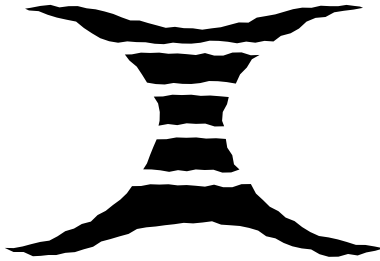




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Audiophile

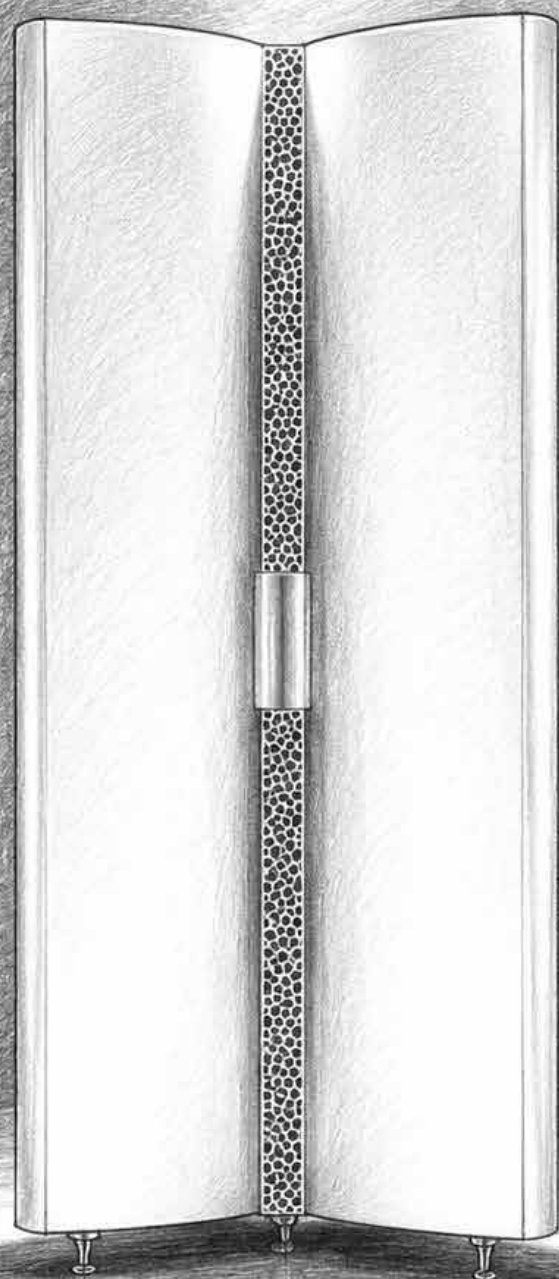
THE MUSIC TRANSFORMER
WHERE SOUND RETURNS TO MUSIC



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Audiophile

THE MUSIC TRANSFORMER
WHERE SOUND RETURNS TO MUSIC



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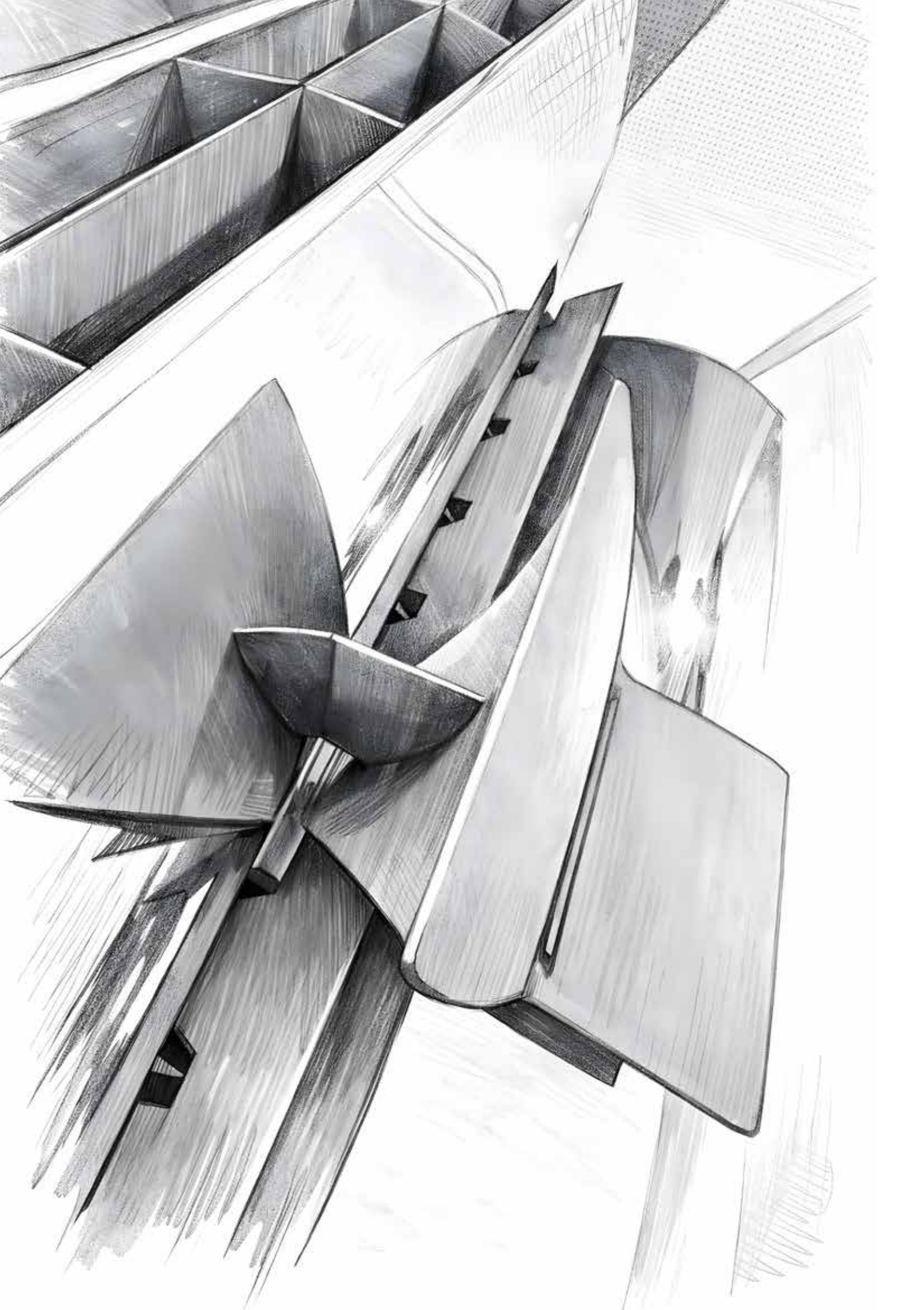
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THE SOUND OF LIFE

– *That's what headphones can't deliver!*

WHY MUSIC

There is a moment every human being knows. A song begins — and suddenly we are there again. A first love. A summer that was never meant to end. A goodbye that hurt. Music is the only language that speaks straight to the soul, without passing through the mind. It needs no translation. It knows no borders. It reminds us of who we are.

Music is not something we hear. Music is something we feel. It moves the air, it moves the room, it moves the body. A low note that sets the chest trembling. A voice that sends a shiver across the skin. A crescendo that holds our breath. This is not information trickling into an ear. It is an experience that seizes the whole human being.

THE LOST BODY OF SOUND

But something has been lost. An entire generation is growing up that has never again felt music with the body. They know music only as a thin thread in the ear — compressed, shrunk, locked inside two tiny headphones. They have never felt a great loudspeaker fill a room with life. They have never felt the bass rise through the floor into their feet. They have never wept because a voice touched every corner of a room.

This is the tragedy: those who have never felt the full body of sound do not know that they are missing it. They mistake the trickle for the river. The photograph for the landscape. Music has become a side dish of daily life — something that plays in the background, isolated, alone, inside one's own small bubble. The shared moment, where people gather around sound, has become rare.

MUSIC IS NATURE

At APANI, we believe that music is nature. It is as pure as nature intended. The heart-beat is the first rhythm we ever hear — in our mother's body, long before we see the light of the world. The breath is the first melody. The body itself is the first instrument. Music is not separate from nature — it is its purest voice.

Just as we choose the finest ingredients, the purest materials, the most honest craftsmanship, so we believe that sound, too, deserves its full and unaltered truth. Nothing compressed. Nothing shrunk. Nothing that isolates a human being. Only sound in all its greatness — physical, honest, alive.

APANI GIVES MUSIC ITS BODY BACK

This is our mission. APANI gives music its body back. We do not build loudspeakers — we build experiences that seize the whole human being. We open the doors to a room where music breathes again, touches again, connects again. Where bass is not only heard, but felt. Where a voice does not whisper from a headphone, but fills the room as though the artist stood before us.

We invite people to gather around sound once more. Family. Friends. The one we love, by the hand. We restore to music the dignity it has lost — and with it the deep, physical, shared joy that only music can give.



Music has become a side dish of daily life — something that plays in the background, isolated, alone, inside one's own small bubble.



**APANI gives music its body back.
We do not build loudspeakers
— we build experiences that seize
the whole human being.**





YOU DO NOT OWN AN APANI — YOU BECOME ONE

APANI is not a product. APANI is a part of you. It tells the world who you are — without a single word. It shows that you choose the real over the convenient. The felt over the consumed. The shared over the isolated. An APANI is an accessory of your personality — as visible as a great watch, a rare car, a work of art. Yet unlike them, it fills the room with feeling.

Those who own an APANI belong to a circle of people who have understood that life is too precious for a thin trickle in the ear. Who know that beauty must be felt. Who choose the best not out of vanity, but because they know what is possible. You do not own an APANI. You become one.

FROM LISTENER TO AMBASSADOR

And here something wonderful begins. Those who have once felt the full body of sound cannot stay silent. They have to share it. They say to their friends: "Come, sit down, you have to feel this." They open their doors. They tell the story. They become — entirely of their own accord — ambassadors.

Every APANI owner is a multiplier. Not because we ask them to, but because the experience is too great to keep to oneself. A generation has forgotten how music feels. Our owners are the ones who remind them. They carry the fire forward. They are the voice of APANI in the world.

THE INVITATION

APANI invites you. Step into a room where music lives again. Feel the sound that moves through your body. Remember how it was when music was still an experience — and discover that it can be one again. Become part of a movement that gives beauty back its dignity.

*Live the APANI Way of Life. Hear the Sound of Life.
As pure as nature intended.*

PROF. DR. **BODO W. LAMBERTZ**

A VISIONARY LEADER



On listening, scale, and the illusion of categories

For decades, the world of audio has tried to divide listening into categories. Nearfield and farfield. Studio and home. Reference and emotion. These distinctions may serve industries. They do not serve music.

Music does not change its nature because a listener sits closer or farther away. What changes is our relationship to it. At Apani, we do not design loudspeakers. We design listening conditions.

A listening instrument must respect time, coherence, and the way the human brain forms meaning from sound. If these elements are aligned, music becomes effortless – and the listener forgets the system.

This is why Apani rejects the idea that smaller instruments must be analytical, or that larger systems must be spectacular. Scale is not a question of distance or volume. It is a question of how sound inhabits space.

IONA is not a nearfield system. It is a complete music transformer. Cylindra is not “bigger sound.” It is a different architectural relationship between music and room. Fjord does not add bass. It adds gravity.

Every Apani Music Transformer is conceived as a whole – active, time-coherent, and fine-tuned in real listening environments. Not to impress measurement graphs, but to honor perception. Because listening is not an act of control. It is an act of trust.

When technology steps aside, music steps forward. And in that moment, sound becomes what it was always meant to be: A natural experience.



Prof. Dr. Bodo Lambertz
Founder & Creative Director
Apani Audiophile
As Pure As Nature Intended

PART I – MUSIC AS EXPERIENCE

The Emotional Foundation of APANI

01 | Page 16 **Before Music Became Sound**

Music did not begin as technology, but as human connection: breath, body, rhythm, silence and presence.

02 | Page 18 **As Pure As Nature Intended**

APANI follows the idea of adding nothing, but removing loss — so that music can arrive as purely as possible.

03 | Page 20 **Music Is Not Heard. Music Is Lived.**

Music is not only heard. It touches the body, memory, emotion and attention.

04 | Page 22 **The APANI Thesis**

The loudspeaker is not the measure. The measure is the depth of human experience restored through music.

05 | Page 24 **Beyond the Loudspeaker**

An APANI Music Transformer is more than a loudspeaker: it transforms playback back into presence, space and emotion.

06 | Page 26 **Not Playback. Presence.**

When the system disappears, the experience remains. Music no longer feels reproduced, but present.

07 | Page 28 **Technology in Service of Emotion**

At APANI, technology is never an end in itself. It serves to preserve timing, dynamics, space, silence and musical truth.

08 | Page 30 **Timing and Phase**

Time, impulse and phase form the architecture of musical reality. Only when they are correct does music become spatial and alive.

09 | Page 32 **Dynamics and Microdynamics**

Great power and the smallest movements must be preserved equally — from the physical impulse to the breath before a phrase.

10 | Page 34 **Physical Musical Presence**

Music should not exist only in the mind. It should become physically tangible: as pressure, energy, movement and natural presence.

11 | Page 36 **Spatial Truth**

Every recording carries a space within it. APANI makes air, depth, distance, reflection and atmosphere perceptible again.

12 | Page 40 **Source Integrity**

Before music becomes sound, it is signal. APANI protects the original truth of the recording from the very first moment.

13 | Page 42**APANI PureField™ Signal Cable**

The cable is not an accessory, but an instrument for preserving the signal between source, processing and Music Transformer.

14 | Page 44**Magnetic Field Integrity**

Invisible electrical and magnetic influences can disturb the signal. APANI PureField protects this path with control, not sound tuning..

15 | Page 46**The APANI ExperienceRoom**

The ExperienceRoom makes APANI tangible. Here, technical claims become a personal, physical and emotional experience.

16 | Page 48**Dare to Compare**

APANI does not ask for belief, but for comparison: not the loudspeaker, but one's own experience.

17 | Page 52**The Golden Listening Sequence**

A guided listening dramaturgy that leads the customer step by step from sound evaluation to true musical perception.

18 | Page 54**The APANI Way of Life**

APANI is not louder, but deeper: music becomes chosen time, shared silence and conscious quality of life once again.

19 | Page 56**APANI for Asia and China**

APANI combines Swiss precision with an emotional, culturally understandable language for demanding markets in Asia and China.

20 | Page 58**Partner and Dealer Standard**

APANI partners do not merely sell products. They guide people toward an experience that requires consultation, space, ritual and trust.

21 | Page 60**Ownership**

The customer does not buy an object, but chooses a different relationship with music, with home and with their own way of listening.

22 | Page 62**Closing Manifesto**

The manifesto condenses the APANI attitude: music is not playback, but presence, memory, space and lived experience.

23 | Page 64**Signature Language**

The closing language defines how APANI sounds, speaks and feels: precise, calm, refined and emotionally credible.

PART II – THE AAES STANDARD

The APANI Audiophile Evaluation Standard



BEFORE MUSIC BECAME SOUND

it was presence. Breath, body, silence, fire. Music began as a human bond.



APANI begins where ordinary hi-fi language ends: with the human being. There was music before there were loudspeakers.

Before specifications. Before stereo imaging. Before streaming, cables, amplifiers, digital processing and acoustic language. There was rhythm. There was breath. There was the human voice. There was a drum, a body, a room, a silence – and something invisible moving between people. Music did not begin as entertainment. It began as presence.

It was ritual before it became performance. It was memory before it became recording. It was movement before it became theory. It was emotion before it became sound quality. This is where APANI begins.

Not with the question: How can we build another high-end loudspeaker?

But with a deeper question: What does music do to the human being when nothing essential is lost? That question changes everything. Because music is not only heard. Music enters the body. It changes breathing. It opens memory. It moves the skin. It awakens emotion. It makes silence meaningful. It can return a person to a place, a time, a face, a feeling.

A song can bring back youth. A voice can bring back someone we loved. A rhythm can make the body move before the mind understands why. A final note can leave a silence that is more powerful than sound itself. This is why APANI does not speak of loudspeakers in the ordinary sense.

APANI creates Music Transformer systems. A loudspeaker plays sound. An APANI Music Transformer restores presence. It is designed not merely to reproduce information, but to transform recorded music back into a living human event: breath into presence, rhythm into body, space into atmosphere, silence into tension, detail into emotion, recording into experience.

AS PURE AS NATURE INTENDED

Sound begins in nature. In air, stone, wood and silence.
APANI does not add. It reveals.





The Meaning of APANI

The APANI path is not to add more effect.
The APANI path is to remove loss.
APANI means As Pure As Nature Intended.
This is not a slogan. It is a discipline.
It means that every decision – technical, aesthetic, acoustic, emotional and commercial – must serve one central purpose: to remove everything that separates the listener from the original force of music.

In nature, sound is not flat. It is alive.

A voice carries breath, body, intention and emotion. A drum does not only create frequency; it moves air, room and skin. A cello does not only generate notes; it releases wood, resonance, pressure and space. A concert hall is not a technical diagram; it is scale, reflection, silence and human attention.

Natural music is physical.
Natural music is spatial.
Natural music is emotional.
Natural music is alive.

