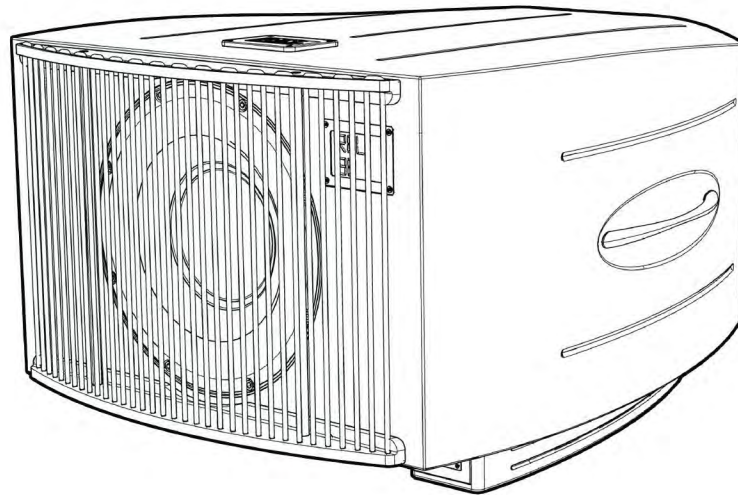


REL
ACOUSTICS LTD.



Operating Instructions for the

No. 31 · No. 32
SUB BASS SYSTEM

Caution Marking Explanation



The lightning flash with arrowhead symbol within an equilateral triangle is intended to alert the user to the presence of un-insulated dangerous voltage within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.

Important Safety Instructions

- 1 Read all of these instructions.
- 2 Save these instructions for future use.
- 3 Heed all warnings.
- 4 Follow all instructions.
- 5 Do not use this apparatus near water.
- 6 Clean only with automotive polish and micro fiber cloth.
- 7 Install in accordance with the manufacturer's instructions.
- 8 Do not install near any heat sources such as radiators, heat registers, stoves or other apparatus (including amplifiers) that produce heat.
- 9 Do not defeat the safety purpose of the grounding-type plug. A grounding type plug has two blades and a third grounding prong. The third prong is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
- 10 Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- 11 Only use attachments/accessories specified by the manufacturer.
- 12 Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
- 13 Unplug this apparatus during lightning storms or when unused for long periods of time.
- 14 Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
- 15 minimum distances 10cm around the apparatus for sufficient ventilation;



16 **WARNING:** The main plug/appliance coupler is used as the disconnect device. The disconnect device shall remain readily operable.

17 **CAUTION:** To completely disconnect this product from the mains, disconnect the plug from the wall socket outlet. The mains plug is used to completely interrupt the power supply to the unit and must be within easy access by the user.

18 The equipment can be used at the maximum ambient temperature of 86 deg.F (30 deg. C).

19 Class I equipment, Protective earthing is used as a safeguard, shall require connection of equipment protective earthing conductor to the installation protective earthing conductor.

Caution: Any changes or modifications not expressly approved by the party responsible for compliance could void the user's authority to operate this equipment.

Warning

Avertissement

To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

Cet article est lourd . Pour éviter tout risque de blessure , prendre soin lors de la manipulation.

The apparatus shall not be exposed to dripping or splashing and no objects filled with liquids, such as vases, shall be placed on apparatus.

L' appareil ne doit pas être exposé à des éclaboussures et aucun objet rempli de liquide, comme des vases, ne doit être placé sur l'appareil .

The mains plug is used as disconnect device. The mains plug of the apparatus should not be obstructed OR should be easily accessed during intended use. To be completely disconnected from the power input, the mains plug of the apparatus shall be disconnected from the mains.

An appliance with a protective earth terminal should be connected to a mains outlet with a protective earth connection.

Les conduites Plus est utilisé comme dispositif de déconnexion . La fiche de l'appareil ne doit pas être obstruée OU doit être facilement accessible pendant l'utilisation . Pour être complètement déconnecté de l'alimentation électrique , le cordon d'alimentation de l'appareil doit être débranché .

Un appareil avec une borne de terre doit être branché sur une prise de courant en étant relié à la terre.

Design Safety

This apparatus is supplied with a detachable mains cord. For 230V operation a 7A fuse is fitted in the socket, for 120V operation a 15A fuse is fitted. Should the fuse need to be replaced use a similar rated fuse approved to ASTA or BSI 362 standards. Do not use without the fuse cover in place. Replacement fuse covers are available from your distributor.

Attention Explication Marquage



L'éclair avec le symbole de pointe de flèche dans un triangle équilatéral est destiné à alerter l'utilisateur de la présence de non isolée tension dangereuse à l'intérieur de l'enceinte du produit qui peut être d'une ampleur suffisante pour constituer un risque d'électrocution pour les personnes .



Le point d'exclamation dans un triangle équilatéral est destiné à alerter l'utilisateur de la présence d'instructions dans la documentation accompagnant l'appareil exploitation et de maintenance (entretien) .

Informations Importantes Relatives a la Securite

- 1 Lisez attentivement ces instructions.
- 2 Conservez ces instructions.
- 3 Respectez tous les avertissements.
- 4 Suivez toutes les instructions.
- 5 Ne pas utiliser cet appareil près de l'eau .
- 6 Nettoyez seulement avec du vernis automobile et tissu microfibre.

7 Installer conformément aux instructions du fabricant.

8 Ne pas installer près de sources de chaleur telles que des radiateurs , registres de chaleur , poêles ou autres appareils (y compris les amplificateurs) qui produisent de la chaleur.

9 Ne pas contourner le dispositif de sécurité de la prise de terre . Une fiche de terre a deux lames et une troisième broche de mise à la terre . La troisième broche est fournie pour votre sécurité . Si la fiche fournie ne rentre pas dans votre prise , consultez un électricien pour le remplacement de la prise obsolète.

10 Protégez le cordon d'alimentation ne soit piétiné ou pincé, en particulier au niveau des fiches , des prises de courant , et le point de sortie de l'appareil.

11 Utilisez uniquement des fixations / accessoires spécifiés par le fabricant .

12 Utilisez seulement avec un chariot, stand, trépied, support ou table spécifié par le fabricant , ou vendu avec l'appareil . Lorsque vous utilisez un chariot , soyez prudent lorsque vous déplacez l'ensemble chariot / appareil pour éviter les blessures en cas de chute .



13 Débranchez cet appareil pendant un orage ou lorsqu'il est inutilisé storsm pour de longues périodes de temps .

14 Confiez toute réparation à un personnel qualifié . Une réparation est nécessaire lorsque l'appareil a été endommagé de quelque façon que ce cordon d'alimentation ou la fiche est endommagé, du liquide a été renversé ou des objets sont tombés dans l'appareil, l'appareil a été exposé à rail ou à l'humidité , ne fonctionne pas normalement , ou a été échappé .

15 10cm distance minimale autour de l'appareil pour une aération suffisante;

AVERTISSEMENT : Le coupleur principal de prise/appareil est utilisé comme dispositif de déconnexion. Le dispositif de déconnexion doit rester facilement utilisable.

17 ATTENTION : Pour déconnecter complètement ce produit du secteur, débranchez la fiche de la prise murale. La fiche secteur sert à interrompre complètement l'alimentation électrique de l'appareil et doit être facilement accessible par l'utilisateur.

18 L'équipement peut être utilisé à une température ambiante maximale de 86 deg.F (30 deg. C).

19 L'équipement de classe I, la mise à la terre de protection est utilisée comme protection, doit nécessiter la connexion du conducteur de mise à la terre de protection de l'équipement au conducteur de mise à la terre de protection de l'installation.

