

## HIGH-END SPEAKERS FROM BERLIN

*Translated from the italian original*



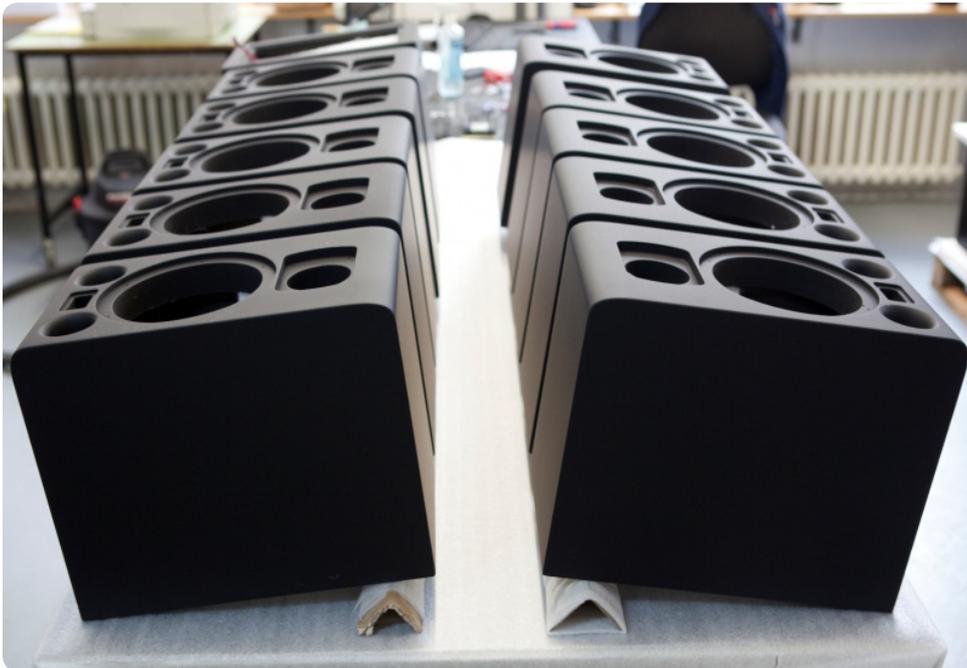
HEDD (Heinz Electrodynamic Designs) has been established in October 2015 by Klaus Heinz and his son Frederik Knop. The company is based in Berlin but has immediately risen to international fame thanks to the reputation of Klaus, who is an esteemed professional in acoustics as well as a music enthusiastic.

In the last forty years Klaus Heinz life has been committed to the development of high-end speakers which have been used in different fields of music production, in fact you can find its speakers in a wide range of different applications such as recording studios and mastering suites, broadcasting, installations and Hi-Fi, and founded several famous companies such as ADAM Audio where for many years he has been in charge as Managing Director and Head of Research and Development.

Despite the use in different sonic professional contexts, Klaus design philosophy remains constant: to reproduce the signal with total precision and extraordinary fidelity, with no intention to “color”, even in a pleasant way, the sound. So it is not surprising that the development department is committed to the creation of versatile and surgically precise studio monitors, thus making possible for producers and sound engineers of a wide range of musical genres to use HEDD as monitoring reliable tools. In light of the foregoing and to the enormous historical background, HEDD solutions can be considered as the most advanced products that Klaus Heinz and his team have developed over time.



Proudly produced in Berlin, Europe, HEDD monitors adopt improved materials for the diaphragm and ultra-efficient power amplifiers and, not least, these brand-new studio monitors represent another technological breakthrough in the development of the Air Motion Transformer. Years ago Heinz revolutionized the world of professional audio production by introducing its first Air Motion Transformer (AMT) component; these components are now used in all situations when an extremely accurate and realistic high frequency reproduction is required. Last note, the HEDD are about to adopt an unprecedented digital connectivity thanks to the optional HEDD Bridge modules, dedicated to different digital protocols such as Dante, AES, USB, etc.. that will be presented later this year, along with the midfield horizontal monitor HEDD 30.



Starting from these foundations and the high interest raised in such a short time and, above all, moved by my irrepressible curiosity, I ventured into a deep test in a “typical” control room of a personal recording studio (not a “bed room” studio, neither a large control room) with sides of about 1 meter for sweet spot equilateral triangle.



Type 05 is a fairly compact monitor (L = 180, P 228, H 308mm.) equipped with a 152mm woofer. (6" not 5", as one might argue from the name!) in very stiff composite honeycomb while the ribbon tweeter adopts AMT technology for a 506mmq emission area, equivalent to a 2" dome tweeter but without having the side-effects of such component at higher frequencies.

