

TEST

Accoustic Arts
Mono VI

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2024

100+
Luxury Class

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Accoustic Arts Mono VI

EXCELLENCE IN POWER AND SOUND

Famous power,
grandiose purity



Amplifier duo for high-performance
bridge circuit



The Accoustic Arts Mono VI impresses with its imposing dimensions and aristocratic appearance: This high-performance amplifier already visually conveys the cultivated power it delivers acoustically.

Accoustic Arts Mono VI

Excellence in power and sound

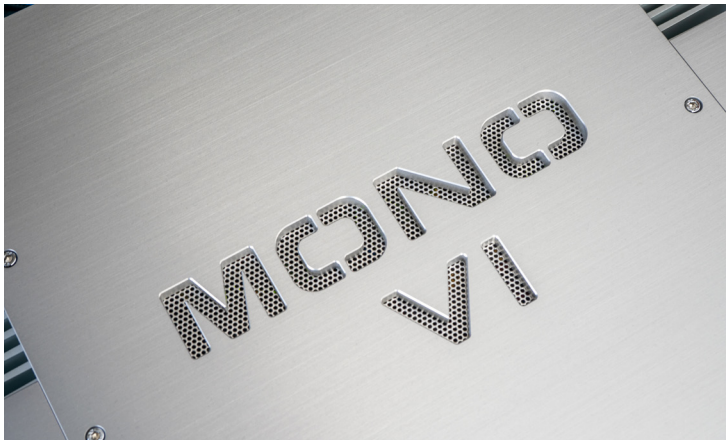
The mighty mono gains further momentum: The high-wattage single-channel power amplifier from Accoustic Arts has received a lavish power boost. In expansion stage VI, this impressive power station now delivers a maximum output of over 1,600 watts per block - and therefore a whopping 3,200 watts in a stereo setup. The top technology remains intact, especially the dual-mono bridge circuit based on the Accoustic Arts-typical current mirror principle - and so this reference power amplifier presents its outstanding sound culture with even greater calm and powerful composure.

Even more power? Yes please, said the audiophile clientele - and so Accoustic Arts has once again increased the wattage of its reference amplifier in the monoblock segment in response to many customer requests. This boost has consequences: Compared to the Mono IV we tested, the cubic bolide with its impressive dimensions of 33 x 53 x 55 centimetres has only a slightly different geometry - but weighing in at 74 kilograms, it has a dramatic increase in weight. This is all the more true here: This power amplifier features lavish technology with massive use of materials. Beyond its dimensions and mass, the Mono VI - like its predecessors - impresses with its refined appearance:

The elegant design is complemented by exquisite material quality and excellent workmanship. Producing its amplifiers and CD players by hand with meticulous precision, the manufacturer is thus continuing the high-end level that we've already enjoyed with the Player VI, the Tube Preamp V and the Power III Phono.

Noble trademarks with a fresh design feature

This mono block also offers the typical visual trademarks that ennoble every Accoustic Arts component - presenting itself as a composition of brushed aluminium and shiny chrome. The solid metal plates of the body have a perfect bevelled finish, a wonderful fine brushing and a first-class anodisation. This finish can also be realised in black - and the high-gloss polished applications are then also available in a gold-plated version as an alternative to the chrome version. With the Mono VI, the body has become even more robust - and thus also more resonance-optimised. The thickness of the front side is now 19 millimetres. The heat sinks - milled from solid material and adorn both sides of the housing - are now also more expansive,



The model designation milled perfectly into the top is an absolute eye-catcher. These skilfully designed openings also reveal the superb manufacturing quality. They actually serve to ventilate the housing: The amplifier dissipates its heat via the perforated grille-lined openings.



The ribbed areas serving as heat sinks are now even larger and thus promote heat dissipation. The amplifier's power transistors are in direct contact with these fins, which are milled from solid material, via a thick cooling plate on the inside. A new feature is the central subdivision of the ribbed series by a quasi-enclosing aluminium band with an engraved logo. The Mono VI thus benefits from a design feature that already characterises all current pre-amplifiers and integrated amplifiers in the Reference series.

thereby enhancing their heat dissipation capacity. These ribbed areas are now framed in the middle by aluminium bands engraved with the Accustic Arts emblem. The Mono VI thus adopts this fresh design feature, which already adorns the current preamplifier and integrated amplifier models in the Reference series.

