

I'm Back! (if only for a moment)

Congratulations to those who have received their 4367's. There are a ton of misconceptions regarding the speakers. I can comment through the DV run after which I was no longer involved. The speaker is essentially similar to a 4365 in overall sound performance. There are some voicing differences partially due to my desires and partially as a result of the hardware used. The 2216Nd has the low TCR wire and is very kicky and dynamic as a result. The 2430 needs to be used an octave below where it is happy (as in the M2) and has an increased amount of 2nd harmonic distortion between 750 Hz and 1500 Hz as a result. It is not horrible, but it is about 10 dB higher than the 476Mg in that range and up to 20 dB higher than the 476Be over the same octave. The increased second comes from the 2430 being a ring radiator with no suspension. It is just difficult for it to move below 1500 Hz. The Mg diaphragm is twice as thick as the Be diaphragm so it resists motion in that range to a degree. The Be has the most freedom to move in the octave at and above crossover so it is the best of the three in that regard. With that said, the 2430 has a very detailed and musical sound and is a fine driver. It is capable of much higher output levels than any of the 476 family and is therefore well suited to Sound Reinforcement and Studio use. There is no silver bullet. With good things come bad things and one has to look at the total set of compromises. The 2430 is also about 1/3 the cost of the 476 precious metal drivers.

The design goal of the 4367 was to equal or surpass the performance of the 4365 in a smaller enclosure and for 1/3 less money! Done and Done. The system will thrive on LF EQ. There is plenty of headroom in the woofer so 4 - 6 dB of boost around 32 Hz will really spice up the mix.

The system has very nice imaging but it cannot touch any Array in that area because the horn orientation is the wrong direction and the horn is in a wide boxy enclosure. The M2 does better in this regard because the horn is symmetrical in pattern and designed to have a significantly wider coverage pattern. That just can't be done in such a compact horn as those in the 4367 and 4365. BTW, those two horns behave very similarly with neither having a major edge on the other in measured performance. They are not, however interchangeable physically and would require different EQ.

Also keep in mind that the M2 is full active. It has separate amplifiers, electronic and digital crossovers and a lot of EQ bands. All kinds of things large and small can be fixed with that kind of horsepower. The pure passive systems can only have a little shaping and perhaps a few low Q correction filters. In spite of that, there is often a musicality to passive systems that purely electronic ones just can't match.

With regards to charge coupling, the voltage needed to bias the cap pair is pulled from the input through a large resistor (to limit current) and a low leakage diode. The caps in the system are of very high quality so they retain the charge for a while. The beauty of this system not only eliminates the need for the battery and housing/mounting mechanisms but it tracks the signal level. At low levels, very little bias is necessary to do the job so things are fine. At really high levels, much more bias is necessary but the generation level goes up so things are fine. With a fixed battery voltage, it is possible to run out of bias at high levels. The diode method is a good improvement and in my opinion, sounds better than battery biasing. So suffer through the first 1 or 2 seconds of your first playing and then forget about it.

The 4367 is a good system for those who like the large Monitor format. It measures well, sounds detailed and musical but is lean in the bottom octave as are all of the post 1985 or so "Japan" product. The speed and excess excursion capacity of these systems makes them good candidates for EQ, or for the proper use of a subwoofer, say below 40 Hz. They do have a "live music" sound that is most difficult to achieve purely with direct radiators. If you are looking for an Audiophile loudspeaker with 3-dimensional imaging, a warm mellow midrange and no dynamics at all, look elsewhere. Without using the words Distilled Water you might look at another Harman brand if you are seeking elegant, luscious elevator music.

I used some concrete blocks to elevate the 4367's when I did Demo's at the factory. 6" to 8" height really helps. The systems are too short for typical American use. The trick is to get something that doesn't rock or tip. You will eat the bass kick immediately if any enclosure movement is allowed. The woofer kicks really hard and if any energy is consumed moving (rocking) the enclosure due to it not being properly coupled to the floor, you will lose bass kick and impact. The proper use and need for spikes (or equivalent) is not BS. It is based in sound theory and is easily demonstrable.