



- + Deep, stable base
Great setting options
- It's not crazy small
- = Do you have 1,000 Euro and need a new subwoofer, buy this and get money over!



PRICE/ PERFORMANCE KING

With the new SUB 12.17 Edge, XTZ takes a small step up in price, but one greater performance step, there by consolidating its position as the price / performance King!

It is tempting to assume that everyone who read the HemmaBio magazine are faithful subscribers and thus already have check out the "old" XTZ SUB 12.17, but I'm not going to make it really that simple for myself. Instead I go through built from scratch, and you already full check on SUB 12.17 can jump directly to the section "New Amplifier".

Serious build

12.17 Edge is in no way enourmus, but neither super compact, and the weight of 26 kg makes it is best to be two when unpacking and placing it. The cabinet sits firmly on four low, conical rubber feet, and for those of one or the other reason wants to replace these, maybe against others feet or spikes. it goes well, as SUB 12.17 Edge has metal threads for the feet. Half meter high and around 40 cm wide and deep, the XTZ gets a really cool box volume, and with the two ports (which are different long) you are offered great opportunities as a user for customization. You can use the subwoofer with both ports plugged (closed), and

partly you can take out one, the other or both plugs, drive the cabinet as a bas reflex with tuning frequency of 20.5 (left port used), 31 (right) or 37 (both) Hz.

XTZ SUB 12.17 EDGE

Principle: Basreflex (closed)
Driver: 12 inches
Output: 700 W RMS
Inputs: XLR, 2 x RCA
Outputs: XLR pass-thru
crossover frequency: 30-170 Hz
Phase: 0-180 °
EQ: Ref / EQ1 / EQ2 + 1-band parametric
Remote: No.
Dimensions (WxHxD): 39.5 x 50 x40 cm
Weight: 26 kg
Price: 7,990 kr
Color / finish: White matte, black matt, black blank
Info: www.xtz.se

The woofer driver is developed from the sturdy twelve inch which forms the woofer of the Cinema series both subwoofers, the super stiff and at the same time very light weight cone has previously proven to work very good both in terms of sensitivity, power and power nuanced and detailed low-bass reproduction. The cabiet is very well braced internally, and man also has internal support for the long ports. Serious, is just the first name!

New Amplifier

The large 4 mm thick aluminum plate on the back cover most of the news with This Edge upgrade, but we can already on the outside see a news: 12.17 Edge is provided with a one-way semiparametric eq there The target frequency can be adjusted between 30 and 120 Hz while gain can be set + -9 dB. Otherwise, we will recognize most of the outside (other switches, but same type of functions): There are RCA stereo inputs, XLR input and pass thru, crossover frequency, phase and gain, as well as switches for on / off LP filter, Eq curves and an other that selects whether the base should be on

all the time or turn on at signal (and switch off when there is no signal). If we look inside, however, everything is completely new! The final stage is now from ICE Power, and that acting as the subbase model name suggests ICE Power's latest, fully scalable Class D technology. In this embodiment a 700 Watts monoblock, called Edge. The entry stage is also brand new, as well the 50 MHz Analog Devices DSP as we come to see from other suppliers in the future. The powerful processor is important then signal processing becomes more accurate and as consequence can give you even better bass sound. Look at the measurements to see how exactly everything will be, both eq and filtering!

Just go with it...

Do you have a decent new and capable receiver, You can just unpack the subwoofer from the box, set gain straight up, turn off crossover and PEQ as well as set EQ switch on "REF", plug in power and signal and then run auto calibration - and swish you have high quality Cinema subwoofer!

... or trim!

Though, those plugs in the ports can do the trick, and PEQ has to be tested, and what does these EQ modes really do? Time to, as true enthusiast, to spend a few hours for a fundamental tuning! What I think you should start with is the port tuning, and since there are then filters to mingle with, you can make this setting mostly on feeling. I think so, and I will explain why. Even in ported mode, SUB12.17 Edge plays all the way down to 20 Hz, though with the different port tuning the character of the base changes. Of course, the physical space and the room dimensions has also great impact, and if you listen to the "just" sub base, you are probably also going to find, that a certain port option that works better than others. To me it stands between that use left port or fully closed, and I choose the left port as it, like with the predecessor, gives me an abyss feeling which is very attractive. Fully closed feels on the other side more dry and more controlled, and I would try to close the left port when listening music. What is wrong with the other port options? Nothing at all, but in our listening room, the boost is around (37 Hz) which is too close to room node at 45 Hz, while the right port open simply does not give the same goosebumps as to the left.