APANI exists to bring reproduced music closer to this original condition. Not exaggerated.
Not reduced. Not decorated.
Not made spectacular for a moment. Pure.

As Pure As Nature Intended.

This philosophy gives APANI its direction.
It tells the engineer what must be protected.
It tells the designer what must be removed.
It tells the dealer what must be respected.
It tells the listener why the experience feels different. The APANI path is not to add more effect. The APANI path is to remove loss.

Because the emotion is already
inside the music. The task is to let it arrive.

MUSIC IS NOT HEARD. MUSIC IS LIVED.

Music reaches the body before the mind. It touches skin, breath and memory. APANI measures music by what it awakens.

The Body Listens Before the Mind Explains
Music is not only an acoustic event. It is a human event. Music reaches us before analysis.

A rhythm can change breathing. A voice can return a memory. A melody can bring back a face. A silence after the final note can remain longer than the sound itself. This is why APANI does not reduce music to sound.

Music is body. Music is memory. Music is emotion. Music is space. Music is identity.

We hear through the ears, but we experience music through the whole human system: pulse, skin, nervous tension, inner image, memory and attention. The most powerful musical moments are rarely described first as sound. They are described as feeling: stillness, goosebumps, closeness, pressure, release, sadness, joy, recognition.

This is the APANI starting point.

If music is a human event, then reproducing music is a serious responsibility. When a system loses timing, emotion weakens. When space collapses, presence disappears. When dynamics are compressed, life becomes smaller. When a source is poor, the memory may remain, but the truth of the recording is hidden.

APANI exists to prevent that loss.

It does not ask the customer only to evaluate sound quality. It asks the customer to notice what happens inside. Did the voice become more human? Did rhythm become more physical? Did the room inside the recording open? Did silence feel different? Did a memory return?

This is not ordinary product language.
It is the true language of music.





THE APANI THESIS

The loudspeaker is not the measure. The human being is. APANI begins where reproduction becomes experience.

The Human Experience Is the Measure
Not the speaker. Not the brand. The depth of
human experience restored by music.

The central APANI thesis is simple and
demanding: The quality of a loudspeaker
is measured by the depth of human expe-
rience it can restore. This statement changes
the rules. Most brands ask: Which speaker
sounds better?

APANI asks: Which system lets you expe-
rience more of what music truly does to you?
This does not reject engineering. It demands
higher engineering. But it gives engineering
a human purpose.

Frequency response matters because tonal
truth matters. Timing matters because rhythm
lives in time. Phase matters because space is
built from relationships. Dynamics matter be-
cause music breathes. Low distortion matters
because human nuance is fragile.

Source integrity matters because truth can
be lost before the first note reaches the sys-
tem. APANI is not competing to sound better
in the ordinary audiophile sense.

APANI is redefining what should be compa-
red. Not the speaker. Not the brand. Not the
price. Not the claim. But the depth of human
experience restored by music.

This is why APANI can stand apart from
conventional high-end audio language.
The final proof is not a slogan. It is not a spe-
cification sheet. It is not a review quote.
The final proof is what the listener feels when
the system disappears and music becomes
present again.







BEYOND THE LOUDSPEAKER

Not a machine. Not a display of sound.
An instrument of return — bringing music back into presence.

What Is a Music Transformer? A loudspeaker plays sound. An APANI Music Transformer restores presence. A loudspeaker is a device. A Music Transformer is a function.

The APANI Music Transformer is designed to transform recorded information back into human musical experience. It is not created merely to play sound into a room. It is created to restore presence, space, timing, dynamics, physicality and emotion.

It restores breath to the voice. Body to rhythm. Scale to space. Tension to silence. Emotion to detail. Presence to playback. This is why the name matters. A conventional loudspeaker may be judged by bass, treble,

imaging, power and materials. An APANI Music Transformer must be judged by what it allows the listener to experience.

Does the singer feel closer to being human? Does the instrument occupy a believable space? Does the rhythm reach the body? Does the room inside the recording open? Does the listener stop analyzing and begin entering? The Music Transformer is not an object that demands admiration. It is an instrument of return. From sound to presence. From playback to experience. From information to emotion. From memory to living reality.

That is the difference between hearing music and living music.

NOT PLAYBACK. PRESENCE.

When music ends, something remains.
A silence with weight.
APANI disappears where music becomes present.

When the System Disappears.
The speaker disappears.
The experience remains.

The highest achievement of an APANI system
is not that the listener admires the system.

The highest achievement is that the system
disappears. When the system disappears,
the room opens. The voice becomes human.
Bass becomes physical without becoming
heavy. Silence between notes becomes part
of the performance. Instruments stop being
positions and become events. Space stops
being an effect and becomes atmosphere.

The listener is no longer outside the music,
judging equipment. The listener is inside the
musical event. This is the meaning of presen-
ce. Presence is not volume. It is not brightness.
It is not artificial intimacy. It is not exaggera-
ted scale. Presence is the moment when re-
produced music no longer feels reproduced.
It is when the human being behind the re-
cording returns. When the space around the
performer becomes believable. When the
energy of rhythm becomes physical. When
the silence after the final note has weight.
Presence cannot be created by marketing
language. It must be experienced.

This is why APANI does not ask customers to
believe. APANI invites them to compare.
Not the speaker. Their experience.







TECHNOLOGY IN SERVICE OF EMOTION

Precision is not the goal. It is the discipline behind emotion.
Technology serves what music must preserve.

Technical Truth, Human Consequence

In APANI, every technical decision must become a human consequence.

In APANI, technology is never an ornament. It is discipline.

Every technical decision must answer one question: What human musical experience does this restore?

Timing restores rhythm. Phase coherence restores spatial truth. Microdynamics restore breath and intention. Low distortion protects human nuance. Controlled bass restores physical presence without heaviness. Source integrity protects the original truth of the recording. System calibration allows the room, the music and the listener to become one experience.

This is the APANI way to speak about engineering. We do not explain technology to impress. We explain technology to reveal why the experience becomes possible.

A cabinet is not only a structure. It protects silence from resonance. An amplifier is not only power. It protects dynamics from collapse. DSP is not only processing. It protects timing, phase and spatial order. A cable is not an accessory. It protects the invisible path before music becomes presence.

Technology is not the final message.
Technology is the reason the emotional truth becomes possible.

This is what partners, manufacturers, distributors and dealers must understand. APANI must never become cold engineering language. But it must also never become empty poetry.

APANI is emotion with discipline. Poetry with proof. Luxury without noise. Technology in service of truth.

TIMING AND PHASE

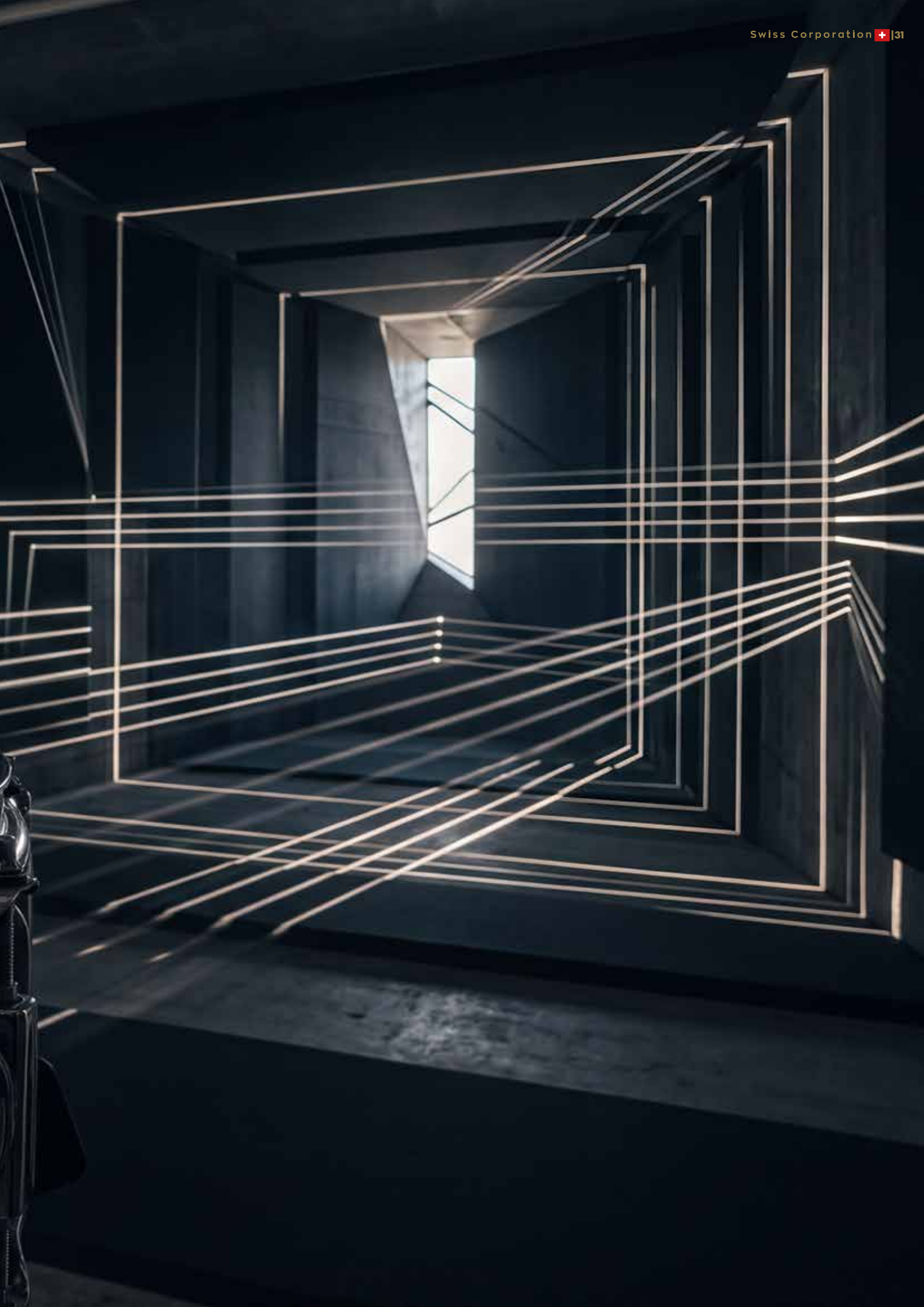
Music is order in motion. Time, impulse and space must arrive as one. Only then does sound become real.

The Architecture of Musical Reality When time is correct, music breathes. When phase is coherent, space becomes believable. Music lives in time. A note is not only a frequency. It is an event. It begins, grows, breathes, decays and disappears. Rhythm exists because time is ordered. Space exists because timing and phase relationships tell the ear where sound comes from and how it moves through a room. When timing is blurred, rhythm loses force. When phase is unstable, space becomes uncertain. When transients are softened, emotional attack weakens. APANI treats timing and phase as the architecture of musical reality. This is not an abstract engineering concern. It is the dif-

ference between listening to a recording and feeling that musicians are present in a believable space. Correct timing gives rhythm its body. Coherent phase gives space its shape. Together, they allow music to breathe as an event rather than appear as separated sound objects.

For the listener, this means less effort and more presence. The body follows rhythm more naturally. The ear stops searching for the image. The room inside the recording becomes stable. The performance feels less mechanical and more alive. This is why APANI does not treat timing and phase as secondary technical details. They are foundations of musical truth.







DYNAMICS AND MICRODYNAMICS

The smallest moment carries the deepest truth. A breath. A bow.
A finger before the note. APANI protects what is easily lost.

The Smallest Details Are Often the Most Human.
Emotion often lives in the smallest movement.
A great system must not only reproduce power.
It must protect fragility.

The breath before a phrase. The pressure of a bow
on a string. The decay of a piano note. The hesita-
tion in a voice. The silence before impact. The small
change in a drummer's touch that creates tension.
The slight movement of a singer away from the
microphone. These are not details for experts.
They are the human evidence inside music.

Large dynamics create scale and force.
Microdynamics create intimacy, intention and life.
Without them, music may still sound impressive,
but it becomes emotionally flatter. The listener hears
the performance but loses the person inside it.

APANI protects microdynamics because emotion
often lives in small movements.

The difference between a technically reproduced
voice and a human presence can be a breath.
The difference between a note and a phrase can
be a fraction of pressure. The difference between
sound and meaning can be a silence.

This is why APANI does not chase loudness as
spectacle.

Power must remain controlled. Fragility must remain
visible. Silence must remain alive. When these ele-
ments return, familiar music becomes new.

Not because APANI adds something

Because APANI allows what was hidden to arrive.



PHYSICAL MUSICAL PRESENCE

Bass is not spectacle. It is presence in the body.
Controlled energy. Musical weight.

When Rhythm Becomes Body

Bass should not impress the room.
It should give music a body.
Bass should not dominate music.
Bass should give music a body.

In ordinary audio language, bass is often described as deep, powerful, extended or impressive. APANI speaks differently. The question is not how much bass a system produces. The question is whether low-frequency energy arrives with timing, control, texture and intention.

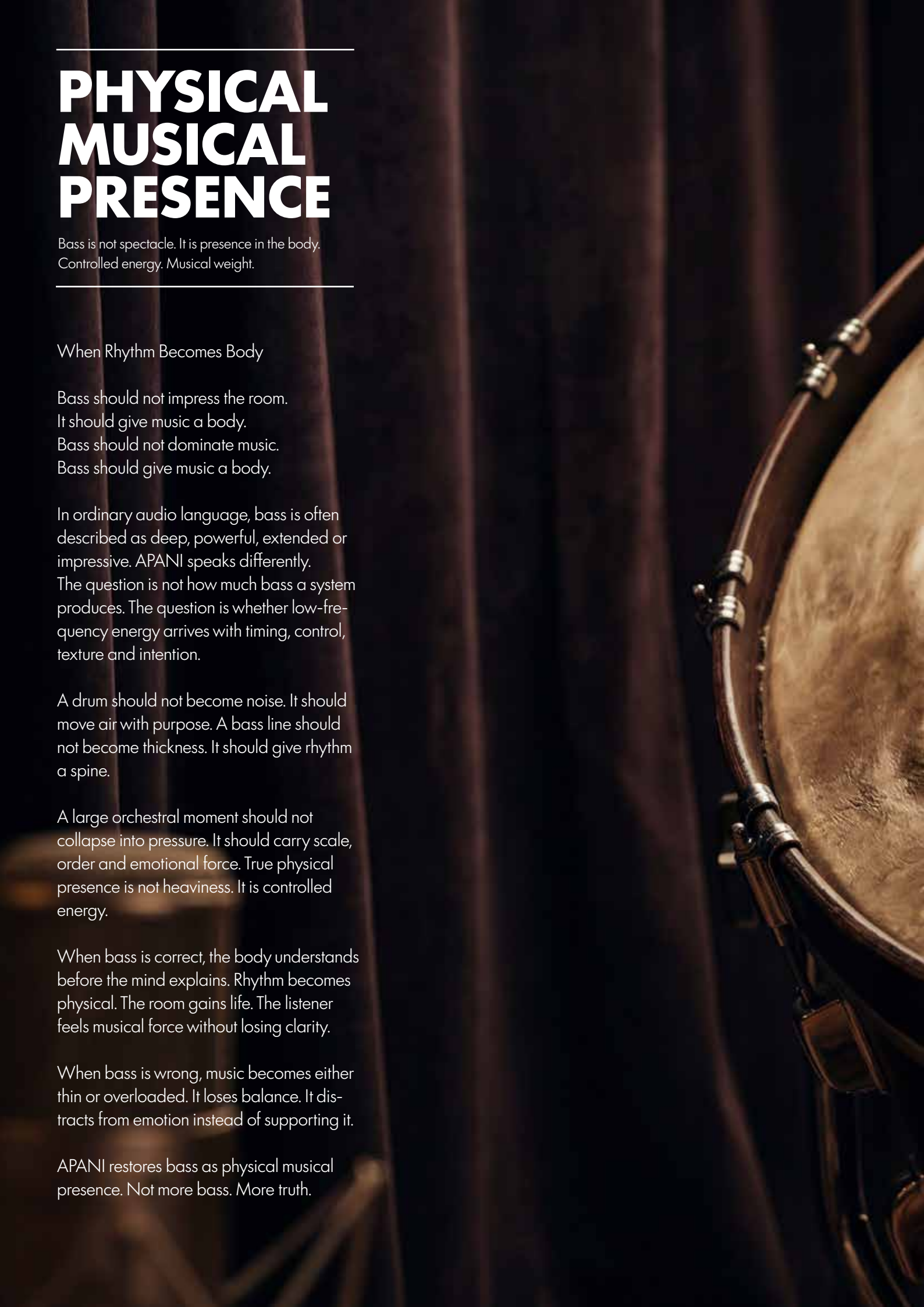
A drum should not become noise. It should move air with purpose. A bass line should not become thickness. It should give rhythm a spine.

A large orchestral moment should not collapse into pressure. It should carry scale, order and emotional force. True physical presence is not heaviness. It is controlled energy.

When bass is correct, the body understands before the mind explains. Rhythm becomes physical. The room gains life. The listener feels musical force without losing clarity.

When bass is wrong, music becomes either thin or overloaded. It loses balance. It distracts from emotion instead of supporting it.

APANI restores bass as physical musical presence. Not more bass. More truth.





