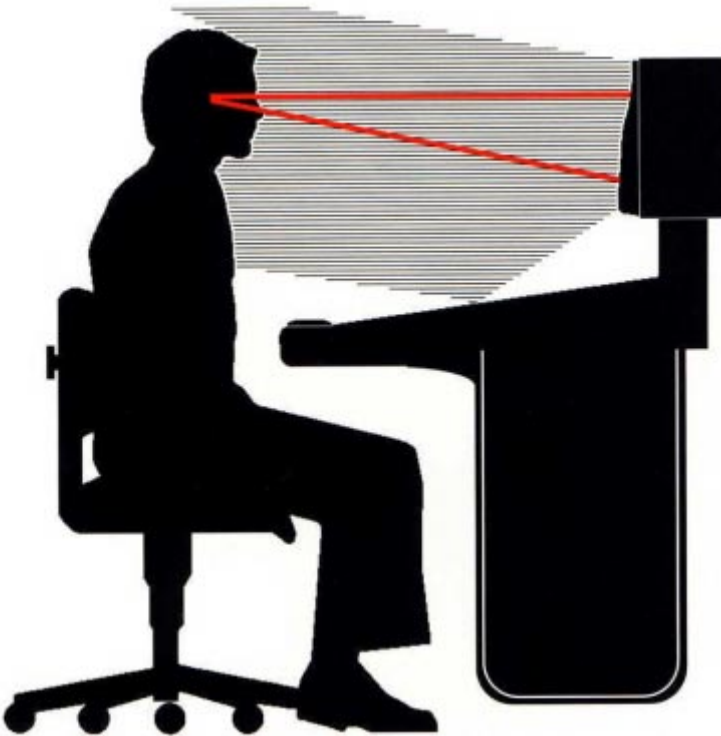


Redefining The Shape And Sound, Of Console-Top Monitors.



To provide maximum stereo imaging while reducing the potential for listener fatigue, the pure titanium dome tweeter and cone transducer are aligned to deliver both high and low frequency information to the listening position at precisely the same instant.

Not too long ago, small speakers placed atop the mixing console were largely chosen for one thing: the "smallness" of their sound, i.e. their ability to duplicate the performance of the average home radio or car stereo. In recent years, the quality of home hi-fi and automotive audio systems has continually improved and recording engineers have been pushed to upgrade their console-top monitors accordingly. The search for the "ultimate" reference monitor was on.

We took a hard look at this situation. Today's recording studio can be a complex multi-function music recording, film and video post production, or radio production facility, or as simple as a 4-track studio in a bedroom or garage. Modern technology has made it possible to generate top quality recordings in just about any studio environment. As a result, no matter how simple or sophisticated the facility, it is clear that the monitor should be the very best it can be.

More and more critical listening occurs in the final mix, often making close proximity monitors more important than the mains. With no apparent technical guidelines with which to judge prospective monitor loud-speakers, the field was wide open. One thing, however, was very clear: many console-top monitors

were initially designed for the livingroom and not the control room. *Until now.*

We launched our efforts from your point of view, literally from the position where most of your critical listening and mixing is done: directly across from the mixing console. We interviewed a cross-section of recordists, ranging from known professionals in large production facilities to individual songwriters who own compact MIDI studios. We took into account the various recording environments and noted their physical and acoustical characteristics. With this information we were able to develop a list of design goals and define the methods by which we would achieve those goals.

In response, we developed the 4200 Series, console-top monitor models designed specifically for use in the near field. Both the 165 mm (6.5 in) model 4206 and the 200 mm (8 in) model 4208 bring a new look, a new sound and a new standard to the multi-purpose studio environment of today.

Starting with the unique Multi-Radial™ sculptured baffle, 4200 Series monitors direct the axial output of the individual components for optimum summing at the most common listening distance, approximately 1 to 1.5 meters (3 to 5 ft).

4206 Studio Monitor



The Multi-Radial baffle also positions the transducers to achieve alignment of their acoustic centers so that low, mid and high frequency information reaches your ears at the same point in time, resulting in superb imaging and greatly reduced phase distortion.

The curved surface of the injection molded ABS baffle serves to direct possible reflections of the shorter wavelengths away from the listening position, virtually eliminating baffle diffraction distortion. Vertical alignment of the transducers across the baffle center produces natural mirror-imaging.

A totally new 25 mm (1 in) pure titanium diaphragm high frequency transducer was developed for smooth, extended response. The incorporation of JBL's patented "diamond pattern surround" provides control over secondary resonances for virtually flat axial response beyond the upper limits of human hearing. This new device features a uniquely shaped "lens" which acts as a mechanical filter to balance energy output to within ± 2 dB to 20 kHz. Its magnet assembly is shielded to allow safe placement near magnetically sensitive equipment, i.e. CRT's, tape recorders, etc.