Opulent dual power supply unit for maximum power delivery capacity

With an idle power consumption of now 125 watts and a current maximum amplifier power of over 1,600 watts, this is appropriate. This opulent performance is made possible by highly sophisticated and material-intensive circuitry. It starts with the even more powerful dual power supply unit. Two excellent toroidal transformers are still at work here - but they are now even more generously dimensioned. Alongside the more solid housing and the enlarged cooling fins, they are the third reason for the immense additional weight of the Mono VI. Together,



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Model: Accustic Arts Mono VI
Product category: Power amplifier (mono)
Price: € 75,000.00 / pair
Guarantee: 2 years
Versions: - Housing: Silver, black
 - Applications: chrome-plated, gold-plated
Distribution: **Accustic Arts, Lauffen**
Phone +49 7133 97477-0
www.accusticarts.de

Principle: Transistor amplifier, bridge circuit (dual-mono design), current mirror principle

Dimensions (HBT): 328 x 530 x 545 mm
Weight: - Output stage: 74.4 kg
 - Flight case: 22 kg

Inputs (analogue): 1 x balanced (XLR)
 1 x unbalanced (Cinch)

Outputs (analogue): 2 x speakers

Power: Sine wave output power (THD+N = 0.1%):
 > 1,600 W at 2 Ω
 > 1,500 W at 4 Ω
 > 950 W at 8 Ω

Voltage amplification: 30,0 dB

Disturbance-free voltage range: -96 dBA (related to 6.325 V)

Distortion factor (THD+N): 0.002 % at 4 Ω load at 1 kHz and 10 watts

Power consumption in idle mode: approx. 125 W

Score

Overall grade: **100+**
Class: Luxury class
Value for money: reasonable



Elegant design: The mirror-smooth, high-gloss chrome trim is set into the front like a precious inlay and presents the engraved seal-like Accustic Arts logo.



With the Mono VI, Accustic Arts has once again increased the robustness of the housing. The front is now a full 19 millimetres thick - this continuing to impress with the fine chamfering of the edges, the line pattern of the brushed aluminium and the soft shimmer of the refined surface.

the transformers now have a maximum output of 1,900 volt-amperes. With this added potency and even greater reserves, they offer even better conditions for extremely high and fast power delivery. Only this enables outstanding dynamic capability and relaxed operation - even with large and sudden level peaks. In line with this, the subsequent current screening is also maximised: With a large number of premium capacitors and a total capacity of now 110,000 microfarads, it guarantees excellent voltage smoothing and a highly constant energy supply.

Amplifier duo for high-performance bridge circuit

This power supply unit occupies the ground floor of the Mono VI. Above this, a false ceiling provides electromagnetic shielding for the amplifier electronics, which reside on the first floor. Here Accustic Arts relies on the tried and tested dual-mono design: Although the power amplifier only amplifies one channel of the stereo signal, this is done by two identical yet completely separate amplifier sections on equally separate circuit boards. These two power amplifiers work in the typical Accustic Arts bridge circuit. The transducer connected to the Mono VI is not driven to ground by a single power amplifier - as is usually the case. Instead, the loudspeaker is connected between the two power amplifier outputs. These output stages operate in antiphase: When a music signal from the preamplifier reaches the monoblock, one of its power amplifiers is virtually directed in the "plus" direction and its other power amplifier in the "minus" direction. This means that the entire output stage theoretically works with twice the voltage potential and twice the current - and delivers four times the power. This dual-mono design of the Mono VI is also the explanation for the dual power supply unit with two transformers.