Attention: Tout changement ou modification non expressément approuvés par la partie responsable de la conformité pourraient annuler l'autorité de l'utilisateur à utiliser cet équipement.

Sécurité Design

Cet appareil est livré avec un cordon amovible . . Pour le fonctionnement d'un fusible de 230V 7A est montée dans la douille , pour le fonctionnement de 120V un fusible de 15A est monté. Si le fusible doit être remplacé utilisation un fusible similaire approuvé pour ASTA ou BSI normes 362 . Ne pas utiliser sans le couvercle de fusible en place . Les couvercles de rechange sont disponibles auprès de votre distributeur

FCC STATEMENT

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

- (1) This device may not cause harmful interference, and
- (2) This device must accept any interference received, including interference that may cause **undesired operation.**

NOTE: This equipment has been tested and found to comply with the limits for a Class B digital Device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation.

This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try and correct the interference by one or more of the following measures:

Reorient or relocate the receiving antenna.

Increase the separation between the equipment and receiver.

Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.

Consult the dealer or an experienced radio/TV technician for help.

Dear REL Reference Owner,

Thank you for your investment in one or more of our Reference models. In recent years, over 70% of Reference customers have purchased a pair or more. The No.32 and No.31 are the finest sub bass systems we know how to build. Everything about these rarified models has been executed with one singular focus, how to make these the best RELs ever. The finest subwoofers ever, not merely the loudest. We have included both models because both now enjoy a common design philosophy and share more parts in common than ever before.

The No.32 is the pinnacle of REL's design universe. Everything we have learned from 1990 to now is embodied within. REL works by iterative improvement, sometimes making large leaps, other times retaining that which is timeless and which the passage thereof has revealed to be currently unimprovable. Thus, many of the No.32's circuits derive from its predecessor, the No.25. Its cabinet continues to perfectly match a driver that has been gifted with over 30% greater power handling. Why, if we retained the original amplifier's power, did we need to improve the driver? Because dynamic testing revealed subtle limitations in the original's design, thus the need for greater power handling to effect great fluidity and ease. Similarly, the amplifier's gain has been increased to allow for better matching with more efficient speakers, whilst still allowing for the infinitely incremental control necessary when used in Line Arrays. Our vaunted input filters received a major upgrade with the first-ever use in any subwoofer of high quality thin film capacitors. These have allowed a significant improvement in transparency throughout the entire sonic spectrum.

Compared with its lineal forebear the G-1MKII, the specially developed driver in No.31 handles 65% more power in order to allow it to best approximate the power and majesty of No.32. As well, the amplifier output has been upgraded to deliver 50% more power, necessary to arrive at sound quality as close as possible to the No.32. That it accomplishes much of this in a volume some 40% more compact is remarkable. No.31 was conceived as the ideal solution for those who always dreamed of the speed, quality, and liquidity of texture and dynamics afforded the No.32 owner, but whose space simply cannot accommodate the dread-naught-sized cabinets previously necessary.

Enjoy our Reference models, they represent a level of quality that is getting harder to find every day. The efforts that have gone into these is nigh unto Herculean, so many tiny and expensively wrought details abound even within the cabinets, out of sight. All these add up to the finest subwoofers extant for the reproduction of music and film sound. On behalf of the hundreds of individuals who made these rare products possible, I thank you for your investment and trust in our team.

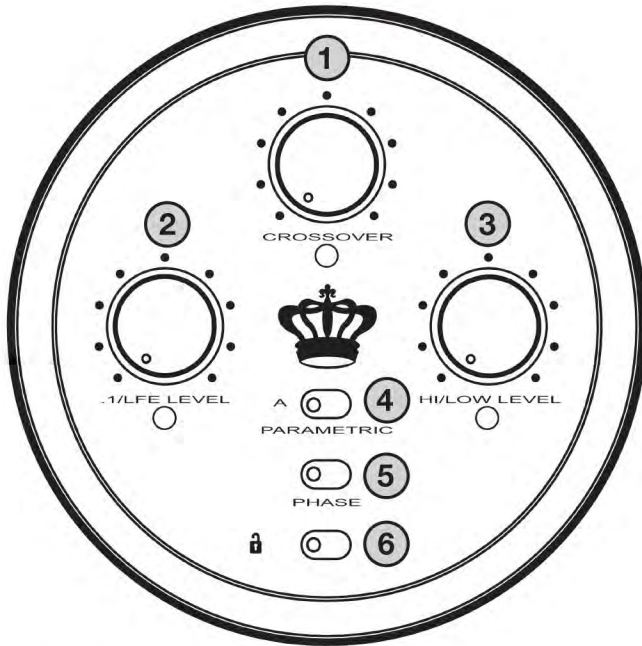
Enjoy,

John Hunter
Designer



REL
ACOUSTICS LTD

REL No.25 Remote Control and Rear Panel Legends



Remote Control

- 1 Crossover: Used to adjust crossover frequency. Variable between 20-90Hz.
- 2 .1/LFE Level: Used to adjust output level when using .1/LFE input from a surround-sound processor. Also used to adjust Parametric EQ frequency.
- 3 High/Low Level: Volume control for High/Low Input. Use to adjust output when using either High Level or Low Level input. Also used to adjust Parametric EQ level.
- 4 Filter: Used to select filter operation.
- 5 Phase: Used to set phase 0-180 degrees.
- 6 Security: Used to lock remote settings. To extend battery life of the remote, always leave the toggle switch in the locked position when not in use.

REL No.31/ No.32 Rear Panel Connection Legend

High Level

- 4 High Level Input (Neutrik Speakon): Used to connect to the main front amplifier speaker terminals.
- 5 High Level Output (Neutrik Speakon): Used to connect or “daisy chain” another REL No.31/ No.32 in tandem.

.1/LFE

- 1 .1/LFE Balanced Input: Balanced (XLR connector) version of .1/LFE Input. For use only with fully balanced cables.
- 2 1/LFE RCA Input: Used to connect to the .1/LFE output of a surround-sound processor.
- 8 .1/LFE XLR Output: Used to connect or “daisy chain” another REL No.31/ No.32 in tandem.
- .1/LFE Balanced Output: Balanced (XLR connector) version of .1/LFE Output. For use only with fully balanced cables.

Low Level

- 3 Left & Right Channel Low-Level RCA Input: Used to connect low-level signals to the sub-bass system from the output of a preamplifier, integrated amplifier or receiver. (For home cinema use, use .1/LFE input).
- 6 Left Channel Low-Level XLR Input: Used to connect low-level signals to the sub-bass system from the output of a preamplifier, integrated amplifier or receiver. (For home cinema use, use .1/LFE input).
- 7 Right Channel Low-Level XLR Input: Used to connect low-level signals to the sub-bass system from the output of a preamplifier, integrated amplifier or receiver. (For home cinema use, use .1/LFE input).
- 9 XLR Output: Used to connect or “daisy chain” another REL No.31/ No.32 in tandem.
For use only with fully balanced cables.

Operation

- 10 Parametric Filter: Used to engage parametric filter into the signal path.
- 11 Standby/ Always On Switch: Used to enable standby mode.
- 12 Power Pilot Light: Power On/Off indicator.
- 13 Power On/Off Switch: Use to turn unit on or off.
- 14 .IEC Mains Socket: Fused mains (AC) input socket that accepts detachable power cord.