EQ modes

Once you have chosen porting it's time to check the EQ modes, which are actually two h gpassvarianter. The first, EQ1, raises f3 (ie the point where the level dropped 3 dB) to around 33 Hz, which can clean up nicely at the bottom of frequency if, for example, if you place the subwoofer in a corner. Works equally well with the closed box as with the two higher porte settings, while EQ1 in combination with left port open, in my ears take away just what I like

with the extremely low boost frequency, but Here you can experiment yourself. The second EQ mode has an even higher f3 point in combination with a hefty 63 Hz boost, and This mode delivers extremely hard-wearing bass and also allows for significantly higher sound pressure (because the lowest, very power-closing, frequencies deleted). In my ears nothing too neither cinema nor for critical listening to music, but for parties it does work!

Parametric

Now we have arrived at the parametric EQ section, and here it is actually easier to measure appear. XTZ has its own very good program called Room Analyzer 2 Pro (2,500 kr included sound card and microphone) and you want to come cheaper just download REW (Room Audio Wizard) for free! What you need is a measuring mic and one sound card, such as XTZ's own (1200kr) or MiniDSP's UMIK-1 (1000kr), which is a USB mic with built-in sound card. Do you already have a sound card For recording (XLR input) there are plenty of mics to buy, for example, Swedish Line Audio OM1 (1300 kr), BeyerDynamic MM1 (1700 kr) or super cheap Behringer ECM8000 (350 kr). Do you want to test with your ears, you can play a sweep (20-200 Hz type) and listen for frequencies like sounds extra strong or weak. The markings on The knobs are exactly precise, and when you found the "Right" frequency, it's only lowering or raising it until the sweep feels even. Overall we get, with the possibility of affect the base both with porting and EQ, big opportunities to customize the base for your space, and do these adjustments in peace and quiet (and



A couple of pictures I snatch from my previous test of 12.17 shows how well the box is, and partly the element in all its shine. Nothing blings right, but look for example, on the constant loss of speaker cables connected. Also note the threads from the contacts to the number pole is fixed in several places in the spider.



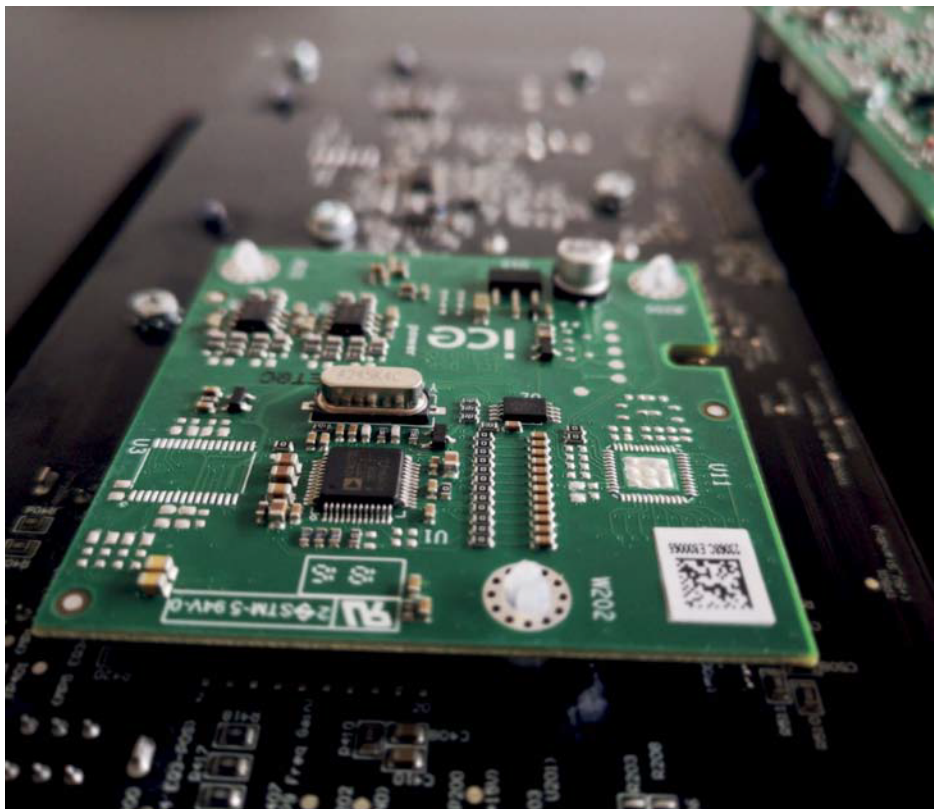
preferably with some measurements) there is every reason to have a lot High expectations of SUB 12.17 Edge's performance.