REMO
FIBERSKYN
MADE IN SWITZERLAND

Remo



SPATIAL TRUTH

Every recording carries a room within it.

Air, distance, reflection, silence. APANI lets that space appear.



The Room Inside the Recording

Space is not an effect.

It is the atmosphere of the musical event.

Every recording carries a space.

A studio. A church. A concert hall. A club.

A stage. A breath of air around the performer. Space is not a hi-fi trick. It is part of the musical event.

When space is flattened, the music loses place. Instruments may still be audible, but they no longer belong to an environment. The voice may be clear, but the air around it disappears. The recording becomes information without atmosphere.

When space returns, the listener understands where the music happened.

APANI restores not only left and right.

It restores distance, air, depth, silence and atmosphere. This matters because human beings do not experience sound in isolation. We experience sound in spaces.

The relationship between voice, instrument, reflection and silence tells us whether an event feels real.

Spatial truth allows the listener to stop constructing the image mentally. The recorded room opens by itself.

The singer stands with more presence.

Instruments breathe in their own space.

The silence between musicians becomes part of the performance.

This is why APANI treats space as emotional architecture. Space does not only show where music is. It tells the listener that music is present.

Every recording carries the space in which music once happened. The height of a hall, the distance between instruments, the air around a voice, the silence after a note. APANI does not create artificial space. It restores the atmosphere already contained in the recording. When the room returns, music no longer appears as sound alone. It becomes an event with depth, distance and presence.





SOURCE INTEGRITY

Truth begins before the first note. At the source.
In the signal path. In everything that must remain untouched.

The Truth Begins Before the First Note.
The customer brings the emotion.

APANI controls the truth of reproduction.
Your music matters because it carries your memory.
But not every version of a song reveals its truth.

A compressed file, poor remaster, low-quality
stream, Bluetooth connection, weak phone output
or uncontrolled playback chain can hide the life
inside the music before the first note reaches the
system.

That is why APANI follows one essential rule:
The customer brings the emotion. APANI controls
the truth of reproduction. This rule protects the
experience. The customer's own music is emotional-
ly powerful because it carries meaning. But if the
recording is poor, the customer may hear only the
limitations of the source and not the capability of
the APANI system.

That would not be a failure of the Music Transfor-
mer. It would be a failure of source integrity.
APANI therefore treats source quality as part of
the brand experience. The customer-facing promise
is simple: Bring the music you love. We will reveal
what was always inside it. This is not correction.
It is respect.

Music that matters deserves to be prepared with
care. In an APANI demonstration, the customer's
emotional reference may be played first.
Then APANI prepares the best available version,
a better master, or an emotionally aligned refe-
rence recording. The goal is never to replace the
customer's memory. The goal is to reveal the music
at its full potential. Because the memory gives the
music meaning.

APANI protects the truth of its reproduction.





APANI PUREFIELD™ SIGNAL CABLE

Not an accessory. A silent guardian of the signal.
Designed not to change sound, but to protect truth.





Protect the Signal. Restore the Experience. Not a cable that changes music. A cable that protects it. Before music becomes presence, it is signal. Before a voice enters the room, before rhythm moves the body, before space opens, before emotion becomes physical, the signal must pass through a world of electrical and magnetic influence.

APANI PureField was created for this invisible journey. Not to change the music. To protect it. A cable in the APANI world is not an accessory. It is a Signal Integrity Instrument. It is one of the first guardians of musical truth between source, processor, amplifier and Music Transformer. If the signal is disturbed before it reaches the system, the Music Transformer receives less truth: less silence, less microdynamic information, less spatial coherence, less emotional tension, less presence.

APANI PureField is designed around a layered protection architecture. At its core, cross-twisted signal geometry preserves order and supports interference rejection. Around it, a dedicated copper shield protects against electric-field and high-frequency interference. Beyond that, the APANI Magnetic Field Integrity Shield is designed to reduce magnetic influence around the signal path.

Three protections. One intention. To let music arrive more completely. The smallest musical details are often the most human: the breath before a word, the silence before impact, the air around an instrument, the emotional tension inside a phrase. When these details are masked, music becomes smaller. When they are protected, music returns with more presence.

You are not buying a cable.
You are protecting the experience.

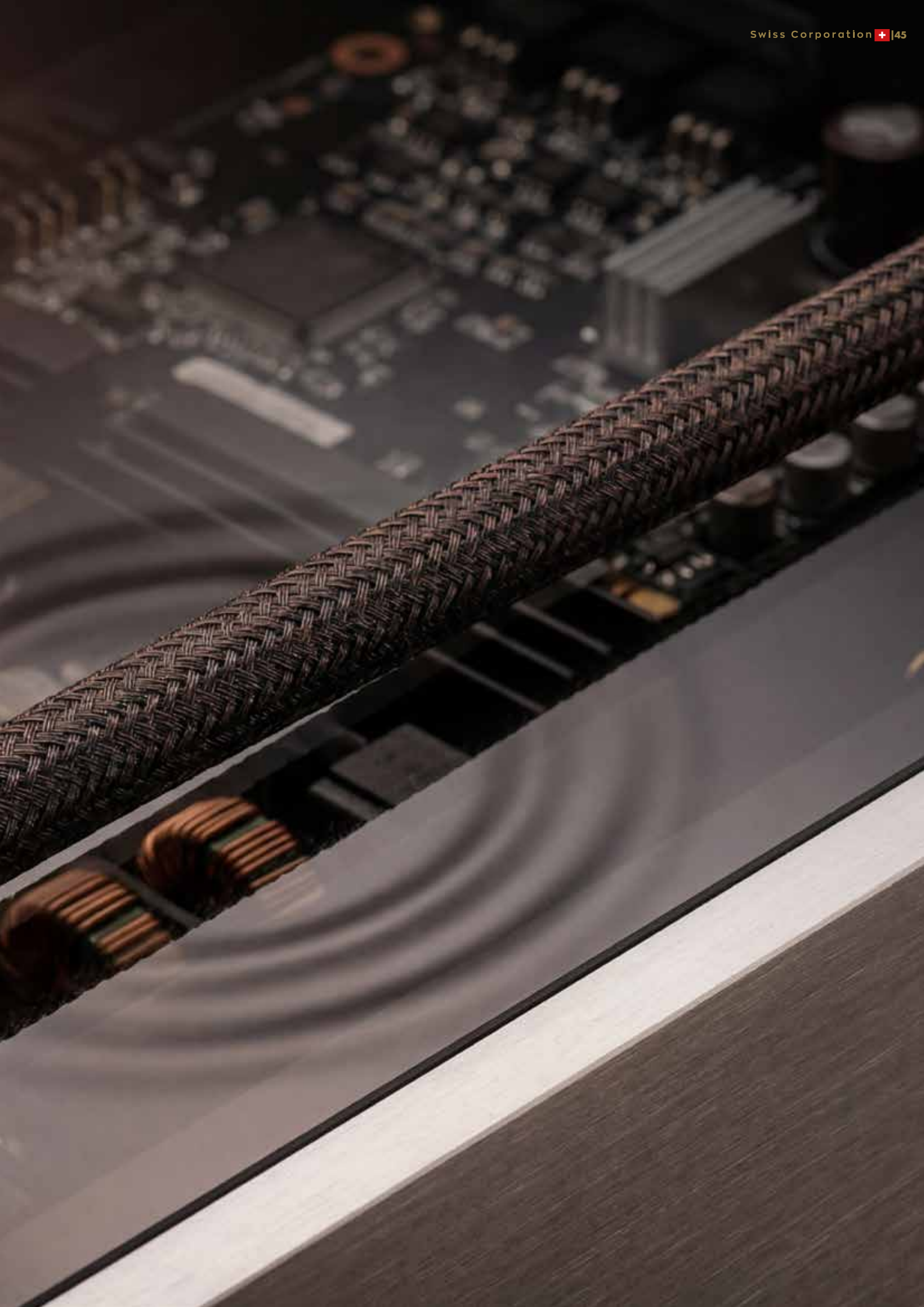
MAGNETIC FIELD INTEGRITY

Invisible forces leave traces. APANI answers with control, not spectacle. A quieter path for the signal.

The Invisible Path Between Signal and Emotion. The emotion is already inside the music. The cable protects the path until it can arrive. APANI Magnetic Field Integrity is based on a simple idea: the musical signal must be protected not only from obvious noise, but from the invisible conditions surrounding the signal path. Real audio systems do not live in ideal laboratory space. They live near power supplies, transformers, routers, streamers, lighting systems, amplifiers, power cables and equipment racks. In this environment, a low-level audio signal is fragile. A conventional conductive shield can protect against important forms of electrical and high-frequency interference. APANI PureField adds another layer: a magnetic shielding concept designed to reduce magnetic influence around the signal path.

This must be communicated with discipline. It is not magic. It is not coloration. It is not tuning. It is protection. The emotion is already inside the music. The task of the cable is to protect the path until that emotion can arrive. For the listener, the result is not a cable that calls attention to itself. The result should be a quieter path, a calmer background, more stable space, more natural voice, more preserved microdynamic movement and a stronger sense that the music is arriving intact. The cable disappears. The music arrives. That is the APANI meaning of Magnetic Field Integrity.





THE APANI EXPERIENCE ROOM

Not a showroom. A prepared place for listening. Light, source, room and silence aligned for one experience.

Where Music Becomes Evidence.

No pressure. No loud claim. Only music, silence, comparison and what happens inside you. The APANI Experience Room is not a showroom. It is a prepared space of listening. The light is calm. The room is controlled. The source is verified. The music is chosen with respect. The system is calibrated. The first moment belongs to silence.

There is no pressure. No loud advertising. No ordinary demonstration. No rush to impress. Only music, preparation, comparison and what happens inside the listener.

The APANI Experience Room exists because APANI does not ask customers to believe a claim. It invites them into proof.

The host does not begin with specifications. The host begins with the human being: Today is not about loudspeakers. Today is about your relationship with music. That sentence changes the encounter. The customer is no longer evaluating hardware from a distance. The customer enters their own musical memory.

Which music changed something in your life? Which song still gives you a physical reaction? Which recording carries a memory for you? Then the experience begins.

The room is not designed to sell with pressure. It is designed to make the truth audible, physical and personal. When music becomes evidence, persuasion becomes unnecessary.









DARE TO COMPARE

The real comparison happens within the listener.
With personal music. With memory. With truth.
Dare to Compare means: trust the experience.

Not the Speaker. Your Experience.
Dare to Compare is not a brand contest.
It is a human proof system.

Dare to Compare is not an ordinary product challenge. It is not a technical shootout.
It is not a brand contest. It is not a game of louder claims.

The real meaning is: Dare to Compare –
Not the Speaker. Your Experience. Bring the music that matters to you. The song of your first love. The song that broke your heart. The song that gave you strength. The song that made you rebel. The song that still gives you goosebumps. The music you believe you already know.

Then listen.
First through what you know.
Then through APANI.

Do not compare only the sound. Compare your breath. Compare your pulse. Compare your skin. Compare the memory that returns. Compare the silence after the final note. This is a different kind of comparison because the customer becomes the judge. Not the advertisement. Not the dealer. Not the specification sheet. The customer's own response becomes the evidence. That is why the campaign is so powerful. Nobody can argue against a personal reaction. Nobody can invalidate goosebumps. Nobody can explain away silence after music has ended.

The strongest emotion wins.







THE GOLDEN LISTENING SEQUENCE

Memory. Source. Reference. Return. APANI leads deeper into the music you already know.

The song is the same. Your awareness is not.
The song is the same. But your awareness is not.

The APANI listening experience must be guided with discipline.

First, we listen to your memory.
Then, we listen to the music revealed.
Then, we listen to APANI.
Then, we return to your music again.
The song is the same.
But your awareness is not.

This sequence protects both emotion and truth.

Your own version honors personal memory. A better master or reference version reveals source quality. An APANI reference recording opens the system's full emotional and spatial capability. Returning to your music creates the moment of realization.

You discover what was hidden.
Not through argument. Through experience.

After the music ends, the dealer must not ask:
Did you like it?
Was the bass better?
Was the stage wider?

Those questions reduce the experience to ordinary hi-fi language.

The APANI question is: What changed?

Then the dealer must stop speaking.
Let yourself own the realization.
Self-discovery is stronger than persuasion.



THE APANI WAY OF LIFE

Music is not background. It is chosen time.
A room, an evening, a silence shared.

Living Closer to Music.

The APANI life is not louder. It is deeper.

APANI is not only for listening sessions.

APANI is for evenings when music changes the atmosphere of the home.

For moments of silence after a final note.

For rediscovering recordings you thought you knew. For sharing music with people who matter. For returning to yourself through sound.

The APANI life is not louder. It is deeper.

It is a life in which music is not treated as background noise, but as a meaningful part of living. It is a way of creating rooms where attention can return. It is a way of choosing quality over distraction, silence over noise, presence over consumption.

The benefits of the APANI life are human benefits. Deeper listening. Stronger emotional connection. More meaningful time at home. Shared listening rituals. Greater sensitivity to sound and silence. A closer relationship with music, space and memory.

APANI does not ask customers only to own a system. APANI invites them to live closer to music. This is the community APANI must build: people who understand that music can change the state of a room, the state of the body and the state of the mind.

People who do not ask only:

Is this technically impressive?

But: Did it move me?

Did it make the moment more real?

Did it return something I thought was lost?

That is the APANI way of life.





APANI FOR ASIA AND CHINA

True authority does not need volume.

APANI enters with restraint,
respect and precision.

An invitation to listen deeply.





Private Invitation.
Deeper Proof.
Do not trust our words.
Trust your own experience.

In Asia and China, APANI should not enter as a loud Western brand shouting technical superiority. APANI must enter with restraint, ritual and authority.

Not as another imported high-end loud-speaker. Not as another luxury object. Not as another product that says: We sound better.

APANI should enter as a European authority for musical truth and human experience. The correct message is: Do not trust our words. Trust your own experience.

This is authority without arrogance. Proof without noise. Confidence without pressure. The APANI Asia experience should feel like a private ritual of attention.

A prepared room.
A carefully selected guest. A meaningful piece of music.
A verified source. A guided silence.
A personal realization.

The customer must feel: This has been prepared for me. My music matters. My memory is respected. The experience is controlled. APANI has authority without shouting.

Private invitation is stronger than mass exposure. Preparation creates respect. Respect creates status. Status creates desire.

This is why APANI should be discovered before it is promoted.

PARTNER AND DEALER STANDARD

An APANI partner does not simply sell.
He guides. He prepares the room,
the source and the silence.

Protecting the Experience.
Do not demonstrate hardware.
Guide transformation. APANI partners do
not only distribute products.
They protect an experience.

The manufacturer protects performance.
The distributor protects standards.
The dealer protects the customer journey.
The room protects silence.
The source protects truth.
The Music Transformer restores presence.

This is the APANI responsibility.
A product can be sold.
An experience must be protected.

The APANI dealer is not a salesperson.
The dealer is a guide, curator, listener and
protector of the experience. The dealer must
never start with technology. Never criticize
the customer's music. Never rely on unknown
recording quality. Never use Bluetooth or
uncontrolled playback for serious demonstra-
tion. Never oversell. Never interrupt
emotional silence.

The dealer must always use the customer's
emotional reference, support it with a high-
quality APANI reference, let the customer
discover the difference and close from
experience, not price.

The strongest closing question is not:
Would you like to buy?

The APANI closing question is:
Would you like to live with this experience?
This is how APANI sells without becoming
ordinary sales.





OWNERSHIP

An APANI system does not remain an object.
It becomes part of the home. Part of ritual. Part of life.





Do I Want to Live With This Experience?
The customer does not buy an object.
The customer chooses a different relationship with music.

After the APANI experience, the question changes. It is no longer: Did the system sound better? It becomes: Do I want to live with this experience? Do I want this presence in my home? Do I want this silence after the music?

Do I want my familiar recordings to become new again? Do I want to share this with the people who matter? Do I want to build evenings around music again?

This is the APANI ownership moment.

The customer is not buying another object.
The customer is choosing a different relationship with music.

A product decision becomes a life decision. Not in an exaggerated way. In a real way. APANI becomes part of the home because music becomes part of life again. It becomes the system for private listening, shared listening, emotional evenings, cultural refinement and personal return.

The Music Transformer belongs where music matters. The PureField cable belongs because the path to that experience must be protected.

The Experience Room belongs because the customer must feel proof before making the decision. The APANI life begins when the customer understands: I do not want only better sound. I want this experience to become part of my life.

CLOSING MANIFESTO

Music returns to where it began.
To the human being.
Not as playback. As presence.

The Return of Music. Pure means nothing essential is lost. APANI begins with a refusal.

A refusal to reduce music to sound.
A refusal to reduce technology to spectacle.
A refusal to reduce listening to consumption.
A refusal to reduce high-end audio to specifications. Music is too important for that.

Music has carried love, grief, ritual, rebellion,
identity and silence through human history.

It has moved bodies. It has shaped memory.
It has changed rooms. It has changed people.
APANI exists to restore this force.

Not as playback. As presence.

Not as equipment. As experience.

Not as loudspeaker. As Music Transformer.

APANI means As Pure As Nature Intended.
Pure does not mean simple. Pure means nothing essential is lost. The voice returns.

The room opens. The rhythm becomes body. The silence becomes meaningful. The memory returns. And the listener understands that the true comparison was never between products. It was between experiences. Music is not heard. Music is lived.