BRIDGEND, WALES U.K.

WWW.REL.NET

W I R E L E S S
S U B B A S S S Y S T E M

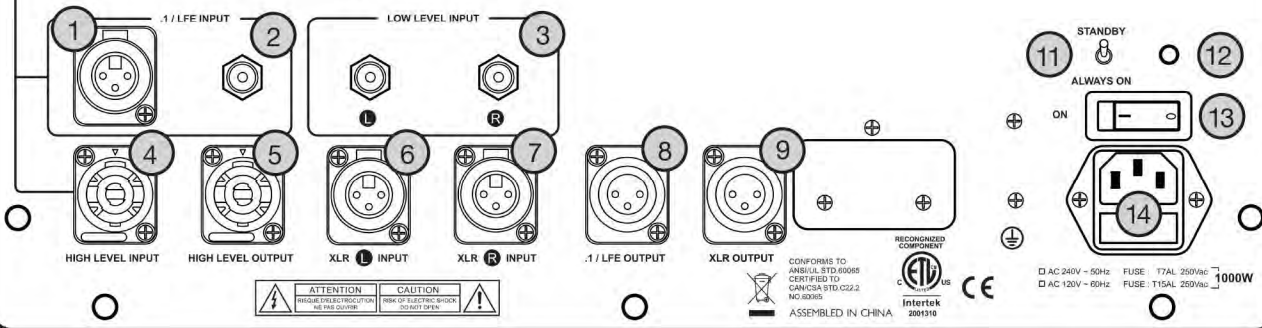
REL
ACOUSTICS LTD

No. 32

ON OFF 10
PARAMETRIC FILTER



REL THEATER REFERENCE



Connectivity and Functionality

High-Level Input

Connections should be made to the same binding posts on your main amplifier as are your main speakers. Please investigate the design of the amplifier(s) you are using because balanced differential and Class D designs require special connections*. For common ground Class A/B design amplifiers, connect the red wire to amplifier main right speaker + (red) terminal, yellow wire to amplifier main left speaker + (red) terminal and black wire to amplifier main speaker black (Ground) terminal of either right or left channels, but not both. Plug the Neutrik® Speakon® plug into the HI LEVEL Speakon® socket.

*Note: Incorrectly connecting the REL High Level cable because of failure to identify the Class of amplifier can lead to damage to your REL. If in doubt, please contact the manufacturer of your amplifier and request information to determine the correct type of amplifier class that is used.

.1 Inputs

This requires an RCA-to-RCA or XLR-to-XLR cable and is a dedicated .1/LFE channel. Both XLR and RCA .1/LFE inputs are supplied. This circuit therefore eliminates the normal Naturalsound™ Crossover and passes the .1/LFE signal through with only the required 120Hz fourth-order filter.

Low-Level Inputs

The RCA and XLR Low Level Stereo inputs allow for conventional connection from a preamplifier. Plug one end of the RCA or XLR cables into the LOW LEVEL INPUT jacks of the REL and the other end into the left or right channel output of your preamplifier or powered speaker.

Phase Switch

Used to set phase. Phase Switch on remote control is momentary. Refer to display for 0 or 180 degree status. Phase selection affects High Level, Low Level and .1/LFE inputs.

PHASE SELECTION AFFECTS BOTH HIGH AND LOW LEVEL INPUTS

Crossover is always engaged for High Level and Low Level inputs. The .1/LFE signal does not pass through the REL Naturalsound™ crossover circuit.

Filter

No. 31 and No. 32 employ a two band parametric EQ filter that is optional in its use. Set the Filter switch on the REL's rear panel to "On" to allow filters to be accessed. Locate the silver selector switch in the centre location on the remote marked Parametric. With the switch in the far left position, the .1/Level control on the remote now changes the frequency of EQ filter 1, and the Hi/Lo Level control on the remote changes the level

of EQ filter 1. With the switch in the far right position, the .1/ Level control on the remote changes the frequency of EQ filter 2, and the Hi/Lo Level control on the remote changes the level of EQ filter 2. Each filter has a frequency range of 23Hz to 90Hz. The amount of level being increased or decreased for each filter is +/- 4dB in 1/3 dB increments.

LED Display

An LED display is located on the upper right front of both No.31 and No. 32. All functions that are user adjustable via the remote control can be viewed here. The display reverts to off a few seconds after adjustment. The top three characters indicate the parameter being controlled by the remote and the bottom two numbers indicate the value of the parameter controlled.

Parameter	Display
High/Low Level	HL
.1 Level	.1
Crossover Frequency	CO
Phase	PH
Parametric EQ1	E1
Parametric EQ2	E2

Remote Control Battery Installation

No.31/ No.32's Remote Control Unit requires two AAA batteries. These are not installed but are supplied. To install or replace batteries in the Remote Control Unit, first remove the bottom aluminum cover by using the supplied 2.5mm Hex key to loosen the two visible screws. With the bottom cover removed, you will see a battery holder, which will accept two AAA batteries. Follow the images on the holder for proper orientation of the batteries. After installing the batteries, test the unit by setting the SECURITY switch to UNLOCK and turning one of the knobs. If the batteries are installed properly, you will see one of the white LEDs on the remote control's front panel illuminate. Replace the bottom cover and tighten the two screws using the supplied Hex key. Battery life can be extended if the SECURITY toggle switch is left in the LOCK position when the Remote Control is not in use.

How to Properly Connect Your REL Reference No.32 or No.31

Always switch off your system before disconnecting any wires.

To increase the versatility of connection, the No. 31 and No. 32 models have three separate and distinct types of inputs, although only two will be used as one must decide between High Level and Low Level inputs. They are:

1. High Level Input connection which uses a Neutrik Speakon terminal.
2. .1/LFE input consisting of your choice of RCA or XLR connectors.
3. Low Level stereo or mono (if using stereo pairs or Line Arrays of Reference RELs) inputs. These include both RCA and XLR connections for stereo input, although if using stereo pairs or Line Arrays of Reference RELs only one input per channel need be used. This is to facilitate use with both two-channel stereo systems as well as AV surround sound systems.

The high-level, unbalanced, dual-channel (stereo) input is via a Neutrik® Speakon® connector and is designed to accept the stereo (two-channel) signals from the speaker terminals of your receiver, integrated amplifier or basic amplifier. This has the advantage of ensuring that your subwoofer receives precisely the same signal as the main speakers, which means that the character of the bass from the main system is carried forward into the Sub-Bass System.

This is a very important point which, when combined with REL's Naturalsound™ input filters, ensures far superior system integration of your REL Sub-Bass System with the main system.

Plugging in the REL High Level Cable: Prior to doing so please STOP and carefully examine the end of the cable's connector. Identify the keyway on the end of the plug and take care to align the keyway with the matching slot on the rear panel Speakon High Level Input. To engage the Neutrik® Speakon® plug, insert it carefully into the Speakon terminal on the rear panel of your REL and rotate it clockwise until it clicks. If any noticeable resistance is encountered, please stop, reexamine the orientation of the cable's plug to the Speakon terminal on your new REL and take care to match the keyway and slot before damage occurs.

How to Properly Detach the REL High Level Cable from the REL Subwoofer: To remove the Neutrik® Speakon® plug, firmly grip the body of the plug, placing thumb on serrated chrome lever. Slide lever rearward while rotating plug counter clockwise 1/4 turn and withdraw.

XLR and RCA connections are provided for input from the .1/LFE channel of a home cinema processor.

