

Dynacord D8

Passive PA speakers & Sub 112

Two units from Dynacord's D-Lite Series — the D8 full-range speaker and the Sub 112 subwoofer — combine lightweight and durable construction with quality audio components for a practical solution to a range of live sound challenges.

Mike Crofts

It's been quite a while since I used passive speakers, so the arrival of a pair of Dynacord's D8s and a pair of Sub 112s meant I was soon in my storeroom hunting out my powered mixer.

D8 full-range speaker

The D8 speakers arrived in very compact boxes and were very light in weight, but when I unpacked them, I was struck by the solid, no-nonsense appearance and feel. They're very straightforward, full-range cabinets, using a two-way design of an eight-inch woofer teamed with a one-inch HF driver, which is actually an Electrovoice DH-3.

Power handling is 250W continuous and 1000W peak, which would normally mean using an amplifier rated around 500W (the specification gives this as the 'program' power), which is impressive for such a small

and light enclosure. Frequency range is given as 65Hz up to 20kHz at the -10dB points, and the maximum sound pressure level (calculated on peak power) at one metre is a respectable 124dB with a 1W/1m sensitivity figure of 94dB.

The D8 enclosure is made from ABS and is available in black or white (D8W). A parallel pair of NL2 Speakon connectors are provided on the

PerformingMusician

D8 £468, Sub 112 £739

These D-Lite range components make up an exceptionally compact, lightweight rig that is capable of remarkable audio quality and level when driven properly. They can be almost invisible when necessary and yet still fill a large venue. Highly recommended and under serious consideration as an addition to my inventory.

Beyerdynamic +44 (0)1444 258258
www.beyerdynamic.co.uk
www.dynacord.com

back panel for connecting and daisy-chaining, and the entire front of the cabinet is covered by a strong, steel mesh grille, which is very nicely finished on the outside with a smart black foam covering that's glued in place.

The handle is generously and sensibly designed, and fastened neatly and securely into one side of the cabinet. It is completely recessed and there are no protruding fasteners or edges to cause any damage to adjacent equipment. The asymmetrically shaped trapezoidal design means that the D8 can be used as a very unobtrusive and low-profile floor monitor, and despite its diminutive dimensions, it works very well in this role — this was the first thing I used these speakers for and they make very good vocal monitors. In order to achieve the correct monitor angle, the largest 'rear' surface is the one in contact with the floor and this is also where the handle is located, meaning that you have to turn it over before you can grab the handle and pick it up. But as it weighs just 8.8kg, this isn't any real bother.

Four small rubber feet are provided on the bottom of the cabinet, which are probably of more use when just putting the thing down, rather than when it's in use, but they seem to do a good job of protecting it and the surface on which it's resting from unnecessary scuffs and scrapes.

Sub 112 subwoofer

The Sub 112 speakers are also very lightweight and extremely compact. The Sub 112 is, as its name suggests, a single, long-excursion, 12-inch driver, direct-radiating, vented design, which employs one of the new generation neodymium magnet assemblies to reduce weight, whilst still retaining the ability to cope with high power levels. There's a built-in low-pass filter, which operates at 124Hz, and the low frequency response is good, with 43Hz at -10dB. An unusual design feature is the use of a conical vent, as opposed to the more usual circular opening — according to Dynacord, their conical design reduces distortion and LF air noise.

The Sub 112 will handle an 800W program that is 400W RMS and 1600W peak. The internal filter means that the Sub 112 can be simply connected in parallel with a D8 (or any suitable 8Ω top box) if you're in need of a quick setup, although for best performance and efficiency, it would be better to separate the operating frequencies of the sub and the top cabinet if possible by using an external crossover and separate amplifiers. There is a 'Thru' socket on the back panel, but I believe that it's a parallel connection, rather than a passive high-pass output.

Unlike the D8, the Sub 112 is constructed from 15mm birch ply, and the manual tells us that all corners and bracing sections are a groove fit and glued in place. At first sight, you can't tell the difference in cabinet material between these and the D8s, because the paint finish on the Sub 112 looks and feels exactly the same as the ABS finish on the full-range models. It's certainly got a lovely

solid feel about it and gives the impression that it would survive some pretty rough handling on the road. There are clever and highly practical four-way recessed handles on each side of the cabinet, which allow a good grip and easy lift in any direction. In other words, it doesn't matter how the sub has been stacked or loaded, it's always easy and secure to lift, and at only 20kg, it's a one-person job.

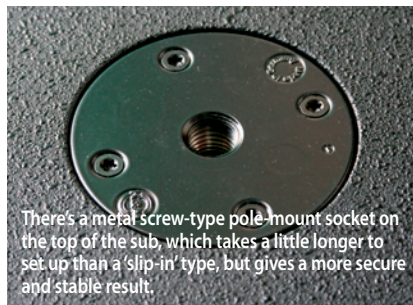
The front of the box is, like its smaller relative the D8, completely protected by a steel grille, which is neatly covered by more black foam. I like this arrangement because it not only protects the components directly, but also affords a degree of protection against a touch of rain (or carelessly opened fizzy cans), which is important to me — and it looks good too!