Dare to Compare – Not the Speaker.
Your Experience.
The strongest emotion wins.







SIGNATURE LANGUAGE

Music returns to where it began. To the human being.
Not as playback. As presence.

Core Lines for the APANI World
Music is not heard. Music is lived.
Not playback. Presence.

Dare to Compare – Not the Speaker.
Your Experience.
The strongest emotion wins.

Bring the music you love.
We will reveal what was always inside it.
The customer brings the emotion.
APANI controls the truth of reproduction.
The speaker disappears.
The experience remains.

Your body knows before your mind agrees.
APANI restores music to its human truth.
A proof that can be felt.

Before music becomes presence,
the signal must remain pure.
Protect the signal.
Restore the experience.
Not a cable that changes music.
A cable that protects it. One signal.
Three protections. One purpose: presence.
The customer does not buy a cable.
The customer protects the experience.

Do not trust our words.
Trust your own experience.
Do not demonstrate hardware.
Guide transformation.
The song is the same.
Your awareness is not.

The APANI life is not louder. It is deeper.

APANI Audiophile
– As Pure As Nature Intended.



PROLOG

ON HOW APANI CAME INTO BEING

Apani did not begin as an idea. It began as a quiet unease. It didn't appear in great crises, but in moments that seemed perfect: a dinner where every dish was flawlessly crafted, yet left no memory behind. Music that sounded technically brilliant, yet never reached the body. Conversations full of words, yet creating no closeness. Objectively, nothing was wrong – and still, a hollowness remained.

The faster the world became, the clearer this feeling grew. Choice was mistaken for freedom. Speed for progress. Efficiency for quality. Systems became smarter, more precise, more optimized. Yet instead of clarity, many people felt fatigue. Instead of security, dependence. Instead of connection, a constant underlying noise.

Apani emerged from patiently observing this contradiction – not in theory, not in concepts, but in lived reality: in workshops where material knew more than the plan; in listening rooms where a single note carried more truth than a thousand explanations; at tables with friends where silence suddenly became more valuable than conversation.

A simple, uncomfortable question began to insist itself: What if progress hasn't failed – but perception has been unlearned?

From that moment on, Apani was no longer something that needed to be invented. It became something that wanted to be revealed. A return to attention. A conscious decision to stop replacing experience with explanation.

Apani never wanted to change the world. It wanted to change the way we meet it.



CHAPTER I

ON INTELLIGENCE WITHOUT INTENTION

Nature doesn't plan. And yet it is exact. A tree doesn't decide where it should become stronger – it responds to wind. A river doesn't search for the fastest route – it follows the path of least resistance. Over years, decades, centuries, a form emerges that was not "optimized," but proven.

This intelligence needs no author. It demands no recognition. It does not explain itself. And that is precisely why it is so stable.

In everyday life, we encounter it more often than we think: in rooms where people instinctively speak more slowly. In objects you don't notice as long as they work – and immediately miss when they're gone. In clothing that doesn't shape the body, but accompanies it.

Apani takes this kind of intelligence seriously – not as a romantic idea, but as a benchmark. It doesn't ask, "What stands out?" It asks, "What carries over time?"

An Apani product, an Apani decision, an Apani relationship aligns itself with this quiet logic. If something isn't true in the long run, it is discarded – no matter how convincingly it could be argued.

CHAPTER II

ON PERCEPTION, TRUTH AND THE PATH OF RECOGNITION

Human beings are not incapable of recognizing truth. They have simply learned to distrust their own perception.

From early on, experience is narrated. What you hear is categorized. What you taste is rated. What you feel is relativized. Step by step, your own sensing is replaced by someone else's interpretation.

And yet the body knows long before the mind arrives. A sound can soothe or tighten you. A room can create openness or pressure. A person can trigger trust or unease – long before reasons are put into words.

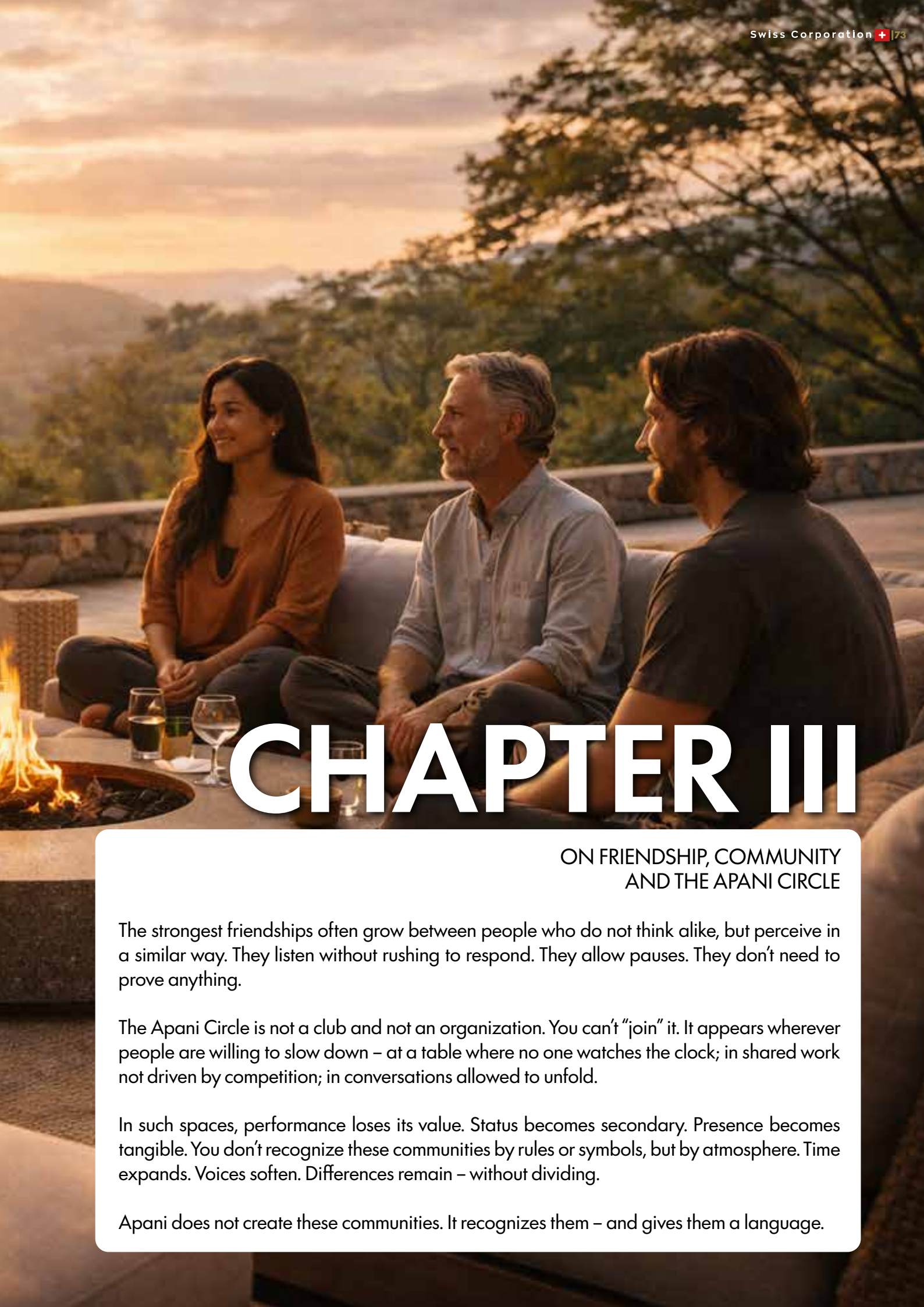
The Apani way begins where you make space for those first impulses again. Where you don't judge an experience immediately, but pause. Where you learn to allow a moment of silence between stimulus and reaction.

In everyday life this becomes very concrete: you leave a conversation earlier because it feels empty. You stay in a place longer without knowing why. You choose against what seems "reasonable" and for what feels aligned – and you turn out to be right.

Insight is not an event. It is a process. And the more reliable perception becomes, the less truth needs to be loud.





A photograph of three people (two men and one woman) sitting on a stone couch outdoors at sunset. They are looking towards the left, where a fire is burning in a stone fire pit. The background shows a hazy landscape with trees and mountains under a warm, orange sky. The title 'CHAPTER III' is overlaid in large white letters.

CHAPTER III

ON FRIENDSHIP, COMMUNITY AND THE APANI CIRCLE

The strongest friendships often grow between people who do not think alike, but perceive in a similar way. They listen without rushing to respond. They allow pauses. They don't need to prove anything.

The Apani Circle is not a club and not an organization. You can't "join" it. It appears wherever people are willing to slow down – at a table where no one watches the clock; in shared work not driven by competition; in conversations allowed to unfold.

In such spaces, performance loses its value. Status becomes secondary. Presence becomes tangible. You don't recognize these communities by rules or symbols, but by atmosphere. Time expands. Voices soften. Differences remain – without dividing.

Apani does not create these communities. It recognizes them – and gives them a language.

CHAPTER IV

FROM RECOGNITION TO A WAY OF LIFE

When perception becomes reliable, life rearranges itself. Decisions that once felt complex become simple. Excess starts to feel heavy. Speed creates unrest. Reduction feels liberating.

The Apani Way of Life is not a destination you reach. It is a posture that settles in. You own less, but with greater intention. You work with more focus – not out of discipline, but because distraction loses its appeal.

Relationships change. Conversations become more honest. Silence is no longer felt as emptiness, but as quality. This way of living is not deprivation. It is a form of sovereignty. It replaces constant self-correction with inner alignment.





CHAPTER V

THE TEN LAWS OF APANI

These laws are not recommendations.
They are thresholds.

They apply to products as well as to decisions, collaborations, and relationships. Each law describes a condition under which something can exist without distortion.

You encounter them again and again in life: when removing creates clarity; when patience produces stability; when respect for boundaries prevents harm. These laws do not explain. They filter.





CHAPTER VI

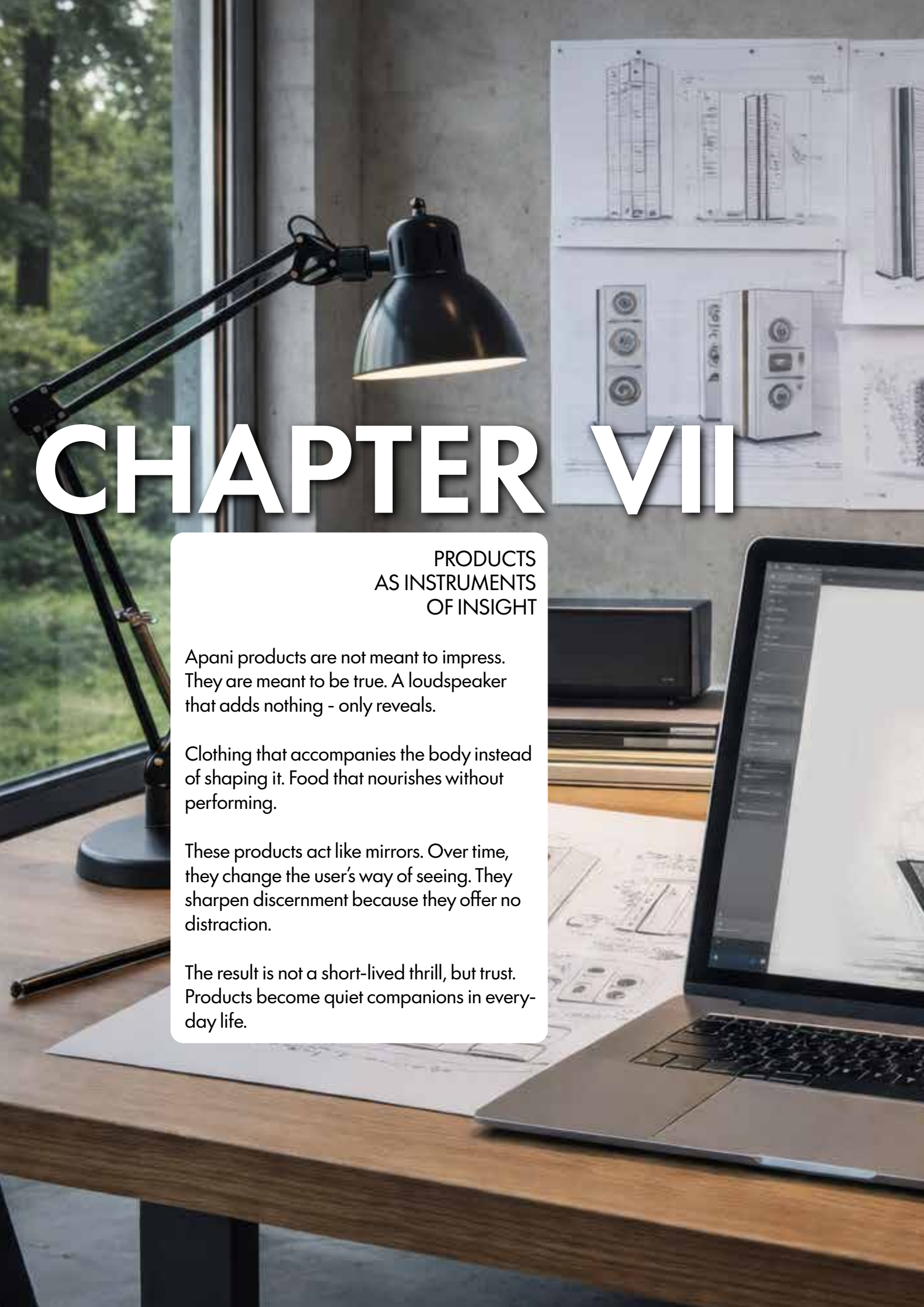
ON MATTER, TIME, AND RESPECT

Matter is not passive. It remembers. Wood carries tension. Fabric changes through use. Metal responds to forces - long after the intervention. Those who ignore these signals create fracture. Those who read them create durability.

Time is not a cost factor. It is an organizing principle. Processes that are allowed to mature stabilize. Processes that are accelerated remain fragile.

In life, this shows up in relationships that grow slowly, and in work that gains depth through repetition. What is given time settles. What is forced resists.

Respect, in this sense, is not morality. It is functional intelligence.

A photograph of a wooden desk in a modern office or studio. On the desk is a silver laptop, a black adjustable desk lamp, and several architectural drawings and blueprints. A window in the background shows green foliage. The text 'CHAPTER VII' is overlaid in large white letters.

CHAPTER VII

PRODUCTS AS INSTRUMENTS OF INSIGHT

Apani products are not meant to impress. They are meant to be true. A loudspeaker that adds nothing - only reveals.

Clothing that accompanies the body instead of shaping it. Food that nourishes without performing.

These products act like mirrors. Over time, they change the user's way of seeing. They sharpen discernment because they offer no distraction.

The result is not a short-lived thrill, but trust. Products become quiet companions in everyday life.



CHAPTER VIII

WHY APANI CANNOT BE MASS

Depth cannot be multiplied at will.
Mass production demands simplification, repetition, and control. These mechanisms erase nuance and replace attention with uniformity.

Apani accepts limitation as protection.
Small series enable responsibility. Direct relationships enable consistency. A conscious “no” preserves integrity.

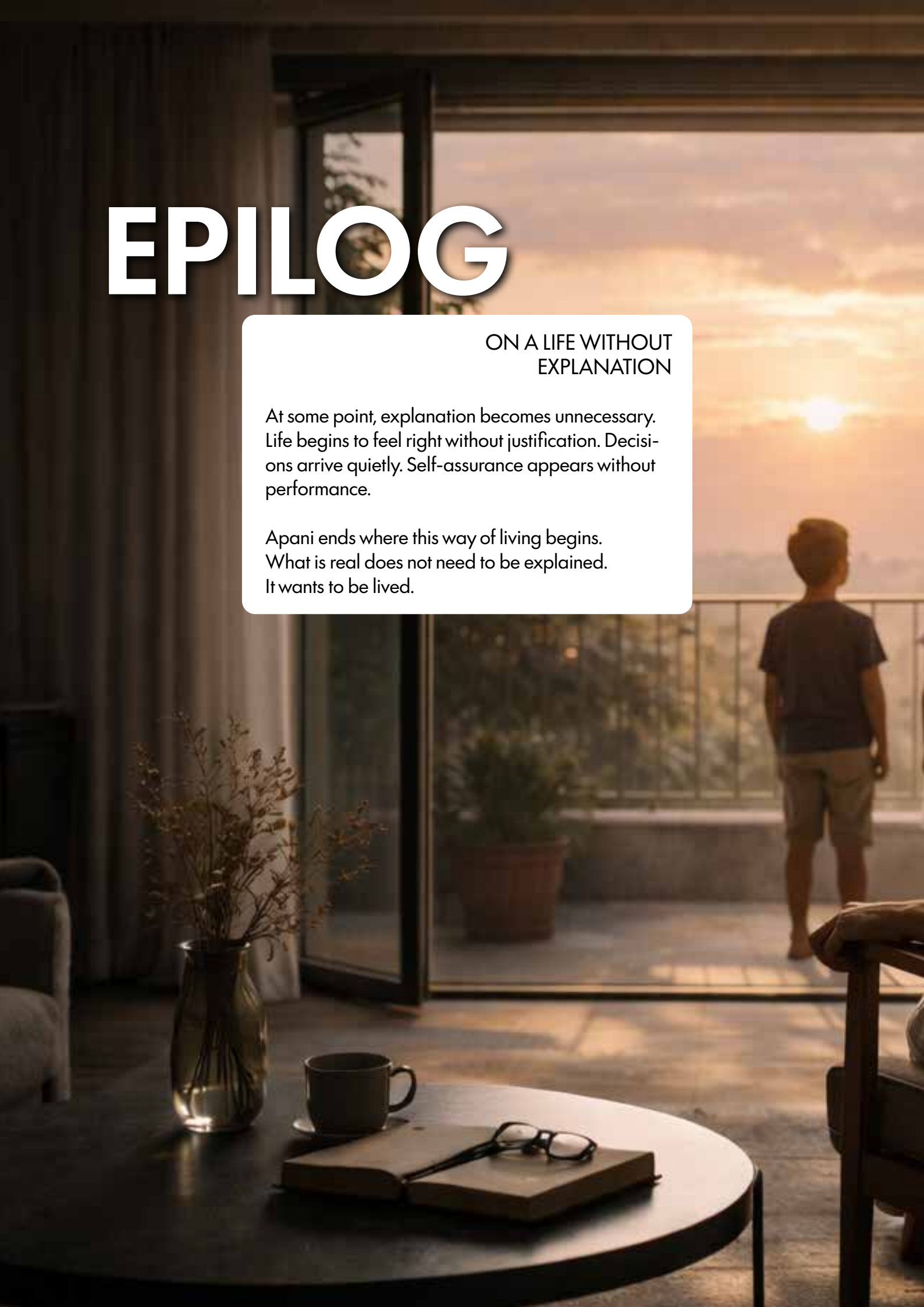
What remains is experience – undiluted.