HIGH LEVEL and .1/LFE inputs can and should be used simultaneously in Theatre Applications. The benefits are two-fold when used with a home cinema processor set to Full Range or as low as your processor or receiver will permit. The .1/LFE input reproduces the .1/LFE channel and the high-level connection

underpins the main front speakers. The main front speakers should be set to the 'large' or full range if available option on the AV processor. See "Theatre Applications" for more information.

There are two XLR and two RCA sockets for low-level Left and Right channel connection to the output of a stereo preamplifier or receiver. These may be used in the case where high-level input is not an option.

REL Set-Up Made Simple

REL products are not traditional subwoofers, but true Sub-Bass Systems. A REL is designed to augment the performance of "full range" speaker systems in order to provide, in certain cases, linear response below 15 Hz. Therefore, for the moment, please set aside everything you've been taught about subwoofers and how they are integrated into a stereo or home cinema system. REL Sub-Bass Systems set-up and positioning differs from conventional subwoofers. A REL will take advantage of physics and room acoustics to provide deep pressurization as no traditional subwoofer can. It is important that you bring to the set-up process a willingness to do things a little differently in order to obtain these superior results. The end result of your labors will be an utterly seamless integration of true deep bass to a sound system, regardless of the main speakers' low bass capability.

Basic set-up should take no more than ten to fifteen minutes to accomplish once connected.

Two Things Before You Begin

1 It is helpful to know that you will almost always connect the REL to the input on the rear panel labeled "HIGH-LEVEL INPUT." This connection is made using the supplied 32' 10" (10 meters) cable, the bare leads of which connect to the speaker output terminals of the power amplifier. The easy and foolproof connection at the REL is done with a Neutrik® Speakon® connector. The purpose of connecting to the speaker output terminals is one of the unique secrets of REL's success. By connecting to the High Level input on the REL from the amplifier, you build forward the sonic signature of your main system, including the tonal balance and timing cues of the entire electronics chain. In this way, the REL is fed the exact signal that is fed to the main speakers.

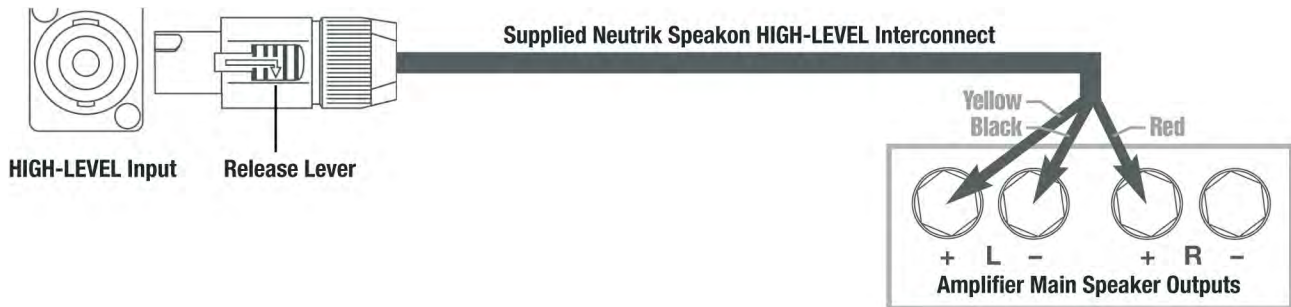
2 When possible, the REL should be placed in one of the corners behind the speakers. Remember, we are dealing with true LOW bass pressurization with RELs. Low bass pressurization below 40Hz is best derived from corner placement, where the most linear and efficient low bass can be produced because the subwoofer is able to take advantage of the tangential (corner-to-corner) axis which is typically the longest axis in a room.

Connecting and Setting Up

High-level connection, using the enclosed cable with the Neutrik® Speakon® connector, is always the first choice. This connection can be made without affecting the performance of the amplifier because the REL's amplifier input impedance is 150,000 ohms, in effect producing NO additional load on the rest of your system.

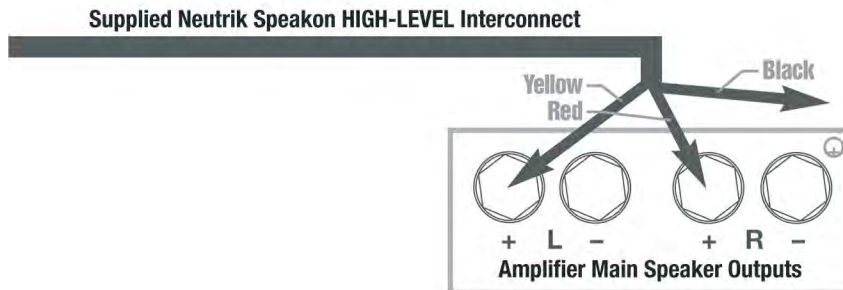
- The standard high-level hook up procedure is: attach the red wire to the amplifier's right positive speaker output terminal; attach the yellow wire to the amplifier's left positive speaker output terminal; attach the black wire to whichever of the amplifier's ground output terminals is convenient; plug the Speakon® connector into the Sub-Bass System's high-level input.

Standard High-level



- For differential (i.e. fully balanced) amplifiers using one REL, simply use the standard connecting scheme with the exception of NOT connecting the black wire to a negative speaker terminal. Instead, it should first be allowed to “float” or hang down without connection to ANY terminal. Should hum occur using this method, please try connecting to an unused RCA connector on the rear of a preamp or amplifier. Please contact your dealer should there be any questions concerning this or any other hookup procedure.

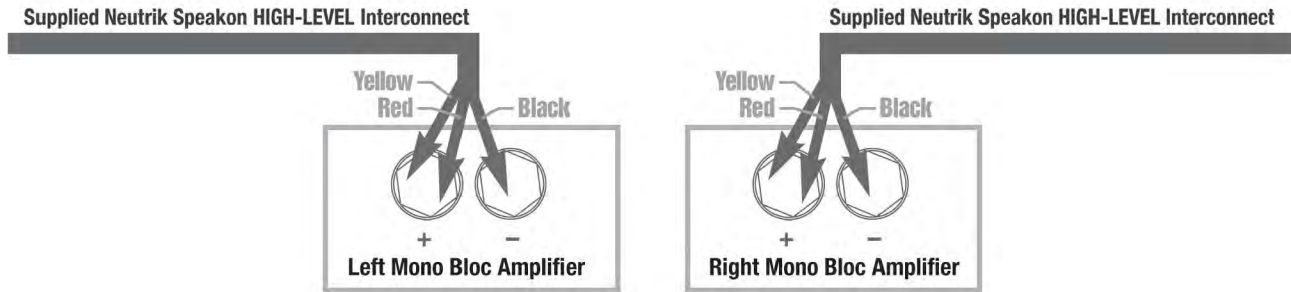
Differential (i.e. Fully Balanced)



NOTE: No.31/ No.32 models are equipped with internal circuitry to allow connection to many Class-D (digital) amplifiers. Warning: Do NOT connect the Black wire to the main Class D power amplifier's speaker ground terminal. Some Class D amplifiers produce positive voltage at the amplifier's speaker ground terminal (black) and connecting the REL's ground will produce an undesirable shorting to ground. If connecting to a Class-D amplifier, follow the above connection procedure for differential amplifiers.