Current mirror amplifier with an armada of transistors

Besides the bridge circuit, the current mirror principle used by the two high-performance amplifiers is the second amplification trademark that characterises all Accustic Arts power amplifiers - including the Mono VI. With

the current mirror principle, a second current signal is derived - mirrored, in other words - from a given reference current signal. This circuit concept makes it possible to copy currents and also to scale them - thereby changing them to the correct size. A phalanx of twenty MOS-FETs is now used for amplification. These transistors are specially designed for linear audio amplification with high performance. Strict selection guarantees the greatest possible accuracy: Only semiconductors with characteristic curves and operating values within the narrowest tolerances are used. The large number of transistors also guarantees an extremely high current delivery capacity - ensuring that the semiconductors never have to operate at their performance limits. This avoids distortions. The entire circuit design is ultimately conceived so that the Mono VI can drive low-impedance or demanding transducers with ease and power.

Permanent protection and switchable chassis control

The immense power is complemented by proven protection: The Mono VI also features triple protection against high-frequency oscillations, clipping and harmful DC components in the music signal. What's more, this power amplifier offers a circuit delicacy that is as tried and tested as it is clever: switchable damping factor linearisation. Ideally, the damping factor of a power amplifier is high - in other words, its output resistance is significantly lower than the impedance of the connected sound transducer. This gives the amplifier favourable distortion behaviour and full control over the vibration behaviour of the speaker cones. Yet: The drivers deliver their best possible transient and decay behaviour not at maximum, but at a slightly lower resistance ratio. In addition, the damping factor should ideally be linear over a wide frequency range - though in principle there is practically a drop from 5,000 Hertz. This avoids attenuation factor linearisation: The damping factor is kept within the optimum range - and always slightly below the upper limit. The attenuation factor drop is now much gentler and runs within the best possible range up to around twenty kilohertz.



Refined circuitry: the switchable "Damping Control" serves to linearise the damping factor. It is intended to create an optimum balance between high amplifier control over the speaker's chassis, the best possible vibration behaviour of the speaker cones as well as the highest possible resistance ratio - yet constant at the same time - between the output resistance of the amplifier and the impedance of the speakers.

Top connections with a variety of options

This "Damping Control" can be activated on the rear of the Mono VI. Here we also discover a "Mute" button for the speaker outputs. This muting - like the on/off switching - is done with mechanical relays. This means that the signal paths are connected or disconnected in a completely neat way. The Mono VI offers excellent terminals for the speaker connection - two pairs in fact. This enables bi-wiring. The input section of the Mono VI also scores highly: It offers both a balanced XLR and an unbalanced RCA input for connecting the preamplifier. A switch is used to select the input in use, while the unused input is simultaneously removed from the circuit - thus eliminating a potential gateway for interference signals. In addition to the usual AC coupling, both inputs also allow DC coupling - i.e. the connection of a preamp whose output delivers the signal to the power amplifier without an upstream coupling capacitor. In general, the XLR input should be favoured wherever possible, as the balanced signal routing prevents interference via the signal cables.

The Accoustic Arts Mono VI in practice

Let's finally go into the listening room with the power amplifier - or rather: with the power amplifiers, because we need a monoblock for each speaker. The superb Dali Epikore 11 is used here as a sound-changing playing partner. The two power amplifiers are also preceded by excellent and extremely suitable components, namely the Player IV and the Tube Preamp V from Accoustic Arts. The speakers are specified with an impedance of four ohms. According to the data sheet, each monoblock therefore offers 1,500 watts - making a total of 3,000 watts. We experience this stupendous performance immediately with the first music, Donald Fagen's "H Gang". This excellently produced jazz rock track begins with a tutti performance by the whole band - and this beginning ensures that we're sitting on the sofa with our eyes wide, mouths open and backs straight as candles. What immense power - and what a cultivated matter-of-factness!



The Mono VI scores points on the input side with an unbalanced RCA input and a balanced XLR connection. The "Input Selection" switch is used to select and activate the desired input. The "Mute" switch mutes the Mono VI if you want to replace a cable or change the configuration of the sound chain silently, quickly and without the hassle of switching it off and on again.



With its solid, brushed anodised aluminium body and shiny chrome applications, the Mono VI carries on the hallmarks of Accoustic Arts. Despite its imposing appearance, the filigree louvres of the side panels and the feet - which allow the power cube to virtually float - soften the visual mightiness of this mono power amplifier.

