

INTERNAL TOPHAT  
ALLOWS MOUNTING ON  
A STAND



# DYNACORD AXM-12A

## SMALL SURPRISE

BY JIMMY DEN-ODEN

I'M NOT QUITE SURE WHERE TO POSITION THE AXM-12A. IT LOOKS LIKE A WEDGE AND CERTAINLY WORKS LIKE ONE, BUT IT HAS A POLE MOUNT TO ENABLE FOH USE. IT LOOKS LIKE DYNACORD, BUT IS PRICED LIKE EV. IT DOESN'T WEIGH IN AT ANYTHING LIKE EITHER. I'M A BIT CONFUSED BY IT, BUT IT'S A HAPPY CONFUSION.

**T**HE AXM-12A is a co-axial self powered speaker with a 12" LF driver and 1.75" HF driver. Dual amp modules provide 260W and 75W RMS for each of these components respectively. The side panel features three inputs with individual level control. The first two of these are mic/line with a loop out on the first. The third input is dual RCA. There's a mix output on XLR, and IEC connector for power. You can apply +48V to the mic inputs individually.

The cabinet is quite lightweight and consequently easy to move around, even single-handed. The menu system is not unfamiliar in appearance – a rotary encoder/button navigates through the backlit LCD screen options. There's quite a lot of DSP inside the AXM-12A, and the first choice presented in the menu is the operating mode. There are three monitor modes available – the first is "flat", the second is designed for noisy environments, and the third compensates the effect of coupling two cabinets together. There's a "guitar cab" mode allowing you to run a guitar pedal straight into the unit, plus MAIN PA (aka full range) mode, and TOP+SUB which applies a very aggressive HPF.





ONBOARD DSP IS WELL-FEATURED AND EASY TO NAVIGATE



Moving on, the DSP also has a 3 band EQ with sweepable mid, 10dB feedback (notch) filter, low cut filter, and up to 100m of delay (measured in distance not time – so around 300ms). You can also dim the display after a user defined period of inactivity. Mix out is selectable between L+R mode and R only. Essentially they're the same, except that in R only mode, only the right channel of input 3 is routed to the mix out, and only the left channel is routed out of the speaker. In other words, you can use two units to provide stereo audio with no external mixer.

There are quite a lot of configuration options on the AXM-12A, and though it doesn't take long to zip through and adjust them all, sometimes you just want the same settings every time for specific gigs. To this end, five user presets can be stored, named and recalled from within the menu as well. Not a huge thing, but a good little timesaver.

On paper it all stacks up very nicely for the price. In practice, the frequency response spec of 50Hz-20kHz (-10dB) seems pretty believable. Nominal coverage is 90 x 90 degrees and this too seems to hold at least down to frequencies where such things are still vaguely controllable. The low and low-mid ranges spill out a bit, but it's a pretty compact box so that's not unexpected. Max SPL is claimed at 128dB (calculated), and I suppose that downhill with a tailwind it would get there but I'd be more interested to know sustained output. Shouting through a mic into the AXM-12A I did get it to breakup a bit in the HF area, but I was being pretty brutal. For the size of the thing and the price its output is very respectable. Not just in overall level either, it sounds pretty nice too. I used a common dynamic vocal mic and achieved good vocal reproduction without feedback. It's no concert wedge, but nor is it claiming to be.

Herein lies the source of my confusion. If I met it with no brand attached, I'd see the AXM-12A in the very top end of the MI market, or maybe mid-range in the pro sector but only on small gigs. Not exactly where I expect to see Dynacord kit, but it certainly cuts the mustard in either application. If I needed some compact active wedges for

small to mid-size gigs, I reckon this would be a serious contender for my dollars.

BRAND: DYNACORD  
 MODEL: AXM-12A  
 RRP: \$1499.00 INC GST  
 PRODUCT INFO:  
 WWW.DYNACORD.COM  
 DISTRIBUTOR:  
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