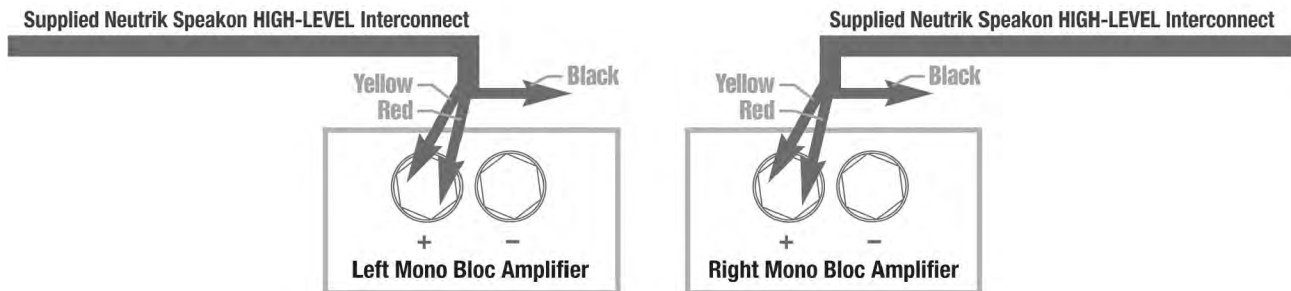
- When connecting RELs to Mono Bloc amplifiers (2) RELs, one for each amplifier, must be used. Connect the black wire of each REL to the negative speaker terminal of the corresponding amplifier channel; twist together the red and yellow wires of each REL separately and connect each pair to the positive speaker terminal of the corresponding amplifier channel. In some instances, this will result in exceptionally high gain (output) from the RELs. If it seems simply too high in gain, please remove either the red or yellow wire from the twisted pair. This will reduce output by half and restore a natural dynamic.

Mono Bloc



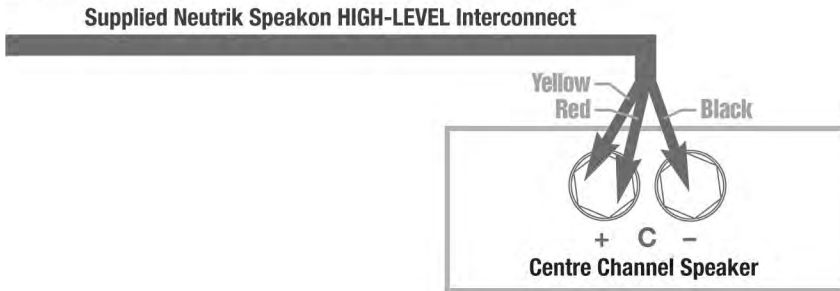
If the amplifier is of balanced differential design, please follow the instructions in the section above labeled Differential Connection.

Mono Bloc Differential



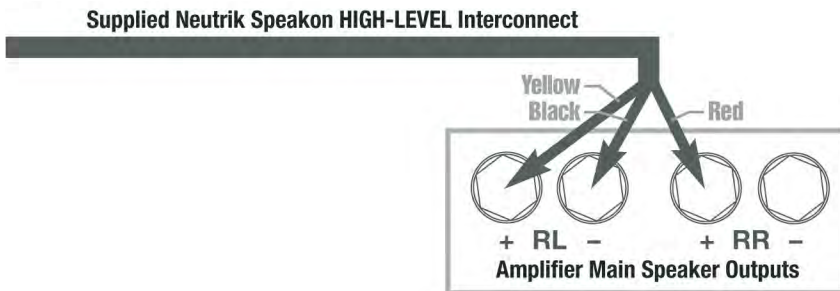
- If connecting a single REL as a dedicated centre channel sub, an insider tip is to consider connecting to the rear of the speaker, rather than routing the REL High Level enable all the way back to the amplifier. Connect the black wire of the REL to the negative centre channel speaker terminal; twist together the red and yellow wires and connect this paired cable (red/yellow paired together) to the positive centre channel speaker terminal.

Dedicated Centre Channel



- If connecting a REL as a dedicated rear channel sub, connect the black wire of the REL to either the left rear or right rear negative speaker terminal; connect the yellow wire to the left rear positive speaker terminal; connect the red wire to the right rear positive speaker terminal. If the amplifier is of balanced differential design, please follow the instructions in the section above labeled Differential Connection.

Dedicated Rear Channel



Low-level connection (via RCA or XLR connectors) is always an option if high-level connection is not possible. When connecting to the low-level inputs in a system in which high-level connection is not possible, such as if using internally-amplified speakers, connect left and right RCA cables between the LOW LEVEL INPUT jacks of the REL and the left and right channel outputs of your preamplifier.

When connecting to a home cinema system where there is a .1/LFE channel output, connect a single RCA to RCA or XLR to XLR cable between the sub output of the processor/receiver and the .1/LFE input jacks on the REL.

Positioning Single No.31 and No.32 for Best Results

The optimal position for a single REL No.31/ No.32 is in one of the corners behind the main speakers. This position provides 9 dB of room gain and allows for the best low bass extension. Do not simply place it as close to the walls as possible. Instead, once basic optimization of Phase, Crossover and Gain have taken place, carefully move your REL in small increments whilst using cut #4 on the CD soundtrack of the movie Sneakers. Listen for pressure driven notes. Choose the one that offers the best combination of deep bass with speed and delicacy.

Corner Placement Fine Tuning:

The first step is to determine precisely how far from the corner the sub should be placed to achieve the most efficient output, as well as the lowest frequency extension. With each REL fully loaded into the corner, and toed-in toward the listening position, continue to play music while slowly drawing the REL out from the corner on the diagonal. As you do so, note certain points (sometimes a matter of only a few inches, in rare cases a foot or more) where the REL will audibly go lower, or play louder, and, if it truly locks on to the room and is fully pressurizing it, the air around the REL will feel more energized. Stop right there! This is the correct position from the corner for the REL.

Orientation, Fine Tuning Toe-In: Once the position from the corner has been established, the toe-in of the REL must be determined by rotating the REL from an imagined centre point at the rear of the REL. As the REL is toed-in from one side to the other, listen for the greatest level of output and bass linearity. In effect, the REL should be left in the position where it sounds both the richest and most focused. If your room is too full sounding, slightly toeing your REL out will result in reduction of richness but may be more desirable in rooms that output too much bass.

Positioning Dual No.31 and No.32 for Best Results

Stereo Sub-Bass is advised for the fastest, clearest, deep bass—not simply for more output. Conventional wisdom has it that the use of stereo subs results in between +3 and +6 dB additional output depending upon positioning. In and of itself, this is of only passing interest since, in most instances, even a single No.31 or No.32 is capable of profound output. What then, is the point to adding a second stereo sub bass Reference sub?

In a word, clarity. Clarity that permits “seeing” back into the farthest reaches of the sound stage. Clarity that illuminates all dimensions of the musicians and the space that they inhabit equally and enhances the natural reality of a great full range system, as only RELs can. Stereo No.31 or No.32s and Reference Line Arrays, often referred to as 6-Packs, produce clarity, transparency, speed and low level detail NOT just in the bass but throughout the entire spectrum of music. The advice to disconnect all signal to all but one subwoofer becomes critical when setting up Line Arrays.