Famous power, grandiose purity

The first thing we marvel at is the marvellous bass. In combination with the Epikore, the Mono VI offers an impressive power that goes hand in hand with a surprising lightness - all resplendent with superb definition. This makes the bass insert a breathtaking acoustic feast: Freddie Washington plays a low F from the frequency cellar. For four seconds, this low note fills our room, literally flooding the room and making us feel the sheer thrust all over our bodies. Wow! The contours and clarity are astonishing: For all its power, this bass is not overbearing, but allows all the singers and instrumentalists - a line-up of 13 musicians after all - to develop freely. The Mono VI excels not only with sheer power - but also with superior control and terrific transparency and purity. The sensational dynamic capability of the power amplifier really made us startle at the opening tutti of the track.



On the front, the chrome bezel features the on/off push button and three LEDs. They provide information about the current operating status of the output stage: The blue LED indicates readiness for operation, while the red LEDs only light up during the warm-up process and go out when the signal paths of the Mono VI are enabled with the audible and reassuring click of the relays. If the red LEDs light up during operation, they indicate a fault or clipping - in other words distortion due to an excessively high preamplifier signal level.

Immense impulse power

Drummer Keith Carlock succinctly kicks the bass drum while hitting his crash cymbals moderately and without excessive force at the same time - but due to the immense impulse power, these bass drum and cymbal hits also make us wince at the opening. As the song progresses, the pressure and punch of the drums remain a real treat: We experience the energy, vitality and agility of a real, physical drum set. The Mono VI is also a master of fine dynamics: Even the most delicate rhythmic figures that Carlock plays on the hi-hat can be heard with ease in the extremely fine volume gradation of the world-class

drummer. This dynamic nuancing ability is the key to the "as real" feeling. This is maintained even at the loudest volumes - as is the fineness and clarity of the reproduction: Although we turned up the volume quite a bit during our listening session, the Mono VI remains absolutely transparent and superbly audible despite the immense density of instruments and vocals - with complete immersion in an effortless, calm and relaxed mood.

Effortless power

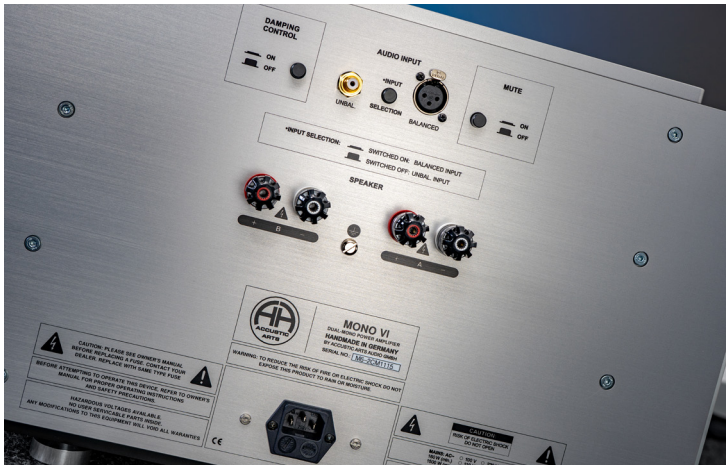
Can it get any better? Yes: Up to now we've fed the Mono VI with music via an unbalanced connection - but now we're switching to a balanced cable. We also operate the input selector switch of both power amplifiers appropriately. We commence Fagen's "H Gang" again - and promptly have a big grin on our faces: The playback now has even more power and intensity, the bass is more powerful and the drumming also has more punch. The entire reproduction is now even crisper, more contoured. Featuring three guitars, a lush brass section, a double keyboard section and vocals with a polyphonic backing choir in addition to the rhythm section - the complex interplay among the strong band is now even clearer. This allows the Mono VI to demonstrate the effortless power and calm with which it operates even more impressively. At the fullest levels, it therefore conveys all the more strikingly the relaxed yet erroneous impression that you can't hear that loud after all. No way ...

Experiencing the art of composition

Let's take advantage of the next opportunity offered by the Mono VI: It also accepts the signal from a preamplifier whose output is not AC-coupled but DC-coupled. That means: The preamplifier output does not require the coupling capacitor and resistor used for protection. That means there are fewer components in the signal path that influence the sound, which can be advantageous in terms



This mono power amplifier naturally appears as a double in the sound chain: Each transducer is driven by its own mono block.