There's a metal screw-type pole-mount socket on the top of the cabinet, which takes a few seconds longer to set up than a 'slip-in' type, but gives a more secure and stable result. The Sub 112 acts as a perfect base unit for the D8, as it not only has enough weight to anchor the top cab firmly, but it's also perfectly proportioned and the pair go together like a smart new suit. One final point is that the rubber feet on the base are big and springy enough to absorb slight unevenness in the floor surface, and do a good job of protecting the underside and providing a good grip, thus ensuring that it doesn't move during use.

Performance

I took the D8s and Sub 112s to a conference gig, where the word was very much 'low profile' and subtle, but high-quality sound reinforcement was needed. I mounted the D8s on their poles above the subs — I had the non-extending poles, which didn't give enough height for a standing audience, but were absolutely fine for this application with a seated audience. I used a powered desk with a 500W-per-channel rating, and because this was all about quality, rather than bleeding ears, I decided to run a single feed to each 'stack' and use only the internal crossovers in the subs — thus minimizing the number of cables, which always goes down well with the organisers of such events.

Speech reinforcement was beautifully clear and smooth, and the coverage was good. The horns are nominally 90 x 90 degrees, and I had no problems getting clarity in all parts of the room, despite only having two speakers. After everything was set up and all the PowerPoint presentations had been rehearsed, I gave the



There's a metal screw-type pole-mount socket on the top of the sub, which takes a little longer to set up than a 'slip-in' type, but gives a more secure and stable result.

Tech Spec

D8

- **Passive two-way configuration.**
- **Nominal impedance: 8Ω.**
- **Rated power RMS: 250W.**
- **Peak power: 1000W.**
- **Max. SPL 1m (peak power): 124dB.**
- **Frequency range (-10dB): 65Hz – 20kHz.**
- **Nominal coverage angle: 90 x 90 degrees.**
- **Dimensions (WDH): 282 x 259 x 442mm.**
- **Weight: 8.8kg.**

Sub 112

- **Built-in high-cut filter.**
- **Nominal impedance: 8Ω.**
- **Rated power RMS: 400W.**
- **Peak power: 1600W.**
- **Max. SPL 1m (peak power): 124dB.**
- **Passive crossover frequency: 124Hz.**
- **Dimensions (WDH): 545 x 445 x 380mm.**
- **Weight: 20kg.**

system a bit of a push with some recorded music, and I was more than happy with the amount of low-end energy the system was delivering. At low volumes, the lows and highs were still well balanced and the whole thing sounded like a big hi-fi.

I really appreciated the lightness and small size of the D8/Sub 112 combination. It's great to carry out and load your entire main PA speaker setup in two goes and without breaking a sweat, and this little lot will easily fit in the luggage area of a modest car.

Back at base, I took advantage of a little bit of dry January weather to rig the Dynacords up outside and wind them up for a spell. For such small boxes they can dish up a surprisingly big sound, and I reckon I'd be able to use these for almost any small pub/club band gig without straining anything. After all, you can drive a pair of D8s and a pair of Sub 112s with around 2000W of amplifiers, and that isn't exactly quiet. They can handle the power and provided you put a nice clean signal in, you'll get a big clean signal out.

Conclusion

I really like the appearance, performance and sheer practicality of these speakers. I like the way I can easily pick them up and carry them, I like the way the D8s work as monitors, and I like the excellent-quality performance, which I could use at anything from posh to pubs. I'd definitely invest in the optional extending poles, rather than the short fixed ones, and to protect my investment, I'd most likely buy a set of covers too. I reckon that this excellent little set of cabs would see me through all manner of live sound challenges, especially the ones where I'm operating on my own, and I'm seriously wondering if I can possibly let these go back to Dynacord without checking the old overdraft... ■ **PM**

Performing Musician

+ live sound world



This article was originally published in Performing Musician magazine, March 2008 edition.

Sound On Sound, Media House, Trafalgar Way, Bar Hill, Cambridge, CB23 8SQ, United Kingdom

Email: subscribe@performing-musician.com

Tel: +44 (0) 1954 789888 Fax: +44 (0) 1954 789895

Subscribe & Save Money!

Visit our subscriptions page at www.performing-musician.com

All contents copyright © SOS Publications Group and/or its licensors, 1985-2008. All rights reserved.

The contents of this article are subject to worldwide copyright protection and reproduction in whole or part, whether mechanical or electronic, is expressly forbidden without the prior written consent of the Publishers. Great care has been taken to ensure accuracy in the preparation of this article but neither Sound On Sound Limited nor the publishers can be held responsible for its contents. The views expressed are those of the contributors and not necessarily those of the publishers.