- 4 **Corner Fine Tuning:** (When Setting up for Stereo No.25 it is Possible that Placement is Not Corner Loaded and this Step May be Omitted). The next step is to determine precisely how far from the corner the sub should be placed to achieve the most efficient output, as well as the lowest frequency extension. With the REL fully into the corner, and pointing straight out along the diagonal coming out of the corner, continuing to play the music, slowly pull the REL from the corner on the diagonal, equidistant from both side and rear wall. At a certain point (sometimes a matter of only a few inches, in rare cases a foot or more) the REL will audibly go lower, play louder, and, if it truly locks on to the room and is fully pressurizing it, the air around the REL will seem to be energized, stop right there! This is the correct position from the corner for the REL.
- 5 **Orientation:** Once the position from the corner has been established, the orientation of the woofer must be determined by rotating the REL from an imagined centre point at the rear of the REL. As the REL is moved from one side to the other listen for the greatest level of output and bass linearity. In effect, the REL should be left in the position where it is playing the loudest and lowest.
- 6 **Crossover and Level Settings:** To determine the crossover point, take the volume of the REL (using the HI/LO Level control) all the way down, and put the crossover to 30Hz. At this point, bring the REL's volume back up slowly to the point where you have achieved a subtle balance, i.e. the point at which you can just hear the No.25 even with the main speakers playing. First, bring the crossover point up until it is obviously too high; now gently reduce frequency to the appropriate setting. For all intents and purposes, this is the correct crossover point. Once this stage has been reached, subtle changes to volume and crossover may be accomplished to provide the last bit of complete and seamless integration. With that, set-up is complete.

HINT: *There may be a tendency to set the crossover point too high and the volume of the Sub-Bass System too low when first learning how to integrate a REL with the system, the fear being one of overwhelming the main speakers with bass. In making this common error, the resulting set-up will be lacking in bass depth and dynamics. The proper crossover point and volume setting will increase overall dynamics, allow for extended bass frequencies, and improve soundstage properties. Note, volume adjustments may need to be made to offset the effects of crossover changes. In general, when selecting a lower crossover point, more volume may need to be applied. Higher crossover frequencies will generally necessitate less gain.*

Parametric Equalizers

It is not recommended that average users attempt to use the parametric equalizers included in No.25 as miss-application of these filters can produce results detrimental to the average room. No.25 provides for 2 parametric filters that may be used to cure certain room acoustics challenges. Use of these should very much be seen as optional, and engaging either requires physically turning on the toggle switch on the rear panel that supplies power to BOTH parametric EQ's. These 2 filters provide for up to 6 db of boost or cut at any frequency between 20 and 90Hz.

Attempting to use any filter to produce perfectly flat response is a fool's errand. Best results will be achieved by gentle application of gain or cut functions with +/- 3 dB or less to be considered a normal operating range.

Application: Most rooms produce room gain--higher output--in the upper bass region, typically in the 70-80Hz region. Generally speaking, most rooms have reduced gain in the low bass regions, somewhere in the mid-20's to mid-30's area. For this reason, we provide you the ability to produce noteworthy improvements in both trouble regions by gently cutting the higher bass frequencies and gently boosting the lower region.

To share our own experiences; while developing this filter set in our own studios, we found +2 dB at 25Hz and -2 dB at 43Hz (crossover frequency was set to 34Hz) produced evenness of output and the overall result was found to be much more consistent across the entire bass range. More impressive in long term listening were improvements in clarity extending all the way up into the upper midrange. This is clearly the result of a slight reduction in mid bass overhang that the 43Hz cut function provided.

Resist the temptation to try to affect massive swings in output in certain very narrow frequency ranges (+6 dB at 34Hz and -6 dB at 38Hz) as this will almost certainly prove to be counterproductive.

Stereo Set-Up of REL No.25

Stereo Sub-Bass is advised for the fastest, clearest, deep bass—not for more output. Conventional wisdom has it that stereo subs results in between +3 and +6 db additional output depending upon positioning. In and of itself, this is of only passing interest in most instances since even a single No.25 is capable of profound output. What then, is the point to adding a second stereo sub bass No.25?

In a word, clarity. Clarity that permits “seeing” back into the farthest reaches of the sound stage. Clarity that illuminates all dimensions of the musicians and the space that they inhabit equally and enhances the natural reality of a great full range system, as only RELs can. Stereo No.25s and vertical stacks, often referred to as 6-Packs, produce clarity, transparency, speed and low level detail NOT just in the bass but throughout the entire spectrum of music.

3 Once each sub has been carefully tuned, attach the cables for both subs. At this point, the output achieved will be too loud and will require re-setting the volume/gain control of each NO.31/ NO.32 lower. This is normal as the combined output is likely to be at least 3 dB louder with both subs now being used. Using the supplied remote, carefully turn down each sub until perfect balance is achieved. While turning the left or right sub gain down, it is helpful to turn slightly and even lean slightly toward the side that is being adjusted to better achieve focus and a balanced sound level more quickly.

Setup: The Process

To begin the set-up process, select a piece of music that has a repetitive bass percussion line that is very low in frequency. We exclusively use track 4 from the soundtrack to Sneakers (Columbia CK 53146), it is the best REL setup track we've ever found and works perfectly for dialing in Phase and Crossover values. This has a repetitively struck bass drum that appears throughout and that gives one plenty of time to move the woofer around whilst listening and making adjustments. Due to the very deep nature of this instrument's bass, it consistently allows for accurate setting of crossover and gain. This track is perfect for the set-up process and should be played at a high enough level to drive the room hard, but short of doing damage to speakers or REL.

Working with a partner, one in the listening position and one at the REL manipulating the controls, is the most effective and efficient way to set up the REL. If working alone, the initial steps in Set-Up (Phase, basic Crossover settings and Level) can be very effectively carried out from the location of the REL, although final settings will likely require fine tuning once additional listening has taken place from the listening seat.

1. Phase Orientation:

Once in the corner, we need to adjust for phase. This may be the single most critical step, and because it is so simple, it is often over-thought. Keep in mind; the correct phase is whichever setting (0 or 180 Degrees) is the loudest or fullest. While playing Sneakers, cut #4, adjust Hi/Low Level to a point where the REL and the speaker appear to blend at the REL. During this process, leave the Crossover at its lowest setting as this ensures that you are correctly achieving a Phase result based on deepest bass. Simply switch between "0" and "180" phase positions listening for whichever position is loudest or fullest. This is the correct position. That is, this is the position that is working in harmony with your main speakers, reinforcing bass, not canceling it.

RELTIP: Do NOT get caught up in attempting to assign audiophile virtues to the sound quality of bass ("Oh, the bass sounds lighter and more delicate in such-and-such phase setting"). Phase is an essentially digital reaction, the purpose being to arrive at a setting wherein the REL is acting as a piston in concert with one's main speakers. Doing so results in louder output. Simple.

2. Crossover and Level Settings: To determine the crossover point, take the volume of the REL (using the HI/LO Level control) all the way down, and set the Reference model's Crossover to 30 Hz as an initial setting. Now, begin adjusting the remote control for the REL's volume back up slowly to the point where you have achieved a delicate balance, i.e. the point at which you can just hear the No.31/ No.32 even with the main speakers playing. We suggest bringing the crossover point up until it is obviously too high; then gently reducing frequency until the perfect balance has been achieved. For all intents and purposes, this is the correct crossover point. Once this stage has been reached, subtle changes to volume and crossover may be accomplished to provide the last bit of complete and seamless integration. With that, set-up is complete. RELTip: One of the persistent myths regarding sub bass is that "One should never hear the subwoofer if it properly set." Fair enough, but for those trying to setup their sub, this is useless advice. After all, leaving one's sub unplugged would satisfy that guidance. Instead, know that proper Crossover setting is achieved when a melding of both deep bass and music from one's speakers occurs. It actually does change slightly (and with experience, one will find this is for the better and more accurate). When it's perfectly crossed over, a very slight richness comes over the music. One frequency lower and this is replaced by a very slightly cool, mechanical quality.