The electronics consists of a 2,3kHz crossover and two amps, 50W ICEpower® each, for a linear frequency response from 52Hz to 20kHz within 1.5 dB, and maximum SPL of 111dB per pair, but I find very interesting the data of 103dB @ 1 meter for each monitor, with sine wave in the 100Hz-3kHz range (90% of the fundamentals of most musical instruments).



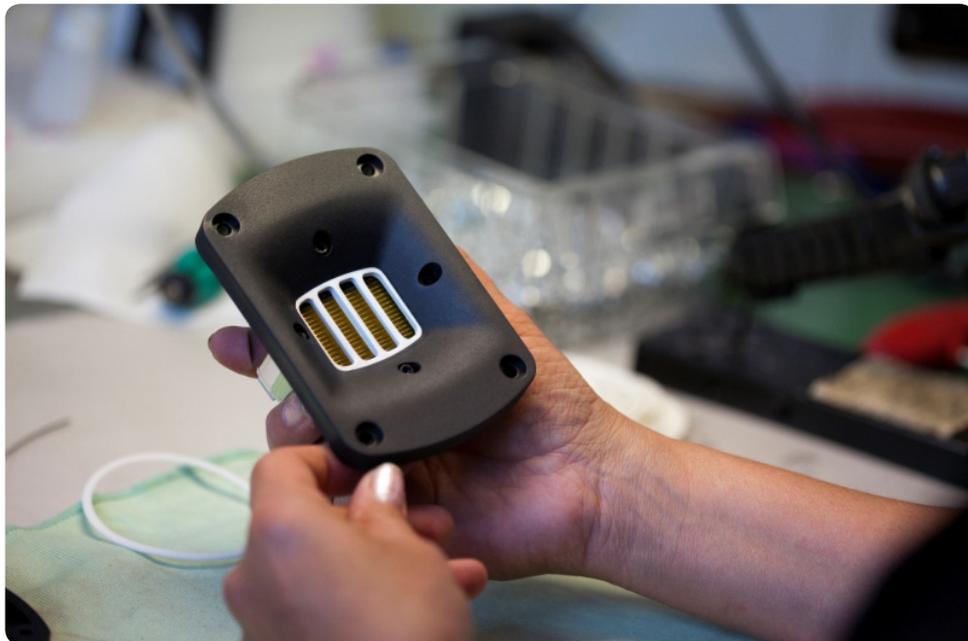
On the rear panel, in addition to the volume control, there are switches for selecting the source among balanced XLR, unbalanced RCA and HEDD BRIDGE, and recessed trims for high (shelving + / 4 dB @ 20kHz) and low (shelving + / 4dB @ 50Hz).



Type 07 is a bit bigger (220x300x370), using a 182mm (7.2”) woofer and the same tweeter, the power raises to 100W per speaker, boosting the max SPL @ 116dB, the sine @ 107dB and lower frequencies response to 45Hz.

Already unpacking the monitors we realized (since I’m perfectly aware that few hours are not enough and that sometimes you might have an initial impression spoiling, in positive or negative, the listening session, I make the listening sessions with musicians and other sound engineers to better understand the sound of a monitor) have to do with a remarkable manufacture, starting with the plastic that covers the cabinet.

Type 05 gave us an idea of compact and homogenous sound, even if, as expected for the woofer dimension, it’s a bit “light” in the low range, while in the high-ribbon tweeter range AMT has behaved in an exemplary manner by providing one large sweet spot, nevertheless remaining optimal even using multiple monitors in a surround system.



Type 07 provided, as expected, more generous lower frequencies response, yet very controlled and never unnaturally “booming” electric bass/double bass, kick drum or lower octaves of the piano, the balance with the tweeter is good though higher frequencies seemed a very little bit lower compared to Type 05.



The only aspect where opinions among us was discordant regards the response in the medium-high range (around the crossover frequency) which to some listeners, in particular at low SPLs, seemed to be “slightly behind” while to other listeners seemed balanced and 100% correct.

The very attractive price (the price list are 540€ for Type 05 and € 780 for Type 07, including VAT) for the high technology adopted in these monitors and the presence in all major music stores, will lure you into a listening session. Anyway, my advice is always the same: talk to your dealer to arrange an in-depth listening session in your environment, allowing you to personally appreciate the ease of integration in any ambient as well as the versatility of these monitors.

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*Original review in italian:*  
<http://www.musicoff.com/articolo/prima-candelina-hedd>



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