EPILOG

ON A LIFE WITHOUT EXPLANATION

At some point, explanation becomes unnecessary. Life begins to feel right without justification. Decisions arrive quietly. Self-assurance appears without performance.

Apani ends where this way of living begins. What is real does not need to be explained. It wants to be lived.





SWISS INTELLECTUAL PROPERTIES & LICENSING AG

Safeguarding Swiss innovation.
Protecting corporate identity.
Creating measurable value from intangible assets.

Swiss Intellectual Properties & Licensing AG is a Swiss company active in the intellectual property rights management sector since 2011. From the beginning, our mission has been clear: to protect and enhance the economic value of ideas. We have consistently focused on the economic valorization of ingenuity and innovation, acting as a trusted and secure “safe” for intangible heritage—trademarks, patents, and designs—and ensuring that corporate ideas, inventions, and identities are legally protected against counterfeiting, misuse, and unauthorized imitation.

In today’s markets, the true strength of a business is often built on assets that cannot be touched but can be recognized instantly: a name, a logo, a product design, a patented technology, a distinctive sign that carries reputation and trust. These elements are more than symbols—they are strategic resources. Our role is to ensure that this intellectual capital is not only protected, but also structured, managed, and positioned to generate sustainable and tangible returns. To do so, we provide a model based on centralized management of rights portfolios, allowing operating companies belonging to the group—and, more broadly, our partners—to focus fully on their core business, their operations, and their growth. While they innovate and compete in the marketplace, Swiss Intellectual Properties & Licensing AG takes care of the complex work that stands behind long-term differentiation: managing, maintaining, and defending the rights portfolio, and ensuring that the value of the company’s distinctive signs can truly bear fruit.

This centralized approach brings clarity and strength: it supports coherence across markets, reduces fragmentation in rights ownership and administration, and creates a robust framework that makes protection more effective and decision-making faster. Most importantly, it turns intellectual property into a managed asset class—something that can be assessed, strengthened, leveraged, and used with precision to support business strategy.

At the heart of our work lies a strong commitment to our partners. We are not only protecting innovation—we are enabling it to travel further. By facilitating the transfer of technology and expertise through licensing agreements, we contribute to the dissemination of innovative solutions and the strengthening of competitiveness for our trading partners. Licensing is not simply a contract; it is a strategic bridge between creators and markets, between know-how and commercialization, between innovation and expansion. Our work supports organizations in unlocking value through structured agreements that allow technology and expertise to circulate with security, transparency, and mutual benefit.

In this way, we help transform creativity and ingenuity into solid and profitable financial assets. We support partners in building value that is recognized in the market, defendable in legal frameworks, and scalable across industries and territories. From protection to monetization, from consolidation to strategic licensing, we ensure that intangible assets become concrete drivers of growth.

We are honoured to receive recognition from the Swiss Institute for Quality Testing (SIQT). This award reflects the continued commitment of Swiss Intellectual Properties & Licensing AG to ensuring standards of excellence in the management and valorization of intangible assets. It confirms our long-term dedication to reliability, precision, and trust—values that are essential when safeguarding the foundations of corporate identity and innovation.

A heartfelt thank you to our partners and collaborators, whose talent and expertise allow us to transform innovation and intellectual property into concrete and certified value for the market. Our achievements are built on collaboration—on shared standards, shared ambition, and shared confidence in the power of protected ideas.



ABOUT THE SWISS INSTITUTE FOR QUALITY TESTING (SIQT)

The Swiss Institute for Quality Testing (SIQT) is a Swiss entity based in Zurich, founded in 2015, that conducts independent tests and rankings on the quality of products, services, and companies to inform consumers and strengthen transparency in the market. It is widely regarded as a reference body in Switzerland, synonymous with objective evaluation and reliability, and is often cited in quality studies that reward companies for their performance—signaling strong reputation, credibility, and consistency in the tests carried out.

SIQT's reliability is grounded in its independence and its commitment to publishing detailed reports, making it a point of reference for Swiss consumers and stakeholders seeking trustworthy evaluations of quality and performance.

Spherical waves

Horn dynamics. Re-shaped.

By Prof. Dr. Bodo Lambertz

About fifty years ago, something emerged that hardly anyone could truly categorize at that time. It was a world premiere – the first spherical-wave horn loudspeaker in this form language. A horn that does not end at the mouth, but is conceived as continuing into the room. Classic horns have always been able to fascinate: high efficiency, immediate dynamics, a directness that recalls live music. And yet for decades they carried a problem – coloration, compression artifacts, mouth reflections, and that elusive “horn signature” feeling that had less to do with music than with geometry. The real problem was never the horn principle itself, but the transition. In traditional designs, the horn mouth ends abruptly – the surface stops, free air begins. Acoustically, that is a hard discontinuity: exactly where back-reflections into the horn body, edge diffraction, and interferences arise – later perceived as tonal coloration.

My idea was therefore simple, but radical: What happens if the horn does not end, but tapers out into a spherical geometry? If the wave does not hit an edge, but a continuous curvature that releases it into the room in a controlled way?

This is how the spherical-wave horn was created. The spherical termination defuses the most critical moment of the entire construction – the transition from horn to room. Sound energy is not released abruptly, but guided. A very large mouth radius ensures that the expanding wave does not strike back, but can unfold evenly. Rotational symmetry significantly reduces side-specific artifacts and stabilizes directivity even off-axis.

MEASURED IN AN
ANECHOIC CHAMBER





The spherical embedding acts acoustically like an almost edge-free baffle, strongly minimizing typical baffle reflections. The result is not "horn sound," but an unusually calm, coherent wavefront that does not lose energy – it concentrates it, without sounding "beamed."

The central spherical-wave horn is complemented by geometrically related, scaled modules, so that a consistent acoustic language is maintained across multiple ways. Instead of a patchwork of different radiation characteristics, a structural unity emerges.

**SCULPTURE FROM GEOMETRY.
SOUND FROM CONTROL.**



“About 50 years ago, this was a „world premiere”: the first spherical-wave horn loudspeaker in this form language a horn that does not end at the mouth, but is conceived as continuing into the room.

The crossover at around 800 Hz is deliberately chosen, because it is precisely in this range that many classic horn mouths tend to produce back-reflections and comb-filter-like artifacts. The spherical-wave form stabilizes this transition and makes it calmer, more homogeneous, and less “horn-typical,” without giving up the advantages of high efficiency.

What you ultimately hear is not a construction, but sovereignty. Impulses arrive fast and clear, without the typical after-ringing at the horn mouth. Timbres remain stable, even at higher levels.

The phantom center locks in place because diffraction and mouth reflections are structurally reduced. High efficiency conveys power reserves not as pressure, but as composure. The system does not play loud – it plays effortlessly.

Even the external form follows this acoustic logic. Faceted surfaces, angled planes, and the clear mechanical separation between the spherical-wave modules and the bass section reduce standing waves and classic cabinet resonances. The sculptural appearance is not a design statement, but the expression of a physical consequence.

When this principle was first presented five decades ago, it was a technical provocation – a horn that does not end at the mouth, but understands the room as its continuation. Today we understand better that our hearing is not a pure frequency analyzer, but a highly

sensitive instrument of time. Every reflection at the horn mouth is a time disturbance; every edge, a small untruth in the wave’s progression. The spherical-wave form addresses exactly that – fighting these disturbances at their source: the transition into the room.

The spherical-wave horn loudspeaker is therefore not an effect object and not a nostalgic quotation, but an attempt to unite dynamics, efficiency, and spatial precision with a form that takes the wave seriously. A horn that does not end at the mouth, but begins with the music.





PROF. DR. **BODO W. LAMBERTZ**

LIFETIME ACHIEVEMENT AWARD

An award honoured to a person that has changed and influenced an entire industry.

The PLUS X AWARD is considered the world's largest award for innovation in technology, sports, lifestyle, products, services, and brands. A highly selective jury composed of internationally renowned judges occasionally bestows an exclusive award to individuals who have set milestones in the worlds of business and industry. These pioneers have created trend-setting products and brands with their innovative spirit and serve as a beacon of inspiration for others.

In 2019, for only the seventh time in its history, the PLUS X AWARD honored a high-level entrepreneur for lifetime achievement.

The recipient was Professor Dr. Bodo W. Lambertz, a successful innovator and creator who revolutionized sportswear with bionic-inspired technology.

Previous winners include Sir James Dyson (2007), Professor Amar G. Bose (2008), Noel Lee (2012), Peter Skak Olufsen (2013), Professor Hartmut Esslinger (2015), and Dieter Burmester (2016). The "Lifetime Achievement" award was presented to Professor Lambertz at the German Parliament in Berlin, marking an important milestone in his 40-year career filled with global successes. Upon receiving the prestigious recognition, Professor Lambertz remarked:

**„Without an idea,
there is no progress,
and without progress,
there can be no success“**

- 1 Sir James Dyson** (founder of Dyson)
- 2 Pro. Amar G. Bose** (founder of BOSE)
- 3 Noel Lee** (founder of MONSTER INC.)
- 4 Peter Skak Olufsen** (CEO of Bang & Olufsen)
- 5 Prof. Hartmut Esslinger** (founder of Frog Design)
- 6 Dieter Burmester** (high-end audio pioneer)
- 7 Prof. Dr. Bodo W. Lambertz** (founder of X-Technology Swiss, X-Bionic®, X-Socks® & Apani®)



2007
SIR JAMES DYSON

The visionary inventor and founder of Dyson.



2019
DR. PROF. BODO W. LAMBERTZ

Revolutionised product design
with his bionic-inspired technology.



2016
DIETER BURMESTER

High-end audio pioneer.



2008
PROF. AMAR G. BOSE

The founder of the
Bose Corporation.



2012
NOEL LEE

The founder of Monster Inc.
and one of the architects of the
success of Beats Audio.



2013
PETER SKAK OLUFSEN

CEO and descendant of the
founder of Bang & Olufsen.



2015
PROF. HARTMUT ESSLINGER

The founder of frog Design and
one of the most influential
industrial designers
of all times.



LOVE
FRIENDSHIP
LOYALTY
INTEGRITY
APANI

APANI AUDIOPHILE

AS PURE AS NATURE INTENDED

The **Apani Way of Life** has grown from the experiences of many generations. It stands for values that over time have slipped to the margins – **love** for people, **friendship**, **loyalty**, and **integrity**. For us these are not pretty words but guidance for everyday life: how we treat one another, how we eat, what we wear—and how we experience music. Having is not more important than being. Relationships matter more than things.

Music as the primal language of feeling

Before there was language, there was rhythm. A person struck a beat with a piece of wood – and the group felt together. From that impulse came instruments, later words, and eventually complex music: songs, concerts, symphonies. Music is condensed feeling. It can comfort, connect, uplift. This shared experience is what we want to preserve.

What is often missing today

For many, high end systems have become unaffordable; at the same time, **smartphones and headphones** have become the standard stage for listening. Practical, yes – but the **goosebump feeling in the living room** is often missing. Instead of real experiences, loud marketing noise dominates. **We believe depth beats volume. Honesty beats hype.**

Our answer

Apani brings goosebumps back into the living room. We combine values with engineering, craftsmanship with aesthetics – always committed to making music as **natural and uncolored** as art deserves. As Pure as Nature Intended is not a slogan to us; it is a standard.

MORE THAN



PRODUCTS

Roots & experience

We've known electronics and loudspeakers for decades. One of our founders built his first spherical wave horn in the 1970s—and it still sounds fantastic today. This long practice shapes our decisions: we build, listen, discard, improve – until music is not only good but moving.

Our principles (the Apani pillars)

1. Love & respect
in how we treat each other and in the care we put into every design.

–

2. Friendship & community
listening is a shared experience.

–

3. Loyalty & integrity
transparent materials, honest promises,
no empty superlatives.

4. The nature of sound
we choose naturalness over effects;
music should breathe freely.

–

5. Accessibility
excellent sound must not remain a privilege.
Quality at the highest level can never be inexpensive. But Apani always offers excellent value for the performance delivered."

What "natural" means to us

- Uncolored sound: we minimize distortion, cabinet artifacts, and cosmetic voicing.
- Effortless dynamics: music should flow – from quiet breath to orchestral forte.
- Time fidelity: coherent wavefronts and precise transitions create audible calm.
- Material honesty: we choose substances and components because they sound and last – not because they are buzzwords.

How we measure ourselves

- Goosebump moment: do listeners feel something within the first bars?
- long-term listenability: does music grow richer rather than tiring over hours?
- Community: do we re-create a place where people listen together?
- Transparency: are origin, workmanship, and price understandable?

More than products – a stance

Apani radiates into everyday life: into mindful eating that nourishes body and mind; into clothing we love and keep; into encounters that preserve and create good feelings. Music is our medium – the most reliable way to make belonging tangible.

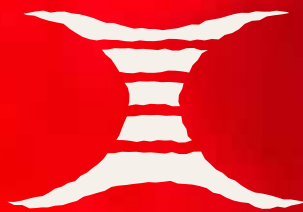
Engineering that shows conviction

- German Engineering for thoughtful concepts and lasting construction.
- Swiss Precision for tight tolerances, exact manufacturing, and reliable quality.
- Bauhaus Design for forms that unite sensuality and function.

STANCE



Gospel singer Siyou at the Open Sound Workshop 2017 in Munich.



APANI®

As Pure As Nature Intended®
Audiophile



Gospel singer Siyou with pianist Joe Fessele
at the Open Sound Workshop 2017 in Munich.

APANI AUDIOPHILE

Sometimes a single note is enough
to awaken the memory of the heart.
A breath over metal, wood on drumhead,
a string beginning to vibrate –
and suddenly we are ourselves again.

Apani is a reminder of what truly matters:
love, friendship, loyalty, integrity. Values you do
not own, but live. They reveal themselves in the
quiet respect of everyday life, in a promise kept,
in a look that really sees, in hands that build
with care. For us, it is always: being before
having.

Before there was language, there was sound.
Someone struck a rhythm, and a group began
to feel as one. From this primal pulse, instru-
ments emerged; from breath came songs, from
noise came music, from music – community.

Today, when loudness persuades and haste
distracts, when headphones shrink the world
and marketing drowns out wonder, something
essential is missing: the goosebump feeling in
your own room.

That is why we are here. Apani brings goose-
bumps back into the living room. Not as an ef-
fect, but as the truth of sound. We build so that
music is allowed to breathe: natural, uncolored,
effortless in its dynamics, time-accurate, coher-
ent – so that silence may once again give birth
to music.

We carry long experience in our hands. One of
us built a spherical wave horn in the 1970s that
still sounds as if it were born yesterday. Anyone
who has ever shaped air, wood and metal in
this way knows: sound needs proportion, time
and devotion.

Our path is an attitude, not a slogan: German
engineering and design for ideas that endure.
Swiss precision for tolerances that inspire trust.
As Pure as Nature Intended means for us: ma-
terials that sound honest.

Enclosures that do not shout, but disappear.
Electronics that step back so that the music can
step forward. From the bread we eat with care,
to the clothes we love and wear for a long time,
to the people we encounter – this attitude runs
through everything we do. Apani is sound cul-
ture as an art of living.