Additional Listening Tips: There is a tendency to set the crossover point too high and the level of your No.31 or No.32 too low when first learning how to integrate a REL with the system. The most common fear being one of overwhelming the main speakers with bass. In making this common error, the resulting set-up will be lacking in deep bass, rather overly emphasizing middle bass which will result in lack of integration and a too-thick and plummy quality to your system. The proper crossover point and volume setting will increase overall dynamics, allow for extended bass frequencies, and improve soundstage properties. Note, volume adjustments may need to be made to offset the effects of crossover changes. In general, when selecting a lower crossover point, more volume will need to be applied. Higher crossover frequencies will require less gain.

Parametric Equalizers

Your No.31 or 32 is equipped with (2) Parametric Equalizers. It is not recommended that average users attempt to use the parametric equalizers included in No.31/ No.32 as mis-application of these filters can produce results detrimental to the average room or in extreme cases, damage your REL. No.31/ No.32 provides for 2 parametric filters that may be used to cure certain room acoustics challenges. Use of these should very much be seen as optional, and engaging either requires physically turning on the toggle switch on the rear panel that supplies power to BOTH parametric EQ's. These 2 filters provide for up to 4 dB of boost or cut at any frequency between 23 and 90Hz. Note that the frequencies of each filter cannot be closer than 10Hz apart from each other. This is done to minimize the chances an inexperienced owner could damage their REL accidentally. For example, if E1 is set to 30Hz, E2 cannot be set below 40Hz. This is done to protect the Sub-Bass system.

Attempting to use any filter to produce perfectly flat response is a fool's errand. Best results will be achieved by gentle application of gain or cut functions with +/- 1.3 dB or less to be considered a normal operating range.

Application: Most rooms produce room gain--higher output--in the upper bass region, typically in the 70-80 Hz region. Generally speaking, most rooms have reduced output in the low bass regions, somewhere in the mid-20's to mid-30 Hz region. For this reason, we provide you the ability to produce noteworthy improvements in both trouble regions by gently cutting the higher bass frequencies and gently boosting the lower region.

To share our own experiences; while developing this filter set in our own studios, we found +2 dB at 25 Hz and -2dB at 43 Hz (crossover frequency was set to 34 Hz) produced evenness of output and the overall result was found to be much more consistent across the entire bass range. More impressive in long term listening were improvements in clarity extending all the way up into the upper midrange. Clearly the result of a slight reduction in mid bass overhang that the 43Hz cut function provided. This is true even though our development studio, like virtually all rooms, has significant energy in the 70-90 Hz region. Tuning out room boom does not mean turning EQ 2 up to these frequencies. Rather understand that to clean these up is best accomplished by delicate reduction in output an octave lower, hence the 43 Hz reduction in our example.

Resist the temptation to try to affect massive swings in output in certain very narrow frequency ranges (+4 dB at 34 Hz and -4 dB at 44Hz) as this will almost certainly prove to be counterproductive.

Stacking

No.31 and No.32 are designed to allow multiple units to be used in conjunction either as stereo pairs or, for ultimate performance, in vertical tower stacks of stereo subs 3 per side (or 5/side in exceptionally tall rooms). Stacked towers extend and strengthen the performance remarkably.

Straps are provided to secure the top sub to the bottom sub safely. These are made of thick aluminum and strap the subs together using the hardware provided. The fasteners require a 6mm hex wrench to tighten.

We strongly advise to anchor Line Array stacks of the No.31 or No.32 to a wall. Use a quality furniture restraint made of nylon webbing or braided steel cable. Please follow the instructions of the restraint you choose and anchor to a structural portion of a wall.

<https://www.consumerreports.org/furniture/how-to-anchor-furniture-to-help-prevent-tip-overs-a4328328212/>

Please ensure that the floor is level before stacking REL reference subwoofers and avoid stacking on deep carpet that may not provide a stable surface.

Connectivity for Line Arrays of No.31 or No.32, Multiple Sub-Bass Systems

To render connectivity simple, No.31/ No.32 provides both inputs and outputs for all connections. Thus, each channel's stack of No.31 or No.32 can be connected using only one high-level main cable from power amp to REL stack. When "daisy chained" each sub-bass system retains its autonomy and each will need to have its output level, crossover point, phase, etc. adjusted individually.

Theatre Connectivity for Line Arrays of No.31 or No.32, Multiple Sub-Bass Systems

In a .1/LFE film sound configuration, each channel will require a single .1/LFE cable (either XLR or RCA connections are included) per L/R channel as well, but additional unit's .1/LFE connections in a tower may be daisy chained to minimize clutter. Stacked No.31 and No.32 subs have the ability to effortlessly energize even very large theatres with huge wavefronts of air that will carry sound to the full height of the screen, an effect best demonstrated by removing the top level of subs, followed by the middle level to hear on screen events descend in their positioning. No.31 and No.32 Line Arrays possess the ability to convey the musical event or film sound spectacularly and with great ease.

Theatre Applications

For Dolby Digital AC3 or other 5.1 theatre systems, once the standard set-up for two-channel outlined above is complete, the LFE output from the processor or receiver should be connected to the .1/LFE INPUT and appropriate volume adjustments made using the .1/LFE level control. For this configuration, you must set the processor to the "large" or "full range" setting for the left and right speakers in order for the REL to receive the bass signal via the high-level cable. In this configuration, the REL provides support for both the left and right speakers for two-channel listening, and support for the LFE when movies are playing. Most processors will allow you to defeat the subwoofer output when listening in the two-channel mode. The effect of this set-up is one of greatly increased dynamics in the mid-bass range, no bass bloat, and a greater degree of space and timing from the special audio effects. For an even greater sense of space and impact, a Centre Channel REL connected in parallel to the centre channel speaker will prove to be a dramatic improvement as well. And if that is not enough, a rear REL, both to support the rear channel speakers as well as to evenly distribute LFE energy throughout the room, truly completes the full-range sonic picture for state-of-the-art film reproduction.

Running In

Care taken during run in will be rewarded by many years of pleasurable use. Both the electronics and the drive unit will benefit from an initial period of carefully controlled use. Possible damage may be sustained by running in the unit at too high a volume setting over an extended period. On the other hand, by taking a little care over this initial period, about 24 hours of actual use, a longer life with a higher potential eventual performance is assured.

Care and Polishing

The cabinets are best maintained by using an automobile cleaner, often referred to as a "spray mist detailer" made by reputable manufacturers. Our favorites are those made by Meguiars and Mother's. If objects are to be placed upon the top, it is advisable to use a small mat to protect the surface and to avoid the risk of rattles.

Technical

No.31 and No.32 employ an advanced input filter circuit which provides exceptional performance when coupled to the rest of the signal chain of the Sub-Bass System. The amount of delay the signal is subjected to during processing is constant through the entire pass-band, which improves the frequency response and allows for better integration of the sub with the main speakers. All filtering is performed in the analog domain using high-quality components with tight tolerances to ensure the highest possible performance and consistency.

The amplifier is inherently stable and will retain its characteristics over very long periods of time – important in a unit designed for an exceptionally long working life. These amplifiers are designed to withstand reasonable abuse and overloads. If in doubt, please contact your dealer.

We believe that the importance of the electronics, cabinet and drivers being designed to work in harmony is paramount. This belief allows No.31 and No.32 to achieve the highest possible level of fidelity.

