan and Jacobean Lyric
2	String Orchestra	ARGO	(s) ZRG 5467	Mendelssohn: String Symphonies Nos. 9, 10 and 12
3a	Full Orchestra	HMV	(s) ASD 608	Falla: The Three Cornered Hat
b	Full Orchestra	DECCA	(s) SXL 6290	Dvorak: Symphony No. 3
c	Full Orchestra	DGG	(s) 138974 SLPM	Sibelius: Symphony No. 4
4	String Orchestra	DECCA	(s) SXL 6196	Shostakovitch: Quartet No. 10
5	Piano Solo	DECCA	(s) SXL 6301 (m) LXT 6301	Mozart: Sonatas played by Backhaus
6	Organ	HMV	(s) CSD 3657	Allan Wicks at Canterbury Cathedral
7	Soprano	DECCA	(s) SXL 2256	The Art of the Prima Donna
8	Dance Band	POLYDOR	(s) 583551	Bert Kaempfert: Best Seller
9a	Piano Concerto	DECCA	(s) SXL 6322 (m) LXT 6322	Brahms: Piano Concerto No. 2, Backhaus
b	Cello Concerto	HMV	(s) ASD 2331	Haydn: Cello Concerto in C.



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