The back of the Mono VI: It offers two pairs of terminals on the output side. They are labelled "A" and "B". However, both outputs are equivalent. This dual design means that transducers can be connected using the bi-wiring method. The pole terminals are superb models from the nextgen range made by WBT. They have a minimal metal content in favour of maximum sound neutrality. They also come with a torque indicator: This ensures optimum contact pressure when using connectorless cables or cables assembled with shoes. The use of bare stranded wire is trickier, as the terminal pins have no openings for the conductor entry. Cables with shoes or banana plugs are therefore the first choice. If the cable also has a separate strand for the shielding, the Mono VI even offers a separate earthing contact for this purpose.

of sound. The Tube Preamp V has such a DC output - and so we can try out this DC coupling of preamp and power amp. Incidentally, it's also recommended by Accoustic Arts - and after a few bars of music we know why: The reproduction once again gains in accuracy, richness of detail and transparency. As the song progresses, the backing vocals in particular can be heard even more clearly - the great progressions of the individual voices, which then produce quite sophisticated harmonies when combined. This class choir is quite simply a revelation! In this way, we can fully experience, understand and enjoy the art of composition that Fagen has deftly shaped here.

Superior listening quality with damping factor linearisation

However, the Mono VI has another audiophile ace up its sleeve: damping factor linearisation. We now switch on this "Damping Control", give ourselves another run-through of Fagen's "H Gang" - and experience yet another gain in performance. Fagen's vocals are now even more present, his tale of forming a great band is all the more memorable and emphatic. But the real differences lie in the instrumental: Here we experience a greater presence of the musicians, but also a greater grip. The guitars seem even more catchy, the drumset a touch more dynamic, the wind instruments a tad more impulsive - and the keyboards with their numerous tone adjustments in the chord sequences even more detailed. The bass also appears a touch more articulate. Overall, the rendition now seems even more harmonious to us than if the fourteen musicians had warmed up beforehand and only now played the number with perfect timing and a relaxed groove.

Cultivated power with even greater effectiveness

We also experience all these merits with other music in the course of the test. This begins with the infamous "Arabian Desert Groove", in which the phenomenal trio of Charlie Antolini, Nippy Noya and Wolfgang Schmid deliver demanding and sophisticated percussion and low-frequency attacks. This endurance test has pushed many a power amplifier to the edge of its capabilities. The Mono VI, on the other hand, offers full thrust and explosive dynamics with maximum composure. The spectrum then extends to large-scale opera performances: Cecilia Bartoli, accompanied by the Academy of Ancient Music, sings Handel's famous aria "Lascia ch'io pianga" in a fragile interpretation that's beautiful to kneel down to. Here the Mono VI offers even the most delicate phrasing of the star soprano and all the acoustic finesse of the orchestra playing on historical-exotic instruments with an overwhelming sonority, sovereignty and naturalness. We already called this cultivated power in the Mono IV - and the Mono VI now offers it with even greater power.

Conclusion

The Accoustic Arts Mono VI radiates its cultivated power with its mere appearance - and it confirms this visual impressiveness with acoustic grandeur. Thanks to an even more opulent power supply section along with optimisation of the Accoustic Arts-typical dual-mono bridge circuit - including current mirror principle - this single-channel high-performance power amplifier now offers a power of up to 1,600 watts per block. This stupendous power gives the Mono VI an amplification that's effortlessly powerful, delivers immense pressure with incredible ease - its sensational dynamics with fantastic vitality and freshness truly impressing the listener. The Mono VI also crafts its amplification art with absolute clarity, marvellous purity and Elysian tranquillity thanks to the now even greater reserves. This sovereignty is also thanks to excellent control over the connected speakers. It can be further enhanced by an optional attenuation factor linearisation. The Mono VI lends the reproduction a marvellous naturalness - this reference power amplifier combining power and sound with audiophile excellence.

*Test & Text: Volker Frech
Photos: Branislav Ćakić*