Quality!

With left port open, EQ set on "REF" and -6 dB At 45 Hz on the PEQ we will go to work with movies, and to shock myself I do not start with neither *Transformers* or *Deadpool*, but with *Ghost In The Machine*! Chapter 8 does not have the most brutal effects, but on the other hand a base support that goes really low in frequency, and which easily reveals both frequency imbalances and any shortcomings at the bottom of the frequency. With XTZ SUB 12.17 Edge available However, no such problems at all, without The soundtrack gets a firm ground to stand on and a physical presence and blackness who really sucks me in the hunt even though I saw the chapter so many times before. A quick change, to *Transformers Age Of Extinction*, And For Once We will run the opening scene, this has a extremely low base when The spacecraft releases the podcasts. And SUB 12.17 Edge delivers without to sting on the cuff rocky and lovely physical base, and it without



The new part of 12.17, and except that the panel looks completely different and having other switches is the big apparent difference from the predecessor the addition of the parametric eq section, which allows you to adjust one problems frequency.



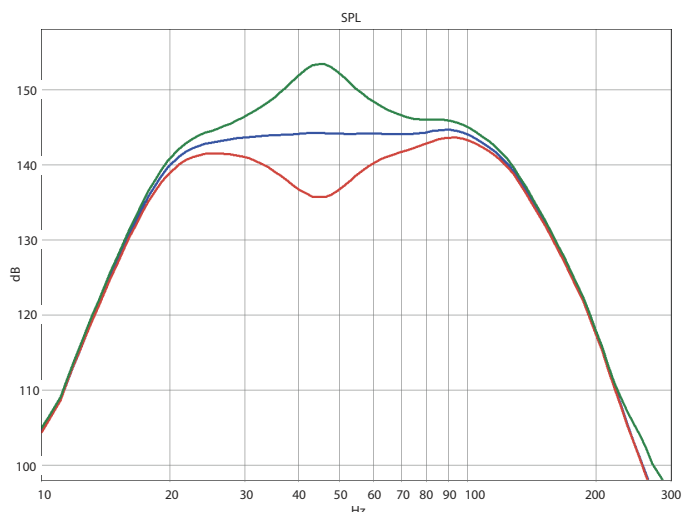
att på något sätt ta över eller bli bumlig. Ett hopp till kapitel 3, och vi får uppleva rejäla explosioner och även här riktigt lågfrekvent bas (exempelvis precis i början av kapitel 3, när prisjägaren kommer upp ur vattnet). I med Ghost Busters och slutstriden, här har vi både fet discobas och effekter, och XTZ levererar svärta, kontroll och tryck så det står härliga till.

Quantity!