What we measure ourselves by:

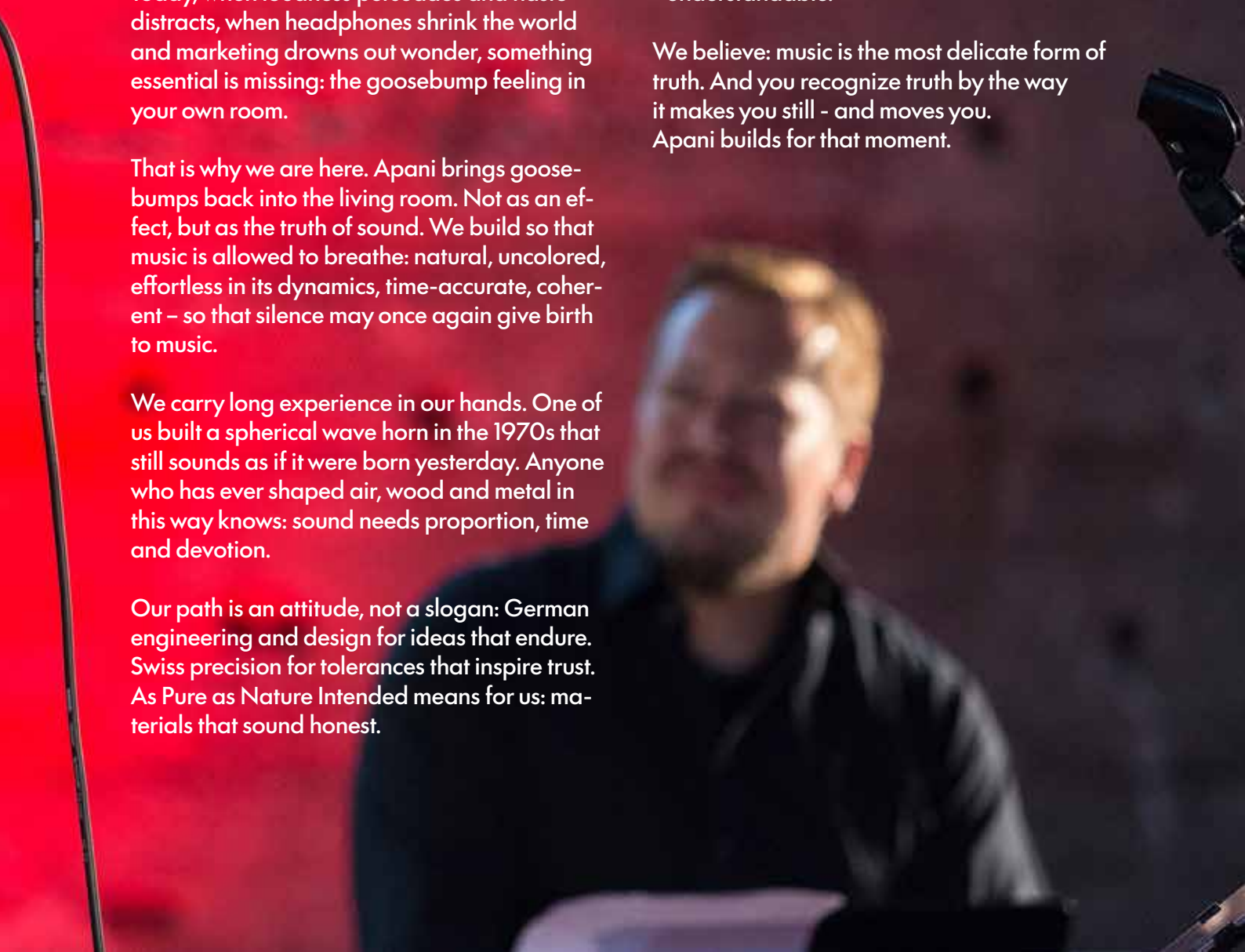
By the first breath of the music: does calm arrive
- and then goosebumps?

By time: after hours of listening, does hearing
become richer instead of merely louder?

By closeness: does it recreate a place where
people listen together again?

By clarity: origin, craftsmanship and price
- understandable.

We believe: music is the most delicate form of
truth. And you recognize truth by the way
it makes you still - and moves you.
Apani builds for that moment.





THE MUSIC TRANSFORMER

APANI x B&M

WHERE PURITY MEETS PRECISION

Some partnerships arise from opportunity. This one arose from conviction. For more than five decades, Prof. Dr. Bodo Lambertz has explored a single question: What is the purest, truest form of musical reproduction the human ears can perceive? It is the essence behind Apani – As Pure As Nature Intended, a philosophy that unites perception science, natural acoustic behavior, and an uncompromising pursuit of authenticity. On the other side is Backes & Müller with developer and graduate engineer Johannes Siegler, a pioneer in digital signal processing and acoustic development in a manufactory with a legendary tradition. B&M are pioneers of active loudspeakers, masters of sensor-controlled precision and guardians of a craft that few truly understand. For more than 50 years, B&M has been pushing the boundaries of loudspeaker technology.

TWO PATHS, ONE VISION

When these worlds met, something extraordinary happened. A shared vision crystallized: To build a loudspeaker that transcends both categories and convention – a system that is not limited to “high fidelity,” but becomes a transformer of music itself. This vision became Cylindra – The Music Transformer.

Its architecture is the fusion of two philosophies:

- **Apani's natural purity** shaped by psychoacoustics, perception research, and the search for uncolored truth.
- **Backes & Müller's engineering mastery** with active control, advanced sensors, and precision mechanics at its core.

What emerged was not a descendant of earlier systems, but an entirely new species of loudspeaker – one that thinks, breathes, and reacts with the music.

CRAFTED LIKE AN INSTRUMENT

Every Cylindra is built as a one-of-one object. Not mass-produced. Not tuned on a test bench. But completed only after its final calibration in the actual listening room of its future owner.

The acoustics of the space, its materials, its geometry, and even the listener's individual hearing signature become part of the speaker's final voice. This process is analogous to fine-voicing a Stradivari or Steinway – except the instrument is the room, and the craftsman is the synergy of Apani & B&M engineers.

TECHNOLOGY YOU HEAR WITHOUT HEARING TECHNOLOGY

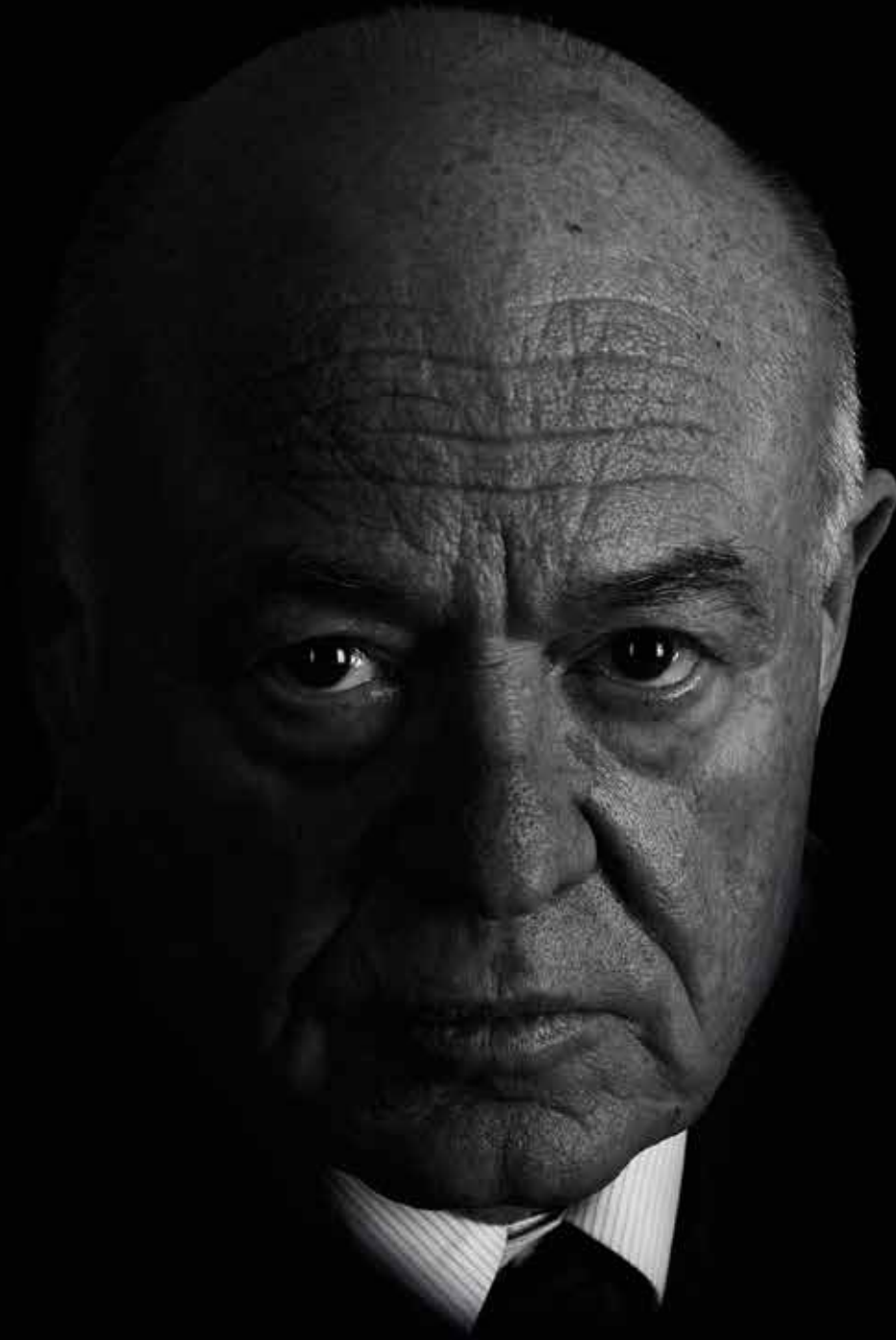
The calm authority of vertical wave emission. The stability of bionic resonance control. The precision of B&M's active modules, sensors, and amplifiers. The emotional naturalness of Apani's Klangsignatur. Everything disappears behind the one thing that remains: music in its purest possible form.

A loudspeaker can play music. Cylindra transforms it.

This is why we call it The Music Transformer. Because it does something no conventional system can: it bridges the gap between technical accuracy and emotional presence – between what is measurable and what is meaningful.

The Collaboration Continues: APANI x B&M is not a moment. It is a movement. An alliance dedicated to advancing the boundaries of sound reproduction, guided by purity, precision, and the desire to bring listeners closer to the original artistic intention than ever before. Together, we build not just loudspeakers – but experiences that redefine what music can be.

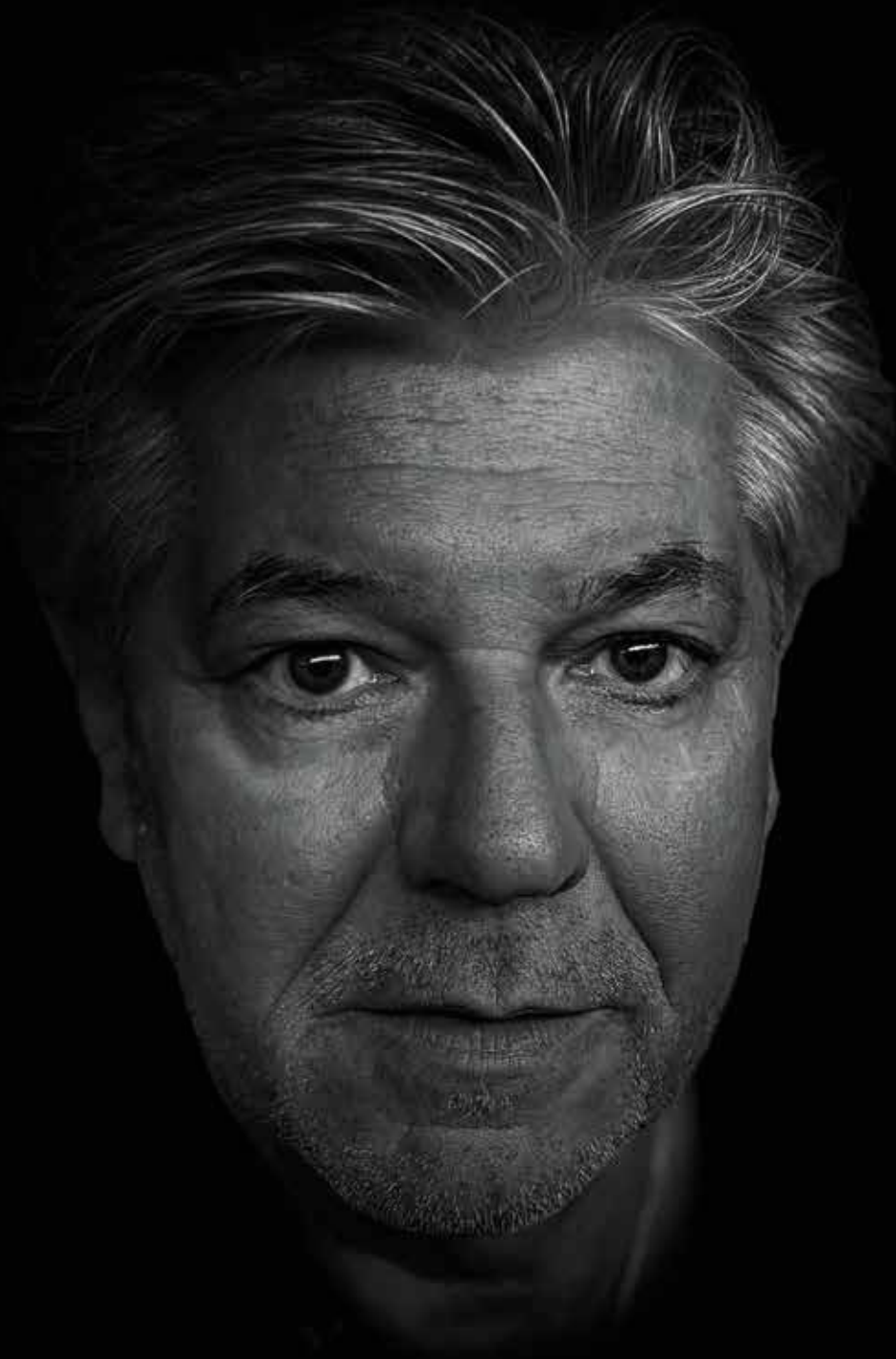
THE HEADS OF



PROF. DR. LAMBERTZ

77 years of concentrated audiophile experience – this is the foundation of the new sound signature of Apani as pure as nature intended Audiophile. Prof. Dr. Lambertz from Switzerland (Apani) contributes 52 years of intensive work on music reproduction, perception research and the development of lines of argument in opinion-shaping media.

THE MOVEMENT



DIPL.ING. JOHANNES SIEGLER

Dipl. -Ing. Johannes Siegler contributes more than **30 years of research and development** in acoustics, loudspeaker design and studio technology, and is also a musician and mastering engineer. Together, they have decided to bring this knowledge in a single, uncompromising project: Apani in cooperation with Backes & Müller.

77 YEARS OF CONCENTRATED AUDIOPHILE EXPERIENCE

The aim of this cooperation is to bring the often almost neurotically conducted debates about "perception", sound descriptions and accessory myths back to their origin: to the music itself and the emotional experience. The endless snake-oil talk about mains cables, filters and exotic accessories is meant to be exposed as absurd by putting the focus back where it belongs – on the authentic reproduction of the musical event. At home, it should once again be the music that gives us goosebumps, not the accessories in the rack.

DARE TO COMPARE

MUSIC LIKE AT AN UNPLUGGED CONCERT – VIRTUALLY LIVE AT HOME.

This is precisely the aspiration of the new Apani sound signature. The listener should feel as if they are present at an acoustic, unadulterated live moment – with real dynamics, convincing spatial imaging and natural timbre.

WHY BACKES & MÜLLER?

This question was the starting point for many conversations between Prof. Dr. Lambertz and Dipl.-Ing. Siegler. Mr Lambertz's answer can be illustrated by a quote from the composer Hanns Eisler (1898–1962):

“IF I CAN'T HEAR ANY BASS,
I DON'T GIVE A DAMN ABOUT THE MELODY.”

Briefly put: the fundamental tone is the basis – everything is built on it. In music too, the fundamental tone is the foundation of harmony. A perfect fundamental is the prerequisite for perfect overtones – and thus for natural music reproduction.