Overload Protection

All REL Sub-Bass Systems are designed as true sub bass speakers. They are designed to reproduce those exceptionally deep notes that are felt as well as heard. This it will attempt to do at whatever volume level you set. This electronic control is called Set-Safe™. It constantly and instantaneously monitors the output from the power amplifier and is totally transparent in operation until required. This means it has absolutely no effect on the sound quality of your REL until an overload is detected. Even with SetSafe™ it is possible to damage one's REL by driving it beyond its limits. It is the responsibility of the owner to exercise sound judgement by listening for strain or distortion and reducing level as.

A thermal overload device is fitted to all No.31/ and No.32 Sub-Bass Systems. If the unit is deliberately over-driven this device will sense the temperature rise and cut the output; recovery time is approximately five minutes. If this happens, it is a warning that the unit is being over-driven and the volume level control should be reduced to a safe level.

Although everything possible has been done to minimize risk of thermal overload failure, there can be no defense against those individuals who deliberately abuse the device. Such damage is NOT covered by warranty. Please remember your REL is there to supplement your main system, not overwhelm it!

Power Saving Efficiency:

All REL sub bass system designs utilize a true On-Off switch that affords the owner the ability to turn off their unit completely, without having to unplug the A/C mains cord. When a REL sub bass system is switched off using the On-Off switch on the rear panel it draws ZERO power.

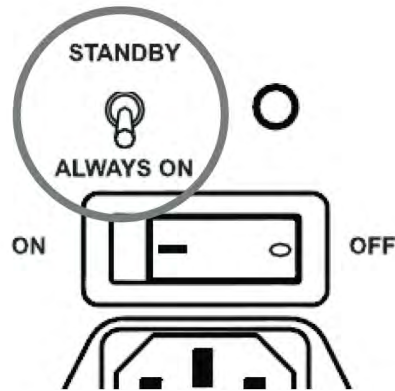
In addition to the efficient power-at-idle exhibited by all REL models, the No.31 or No.32 also features an automatic standby mode that is enabled when the power mode switch on the rear of the unit is set to the "STANDBY" position. In this mode, the input signal is constantly monitored for audio activity. If no audio information is detected over a period of 30 minutes, the unit will enter a low power standby mode in which less power is consumed. When input signal activity is detected, the unit resumes normal operation. By using the Standby mode, you can ensure that there is no unnecessary power draw when the unit is not in use.

Note: It is worth noting that use of Standby can result in long-term reliability issues. Extremely powerful amplifiers experience shock loading to their power supplies when turned on and off repeatedly, which is essentially what current standards for Standby require. For best performance and longest life leaving high powered amplifiers idling on except when one holiday generally is best for the amplifier.

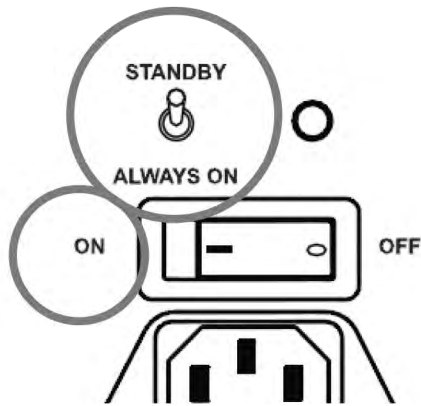
Note: Due to variations in program material, it is impossible to produce a perfectly reliable Standby circuit. Bass-rich music or effects will consistently trigger our standby circuit whilst content that is low in volume and possesses little or no bass cannot be relied upon to trip the standby function.

Alternatively, the user has the option to leave the unit in the normal operation mode at all times by selecting the "ALWAYS ON" position of the power mode switch. Leaving a REL on, produces the best sonic performance and the most reliable operation. In this mode, the unit will not enter standby regardless of whether or not there is activity at the input. Using this setting ensures that the No.31 or No.32 is ready to react instantaneously to bass transients, whether in music or films.

The REL No.31 or No.32 is shipped in the “ALWAYS ON” mode.



During initial setup, use the REL this way. After initial setup, if you wish to employ the standby mode, simply move the power mode switch into the up position to “STANDBY”.



Power Draw			
Model	Standby	Standby w/ wireless	Idle
No.31/No.32	> 0.5 Watts	> 1 Watt	40 Watts

No.32 Specifications

Type: Closed box, front firing woofer
Drive Unit: 15 in., 4 in (100mm) long throw, carbon fiber cone with inverted carbon fibre centre cap.

Lower Frequency
Response in Room: -6dB at 15Hz

Input Connectors: High Level Neutrik Speakon, Low Level stereo RCA and XLR, LFE RCA, LFE XLR
Output Connectors: High Level Neutrik Speakon, Line XLR, LFE XLR
Gain Control Range: 80 dB
Power Output: 1000 watts (RMS) Ultra High-Current Power Supply
Phase Switch: Yes, 0 or 180 degrees
Amplifier Type: Next Gen V Class D
Wireless Capability: Yes- Use with REL AirShipII. Sold separately.

Protection System
Fully Electronic with
SET-SAFE: Yes
DC Fault: Yes
Output Short: Yes
Mains Input Voltage: 220-240 volts, 110-120 volts for certain markets
Fuses: 7 Amp semi delay 230 volts operation
15 Amp semi delay 115 volts operation

Dimensions

W x H x D, Inc. Feet: Including feet and rear panel controls
29 X 21 X 32 1/8 in (743 X 540 X 816 mm)
Add 1.75 in (44.5 mm) in depth when using high level connector

Net Weight: 187 lbs (85 kg)
Shipping Weight: 225lbs (102 kg)
Finish: Piano Black Lacquer

Supplied Accessories

Mains Lead: Yes
Neutrik Speakon Interconnect 10 Meters Nominal: Yes
Users Manual: Yes
Remote Control: Yes
Batteries (AAA x 2): Yes
Allen Key (2.5mm): Yes

No.31 Specifications

Type: Closed box, front firing woofer
Drive Unit: 12 in., 3.8 in (96.5mm) long throw, carbon fiber cone with inverted carbon fibre centre cap.

Lower Frequency
Response in Room: -6dB at 17Hz

Input Connectors: High Level Neutrik Speakon, Low Level stereo RCA and XLR, LFE RCA, LFE XLR
Output Connectors: High Level Neutrik Speakon, Line XLR, LFE XLR
Gain Control Range: 80 dB
Power Output: 900 watts (RMS) Ultra High-Current Power Supply
Phase Switch: Yes, 0 or 180 degrees
Amplifier Type: Next Gen V Class D
Wireless Capability: Yes- Use with REL AirShipII. Sold separately.

Protection System
Fully Electronic with
SET-SAFE: Yes
DC Fault: Yes
Output Short: Yes
Mains Input Voltage: 220-240 volts, 110-120 volts for certain markets
Fuses: 7 Amp semi delay 230 volts operation
15 Amp semi delay 115 volts operation

Dimensions

W x H x D, Inc. Feet: Including feet and rear panel controls
25 1/8 X 17 X 28 1/2 in (636 X 435 X 724 mm)
Add 1.75 in (44.5 mm) in depth when using High Level connector

Net Weight: 114.5 lbs (52 kg)
Shipping Weight: 156 lbs (71 kg)
Finish: Piano Black Lacquer

Supplied Accessories

Mains Lead: Yes
Neutrik Speakon Interconnect 10 Meters Nominal: Yes
Users Manual: Yes
Remote Control: Yes
Batteries (AAA x 2): Yes
Allen Key (2.5mm): Yes

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