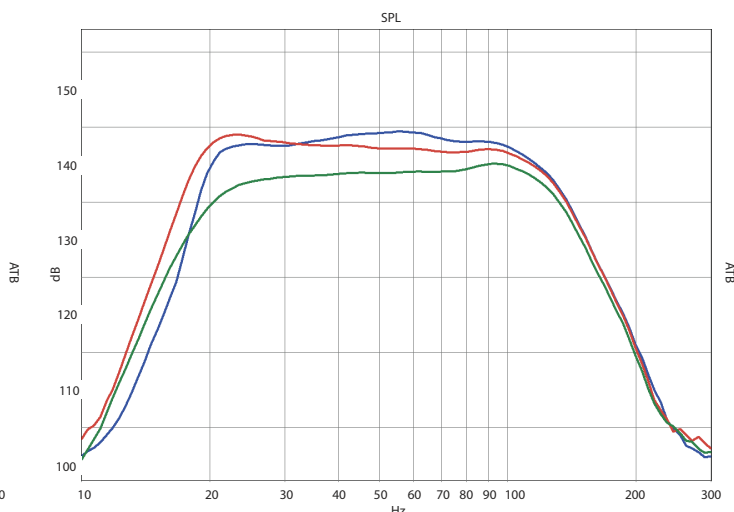
We re-plug both ports, moving the base to a corner and set the eq to position 1, and then we look at the same chapter again. Now we have not really the same black, but an even tougher control and a drier, somewhat more apartment-friendly bass reproduction. Despite the high-pass filter feel The pods decline in Transformers still, and even in Ghost In The Machine we still get the feeling of full pressure at the bottom of the frequency. Out with both ports and eq2 connected, and now it starts to hit hard, really hard! Sorry to be also the peak clear, which of course is the meaning With this setting, but it also makes it in our room is not suitable for movies then subbasens linearity becomes suffering.

Our warmest recommendations

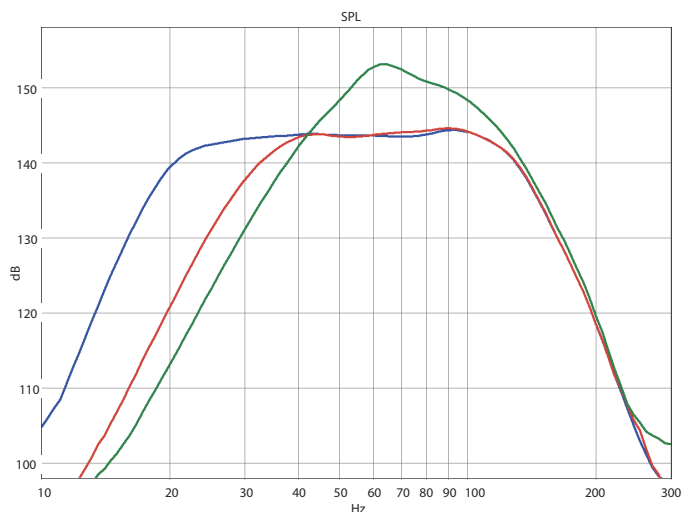
It is only to surrender to XTZ SUB 12.17 Edge! It's a very good sub base of just everyone put, and you have 10,000 kronor to spend on bass is this you will spend your money on!



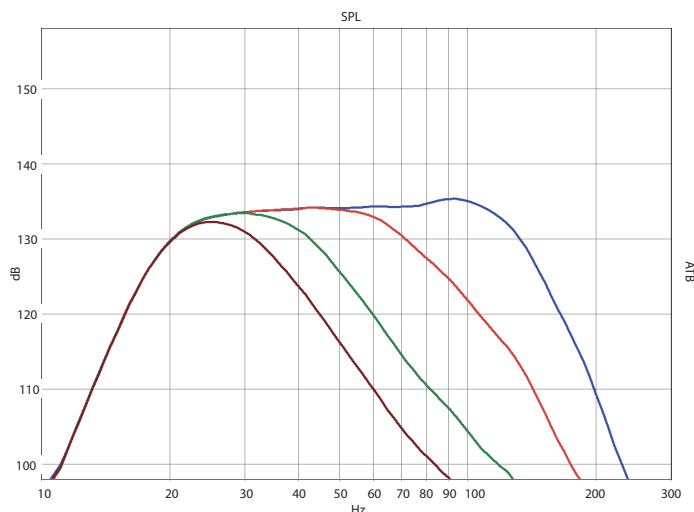
An example of the PEQ, set at 45 Hz and so measured at max and min (+9 dB). It then does exactly what it should, and the markings on the steering wheel can be used as a reference, which is far from obvious.



The different frequency ranges are field-saturated. Green is closed, Red left port and blue right port.



Eq modes: Blue is ref, red eq1 and green eq2.



We rarely use the sharing filter in subbases, but it can be safe to know that SUB 12.17 behaves exactly as one expects with regard to the split filter.