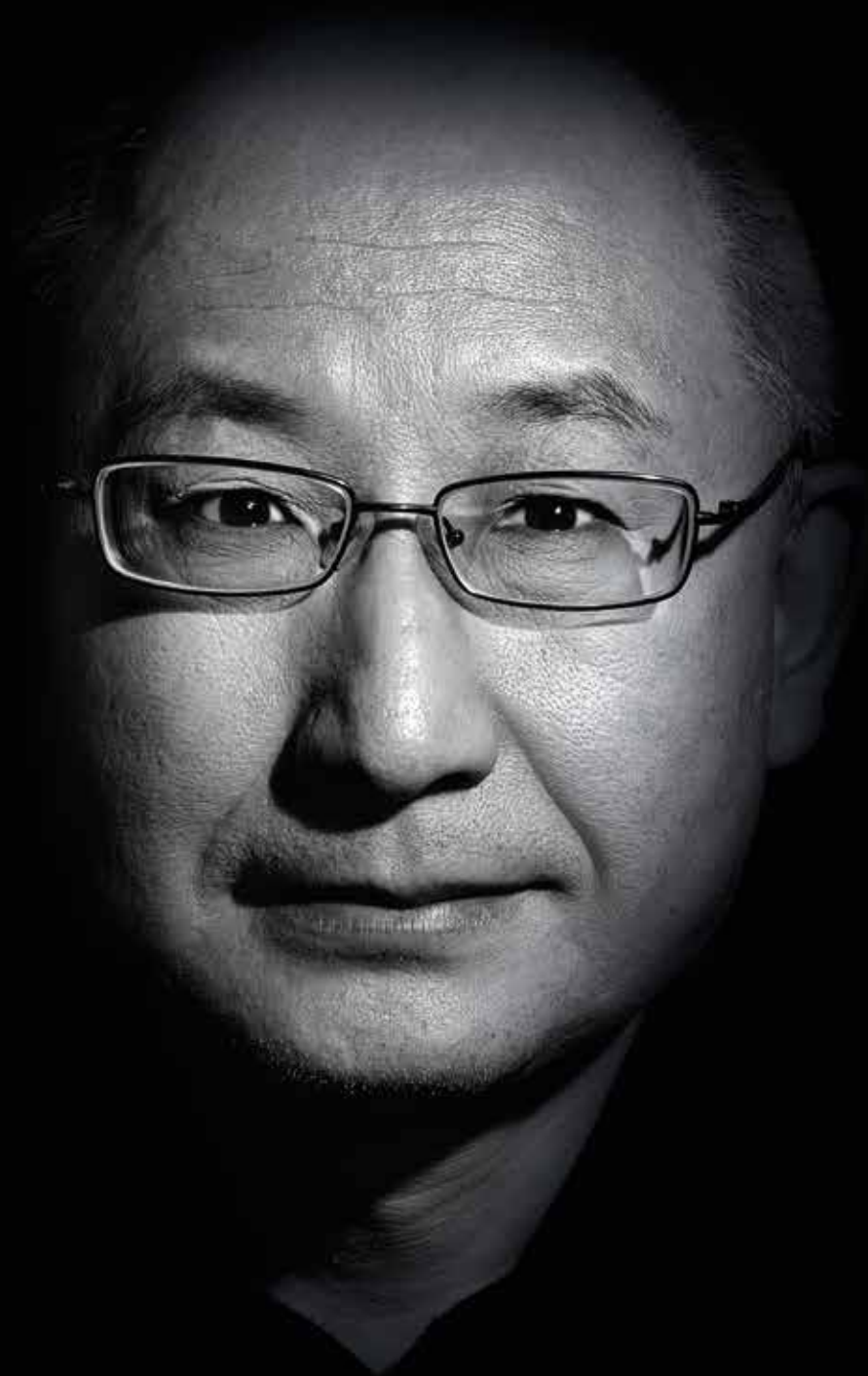
For Prof. Dr. Lambertz, Backes & Müller is the only manufacturer worldwide that masters this natural bass reproduction with such consistency – through actively controlled systems at “lightspeed”. This control enables an exceptionally precise and natural reproduction of overtones, which is what creates the authentic tonal colours of instruments and voices in the first place.

This principle is the foundation of Apani as pure as nature intended Audiophile: natural bass reproduction, natural overtones, natural emotion.

We invite everyone to verify our conviction for themselves
– with our promise: DARE TO COMPARE

(JZ)

THE THIRD FORCE



DERIK SHEN

THE MUSIC TRANSFORMER GENERATION

APANI x B&M x JZ

THE ORIGIN OF A NEW SPECIES THE MUSIC TRANSFORMER GENERATION

THE MOTHER OF A NEW GENERATION

For more than five decades, Prof. Dr. Bodo Lambertz has pursued a single question: What is the purest, truest form of musical reproduction the human ear can perceive?

This pursuit became Apani – As Pure As Nature Intended – a philosophy built on perception science, psychoacoustics, and the search for uncolored truth. It was only a matter of time before this philosophy demanded something entirely new – not a loudspeaker, but a Music Transformer.

On the other side stands Backes & Müller, the legendary German engineering house. Pioneers of active loudspeakers. Guardians of sensor precision. Architects of technologies that shaped five decades of audio history.

And where these two worlds met, something extraordinary was born:

CYLINDRA THE FIRST MUSIC TRANSFORMER. THE ORIGIN. THE MOTHER.

Cylindra is not a descendant of any known loudspeaker lineage. It is the genesis of a new species – the first object that transcends the concept of a “speaker” and becomes a musical organism. Its architecture is the fusion of two uncompromising philosophies:

- Apani’s natural purity shaped by psychoacoustics, perception research, and the relentless pursuit of authenticity.
- Backes & Müller’s precision engineering Sensor-controlled, actively regulated, meticulously crafted.

Together they created a system that does not just reproduce music – It transforms it.

CRAFTED LIKE AN INSTRUMENT

Every Cylindra is a one-of-one creation. Not mass-produced. Not standardized. It is finished only after its final calibration in the actual listening room of its future owner.

THE ROOM BECOMES THE INSTRUMENT.

The acoustics, the materials, the geometry – and even the individual hearing signature of the listener – become part of the final voice. This is not tuning. This is fine-voicing, comparable to refining a Stradivari or Steinway. Except the craftsman is the synergy of Apani and Backes & Müller.

REPRODUCING OF THE SOUL

TECHNOLOGY THAT DISAPPEARS AND REVEALS ONLY MUSIC

Vertical wave emission that fills the room with calm authority. Bionic resonance control that stabilizes the structure like a living organism. Sensor-driven precision amplifiers that think faster than the music changes. The emotional naturalness of the Apani Klangsignatur. What remains is the essence: Music in its purest possible form. A loudspeaker can play. Cylindra transforms. This is why Cylindra is the mother of a new generation of Music Transformers – the blueprint for everything that follows.

THE THIRD FORCE Made in China (JZ) – Research & Manufacturing for a New World

To bring the Music Transformer idea to its full global impact, Apani needed a THIRD force: Juzheng (JZ) – Made in China done right. Founded in Guangzhou by Derik Shen, JZ is driven by a simple but profound credo:

“REPRODUCING THE SOUND OF THE SOUL.”

Here, poetry becomes practice:

- World-class audio & video decoding
- 5.1 / 7.1 multi-channel amplifiers
- High-end cinema processors
- Sophisticated DSP hardware & software
- R&D structures built since 2010
- A portfolio of patents
- Certifications including HDMI 2.0, DTS-HD, Dolby HD

“Made in China” at this level is not a compromise. It is the fusion of tradition, technology, and responsibility – precise, reliable, cost-conscious, and deeply committed to quality.

JZ products power home theaters, dedicated listening rooms, spas, hotels, villas, clubs – anywhere where emotion and reliability must coexist.

THE SOUND

Their mission:

**"TO CREATE THE NATIONAL SOUND AND BRING MUSIC
INTO THOUSANDS OF HOUSEHOLDS."**

And now this mission becomes global.

WHY JZ STRENGTHENS APANI'S VISION

German Engineering. Swiss Precision. Chinese Manufacturing (JZ). Third forces – one unified promise. JZ enables Apani to bring audiophile truth to a new generation:

- DSP & decoding expertise that keeps music accurate
- Certified signal chains for uncompromised compatibility
- Mature mass production with consistent tolerances
- Authentic high-end performance at a fair price
- A loyal fan culture built on real sonic experience

JZ makes the goosebump experience accessible without diluting authenticity.

We are proud to cooperate with Derik Shen and the Juzheng family – a partnership built on conscience, competence, and foresight.

APANI × BACKES & MÜLLER × JZ

is not a moment.
It is a movement.

A global alliance dedicated to advancing what music reproduction can be – guided by purity, precision, and the desire to bring listeners closer to the artistic intention than ever before.

We no longer build loudspeakers.
We create Music Transformers.

Cylindra was the first.
The mother.
The origin.

And now begins the generation that follows.

As Pure As Nature Intended.

ON THE NATURE OF AUTHENTIC SOUND



There is a moment in human existence that is older than any image, older than any language, and - older than conscious thought itself a moment in which we do not see, but hear; in which the world reveals itself not as form, but as movement of air, as vibration, as an almost imperceptible trembling within space that nevertheless carries meaning.

Millions of years of evolution have given us not only eyes to recognize horizons, but a highly developed sense of hearing that created orientation long before visual certainty and ensured our survival by registering danger before it became visible, determining direction before contours emerged, and estimating distance before an object appeared in the light.

Hearing was never a secondary sense; it was a precise navigational instrument, refined over thousands of years until it became capable of perceiving minimal time differences between the left and right ear differences of less than ten microseconds and translating them into exact spatial information, enabling our brain, within a fraction of a second, to determine the direction, distance, size, and movement dynamics of a sound event. This almost inconceivable temporal resolution, which in technical terms appears nearly abs-

tract, carries immense significance for us, as it forms the foundation of our ability to experience sound not as an isolated tone but as a spatial event something that positions itself within space, moves, and unfolds. Equally extraordinary is the dynamic range of our hearing, which spans approximately 130 decibels between the quietest perceivable signal and the threshold of physical tolerance an intensity difference of more than a million-fold while even high-quality recording systems remain significantly below this range, demonstrating that our auditory perception is designed equally for subtlety and extremity, for the faintest whisper as well as for the eruptive force of an orchestra.

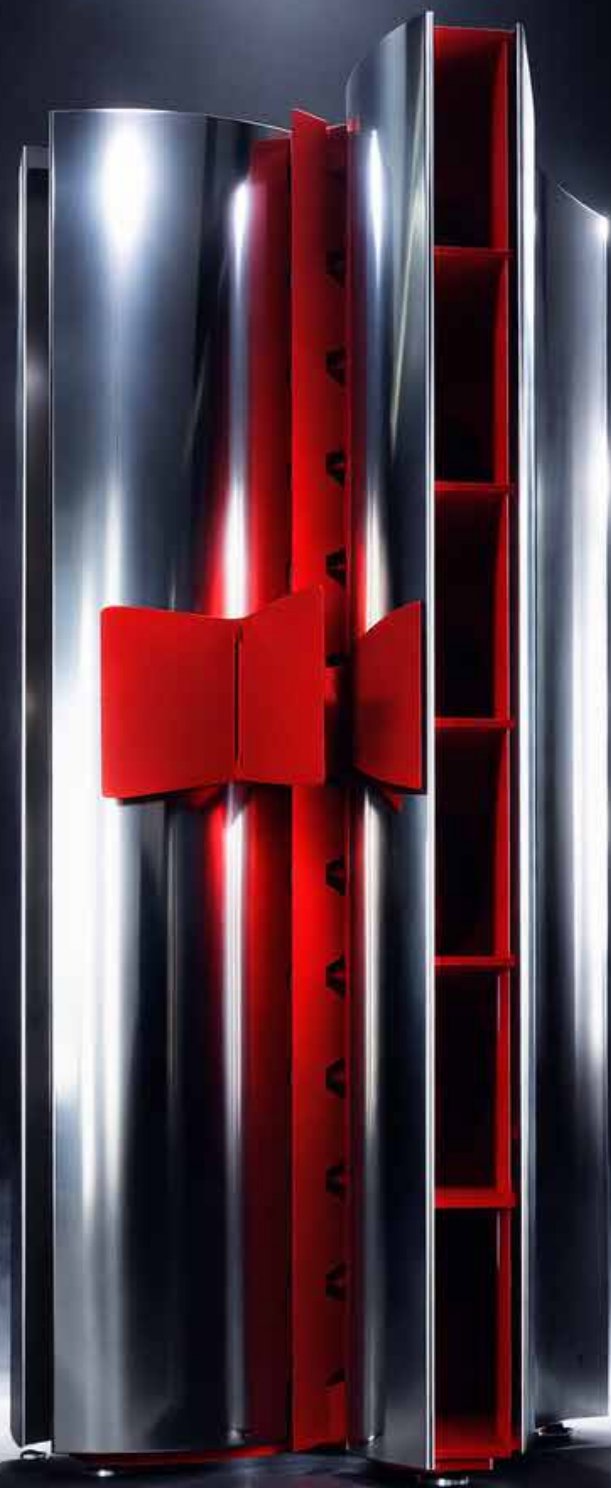
This biological precision means that music is never merely sound to us, but a complex interweaving of temporal, spatial, and energetic information that can only unfold its full effect when transmitted unaltered, coherent, and free of distortion. Only when a system operates without tonal coloration and without temporal distortion can our hearing decode the complete informational pattern of music and transform it into an event that detaches itself from the loudspeaker, establishes itself within the room, and becomes independent of the source that generated it. Then no "hi-fi" emerges what

emerges is presence: a sound that does not remain on the surface but structures the space, a musical event that unfolds like architecture, load-bearing, stable, three-dimensional.

This realization is not a marketing promise; it is an obligation, and it compels us to continue searching - without ideology, without dogma, without elevating the decision between analog and digital into a question of belief because what ultimately matters is only the result: the most unadulterated possible transfer of what happens on stage into the space in which we live.

For music does not end at the mixing console, it does not end in the loudspeaker it ends within us, and our task is to keep the path to that destination clear with uncompromising engineering, with audiophile care, and with the awareness that our hearing perceives more than we consciously realize. Authenticity begins where nothing is added and nothing is concealed, where technology becomes transparent, where time regains order and energy is guided, because at precisely that point not only does sound begin that is where truth begins.

Johannes Siegler
Managing Director, Head of Development
Backes & Müller High End Audio



APANI QEVIKO



APANI QEVIKO

FORM FOLLOWS FUNCTION

Different acoustical living rooms require different solutions. An authentic reproduction in a large room requires a completely different solution to a small room. Long listening distances require different systems to near field situations.

**So the loudspeaker cannot be one-size.
It must be one-purpose.**

Apani Qeviko follows these requirements uncompromisingly in size and design. As a result, the external design is a function of the sound creation process. Organic sound creation processes are expressed in organic cabinet designs.

**Not shaped to impress.
Shaped to be true.**

ON NO TABOOS OR IDEOLOGY

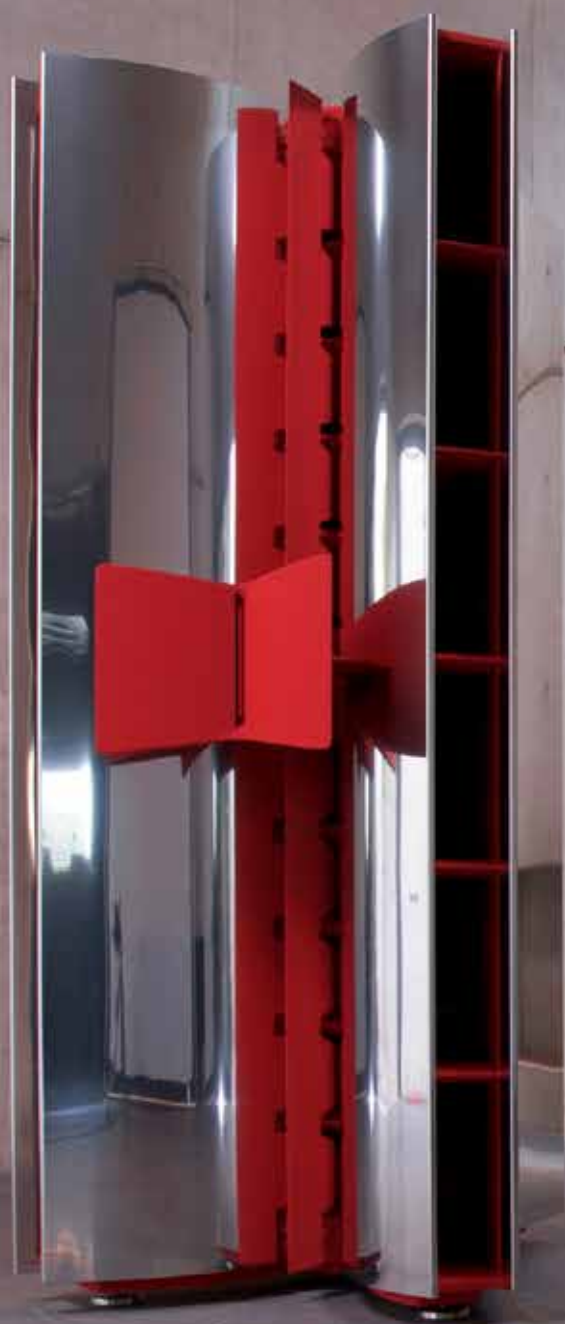
Within the family of loudspeaker products there are a number of different concepts realized to secure an optimal reproduction adapted to the acoustic properties of the listening area.

**Apani Qeviko is not loyal to a doctrine.
It is loyal to the listening area.**

Backes & Müller loudspeakers perform in rooms of differing sizes and properties with appropriately selected solutions.

Whether with the help of established cylinder wave emitters, horn technology, equalized with digital signal processing, or simply with analogue control – the aim remains the same: to seek the most suitable concept required to achieve an impressive and authentic music experience in your listening area.

Just as if you were at a live performance.



APANI QEVIKO

ON THE COAXIAL HORN

A coaxial horn.
A cylinder wave emitter.

Not as features.
As consequences.

Consequences of air.
Consequences of distance.
Consequences of time.

AND THE CYLINDER WAVE EMITTER

APANI QEVIKO



APANI®

As Pure As Nature Intended®
Audiophile

THE ARCHITECTURE OF APANI QEVIKO





APANI QEVIKO

ON THE BASS PATH

Organic processes require organic forms. This is also valid for the implementation of the bass jets. Apani Qeviko uses powerful 12" chassis driven by neodymium magnets to create a wall of sound in the bass range.

