

“Using the twotwo.6 in my studio was very impressive right from the start – clarity is what really comes across. It’s a low distortion, clean, uncoloured tone, with fantastic stereo imaging.”

Alan Branch



PMC twotwo.6

Two-way Active Nearfield Monitor

PMC has a new range of monitors called the “twotwo” series, a two-way active nearfield monitor using PMC’s Advanced Transmission Line (ATL) bass loading technology and some rather clever in-built DSP. There are three planned models, numbers roughly respective of the driver size. The twotwo.5 and twotwo.6 are available now, while the twotwo.8 is still in development. I was let loose on the twotwo.6, and given PMC’s reputation, it felt a bit like having someone special coming to stay.

Detail

The PMC twotwo.6 has a lovely black/blue finish housing, a set of custom made 170mm drive units, and 27mm soft-dome tweeters. These are powered by two Class-D power amps totalling 200W, with 50W for the tweeter and 150W for the bass unit. Inputs via the rear panel can be either analogue balanced XLR, unbalanced RCA jack, or digital via AES3 XLR connector, in addition to two RJ45 sockets – these connections transmit volume data and digital audio over standard CAT-5 cable, so only one twotwo unit needs the digital connection, while the other can be linked.

There are also development plans for an optional remote control unit that will use the RJ45 connector. This could be great for those seeking sonic purity via digital connections – the only volume control would be your audio interface. This would worry me slightly... some kind of direct volume control might be handy for emergencies?

The twotwo.6 also has a small two-line rear panel LCD display and four cursor buttons for DSP engine control. This is used for sample rate conversion (to the operational 24-bit/96kHz), crossover, user EQ options, and driver optimisation and protection, before converting back to analogue to feed the Class-D power amps.

A clever bit PMC’s twotwo series is the ATL (Advanced Transmission Line) – a channelling of the sound through the cabinet in such a way that the bass driver remains at a constant air pressure, loading and extending the bass frequencies by the time it appears at the front vent. PMC developed a new doped cone for ATL; the cone’s stiffness giving the least colouration whilst being able to control the air pressure for the ATL to work as designed.

Two Ways

The first thing that strikes me about the twotwo.6 is how incredibly thin and deep (364mm) it is – a large support will be needed. Orientation is horizontal or vertical. The cabinet has large soft rubber supports on each corner, neatly housed into the wood – these aren’t just stuck on feet!

From the Manufacturer:

“The active twotwo series draws on PMC’s history of accurate designs based around Advanced Transmission Line (ATL) technology, and combines it with sophisticated DSP to create a flexible nearfield true reference monitor for stereo or surround use, with the usual low distortion, extended bass, and consistent frequency response offered by ATL designs. Designed to be easy to plug in and use anywhere, even with a laptop, the twotwos accept balanced and unbalanced analogue connections (on phons and XLRs) and digital input up to 192kHz, and can be used either vertically or horizontally with no effect on tonal accuracy or imaging.”

Matt Bell,

Direct Red Media
(on behalf of PMC)

In Use

The twotwo.6 in my studio were impressive right from the start – clarity is what really comes across. It’s a low distortion, clean, uncoloured tone, with fantastic imaging. I used them on two single mixes I had to complete – one being a softish ballad whilst the other had full-on rock out chorus sections. The twotwo.6 handled these really well. I found them a bit brighter than my usual Harbeth Expressions, but not harsh. It took a little while to adjust to, as does any speaker change, but when I took some measurements with an excellent new analysis software from Dirac, it showed a perfectly flat top end. Bass reproduction and mid-range was really enjoyable and nice to work with. Over a day’s balancing, the twotwo.6 gave great results and a mix that translated well.

Adjustment via the DSP is useful for fitting the twotwo into an individual space. The HF shelf of 1kHz can be adjusted to fix stubborn reflections, whilst the 500Hz LF filter can help with small room boundaries and increasing low frequencies, although I would have liked to adjust the top end for my personal taste.

Conclusion

I enjoyed my time mixing with the PMC twotwo.6 monitors: great detail, power, and positioning; the DSP is a nice touch as are the digital connections, driven by some classy amplification. While playing a few test tones through the twotwo.6 speakers, I got the same impression as from a well-tuned engine: a really smooth performance with plenty of power.

Monitors are a personal choice in reality, and as a mix engineer I need a monitor that will effortlessly show up flaws, won’t flatter a mix, and be unfatiguing. The twotwo.6 delivers exactly that and more. I like the look and workability of the twotwo.6 monitors, and the ease at which they slotted into my studio.

Overall the PMC twotwo.6 monitors were enjoyable to work with, and gave an accurate representation of the sounds I was working on. If only I could afford a pair! 🎧

Information

Feature Set

- Horizontal or vertical mounting
- Advanced Transmission Line bass extension
- AES3 digital input 32-192kHz

Manufacturer

PMC – www.pmc-speakers.com

Price Details

GB£3,495.00 per pair (exc.VAT)

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