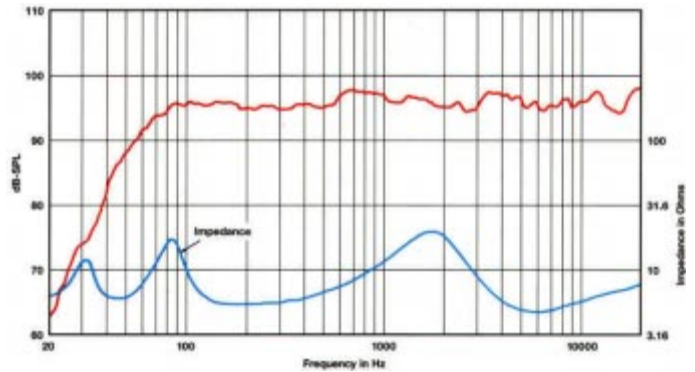
The low frequency components also feature magnetic shielding

making the 4200 Series monitors ideal for use in video post production facilities as well as music recording studios. The long, linear excursion design of the low frequency transducers results in smooth extended bass output with less distortion and power compression than competitive systems.

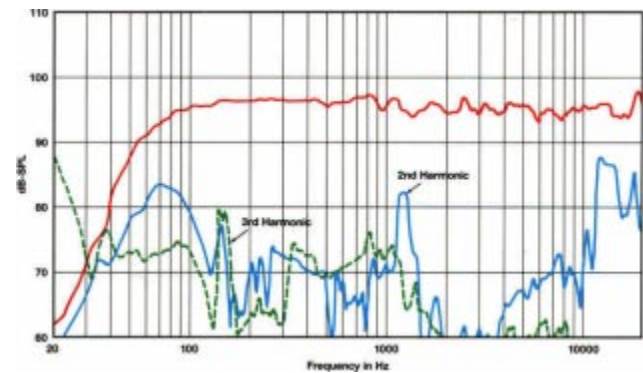
Smooth transition from low to high frequency components is achieved through carefully engineered high complexity crossover networks. Tight tolerances are maintained to achieve seamless summing and minimal distortion.

There is one thing old fashioned about the all-new 4200 Series. They're the product of JBL's legacy of listening. Listening to recording professionals, what they listen to and how they listen to it. The result of nearly two years research, design and engineering effort has produced the remarkable 4200 Series, console-top monitors designed in the studio, for the studio. These monitors offer exceptional sonic performance, incorporating technology and features typically associated with systems several times their price.

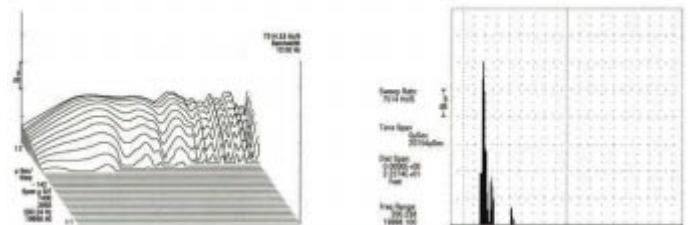
4200 Series: the shape, and the sound, of things to come.



Model 4206: Frequency Response: 96 dB at 1 m, typical console listening levels.



Model 4208: Distortion vs. Frequency 96 dB at 1 m, typical console listening levels (distortion raised 20 dB)



Model 4206: Time-Energy-Frequency (TEF) Curves (200 Hz to 20 kHz) Front-back span is from 7400 microseconds to 2993 microseconds; vertical divisions 6 dB. Note the smooth decay characteristics of the system.

Model 4206: Energy-Time Curve (time span, 0 to 18,304 microseconds; vertical divisions of 6 dB; loudspeaker placed one meter from microphone). Note that the bulk of the loudspeaker's energy arrives at the microphone coherently.



4208 Studio Monitor

4200 Series Studio Monitors

Specifications

	4206	4208
Frequency Response (± 2 dB):	65 Hz - 20 kHz	60 Hz - 20 kHz
Frequency Range (- 10 dB):	42 Hz - 21 kHz	38 Hz - 21 kHz
Power Capacity:		
(Continuous Pink Noise):	75 watts	75 watts
(Peak Pink Noise):	300 watts	300 watts
Sensitivity:	87 dB SPL, 1 watt (2.83 V) at 1 meter	89 dB SPL, 1 watt (2.83 V) at 1 meter
Nominal Impedance:	8 ohms	8 ohms
Crossover Frequency:	2.8 kHz	2.6 kHz
Transducer Compliment:	165 mm (6.5 in) LF 25 mm (1 in) pure titanium dome	200 mm (8 in) LF 25 mm (1 in) pure titanium dome
Finish:	Matte gray vinyl enclosure	Matte gray vinyl enclosure
Grille Color:	Gray	Gray
Dimensions:	390 x 229 x 241 mm 15 3/8 x 9 x 9 1/2 in	451 x 286 x 229 mm 17 3/4 x 11 1/4 x 9 in
Net Weight (each):	6.8 kg (15 lb)	9.3 kg (20.5 lb)
Shipping Weight (pair):	16.4 kg (36 lb)	21.8 kg (48 lb)



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CAT 4200 SERIES
GRP 25M 9/96