Then the energy is not simply released. It is shaped: Deflected over the jet shafts at the side. Projected forwards. Formed. Because bass waves can be up to 10 meters long. And anything that long must be guided.

So the bass waves are distributed over the entire height of the loudspeaker and create directional bass waves at their openings.

Not just depth. Direction. Not just power. Purpose.

The bass jets frame the entire loudspeaker due to their position at the side.

**This design is functional.
And deliberate.**

The fundamental sound area in the middle of the L-shaped horn, as well as the richness of the high tone emitters, are harmoniously framed and integrated into a complete sound even across long listening distances.

From the front, the clearly visible shafts on the right and left sides serve the reproduction of the deepest tones.

These are generated in the vertical plane from inside the speaker. This is the most stable position since stability is a prime precondition in order to master these primeval forces.

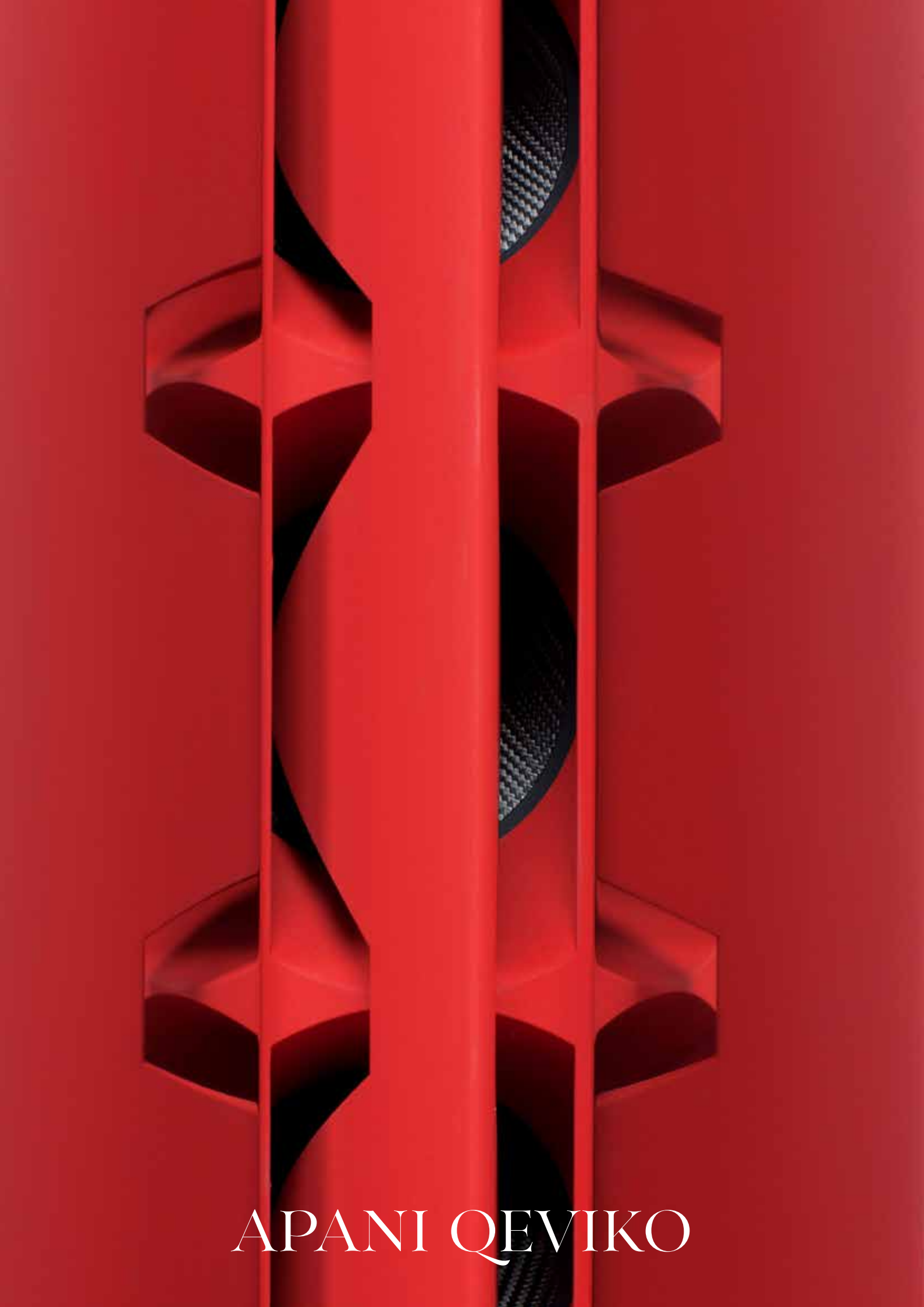
Only from the stable middle can oscillation-resistant bass be emitted through the bass jets. And control matters: An analogue control technique developed by B&M, DMC technology, measures the movements of the bass membranes and optimizes them for impulse fidelity and reduction of decaying oscillations.

**The result: linear phase
reproduction in the bass path.**

**Bass that arrives.
Bass that leaves.
Bass that does not linger like fog.**

ON THE BASS JETS

APANI QEVIKO



APANI QEVIKO

ON THE MID-RANGE HORN

The large midrange horn is equipped with ten 17 cm carbon midrange drivers, powered by 1000 Watt an audiophile amplifier.

In front of every midrange diaphragm, a phase plug helps shape the wavefront and improves the acoustic coupling at the horn throat. Together, these phase plugs form a precisely structured array that merges the output of the individual drivers into a coherent acoustic wavefront.

The horn is not intended to impress through appearance alone. Its scale is the result of acoustic necessity – because air has dimension, and truth has weight.

- Horn throat area: 0.23 m^2
- Horn mouth area: 1.75 m^2
- Horn height: 2.3 m, equivalent to 150 Hz

Meaning the dimensions live in the wavelength range of the emitted signals an ideal situation for horn reproduction.





ON THE HIGH-RANGE HORN

Above 800 Hz, a newly designed cylinder wave emitting element takes over the mid-/high wave band.

Developed in cooperation with the **Fraunhofer Institute for Applied Mathematics:** a slit shaped emitter of the highest quality with an extremely powerful drive.

Cylinder wave behavior changes the room not by "sweetening," but by geometry:

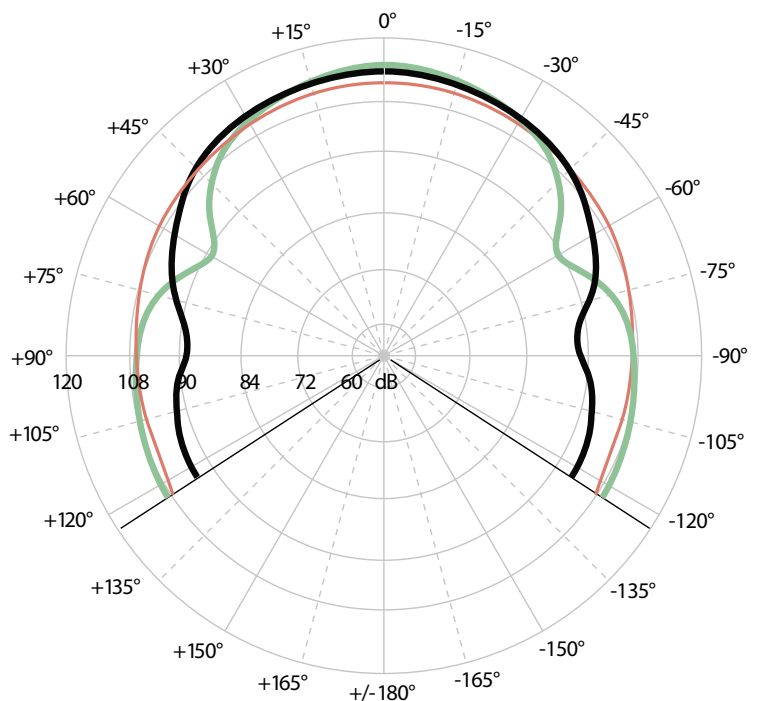
- Cylinder wave field: -3 dB per doubling of distance
- Spherical wave field: -6 dB per doubling of distance

So the listening position remains near field even in larger living rooms.

Direct sound becomes dominant.
Indirect sound retreats.
Room influence is reduced to a minimum.

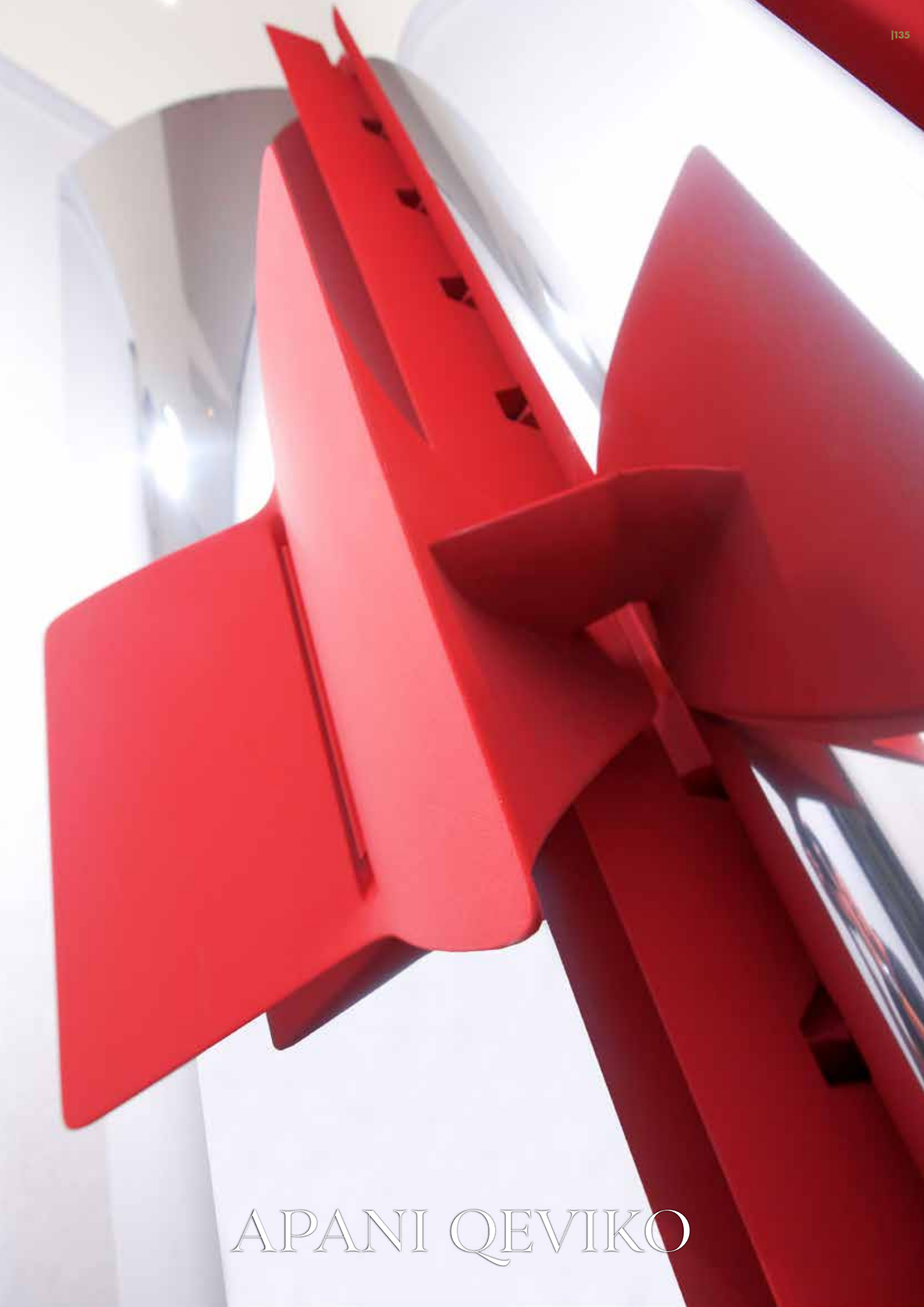
An additional directional emitter further reduces reflections from ceiling and floor.

The result becomes
an exactly defined impulse,
and a listening experience
that is completely different.

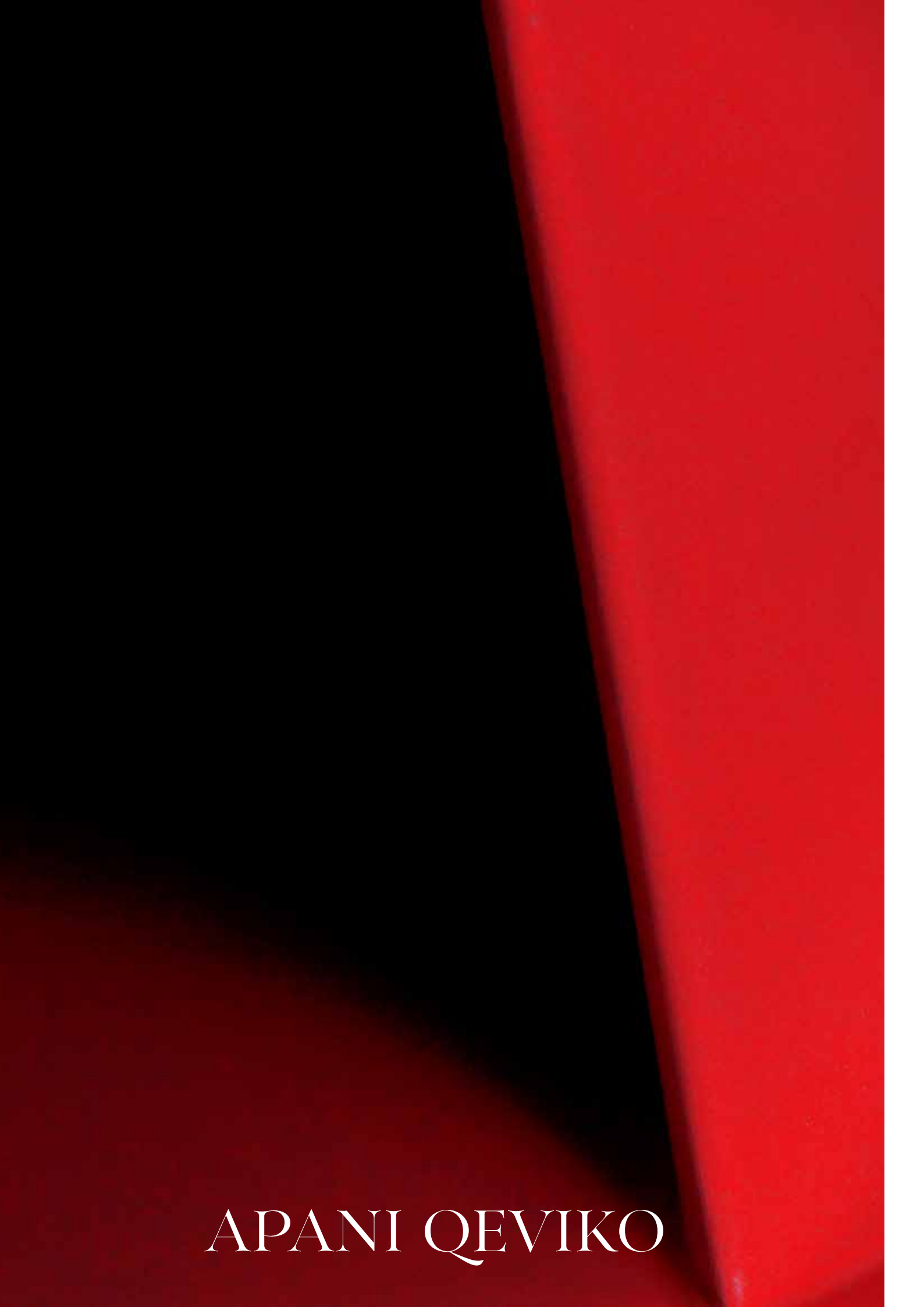


RADIATION

— Vert. f = 300Hz
— Vert. f = 450Hz
— Vert. f = 600Hz
Distance = 1,8m



APANI QEVIKO



APANI QEVIKO

TIME-ALIGNED REPRODUCTION

DIGITAL SIGNAL PROCESSING
FOR TIME-ALIGNED REPRODUCTION

System-induced peaks and troughs in the frequency and phase curve distortions of sound and timing are digitally equalized and effectively prevented.

Because the real world is never ideal:

Mechanical properties.

Electrical properties.

Chassis behavior.

Cabinet edges.

Physical parameters.

All of them can obstruct error-free reproduction unless they are addressed.

SPATIAL HEARING

Space is not added. Space is decoded.

In the Line series approach, system-induced errors
peaks and troughs in frequency and phase are
corrected so they do not become the room's signature
and do not become your reality.



APANI QEVIKO



APANI QEVIKO





APANI QEVIKO

AS THE SOLE GENUINE EVENT

The ear does not listen to "amount" or "phase."
It receives a continuous stream of information.

Changes in air pressure across a timeline
arriving at each ear create the full acoustical
ambient:

**Volume. Direction.
Spatial information.**

FIRTEC™ separates the signal into:

• bass • mid-range • mid-high-range

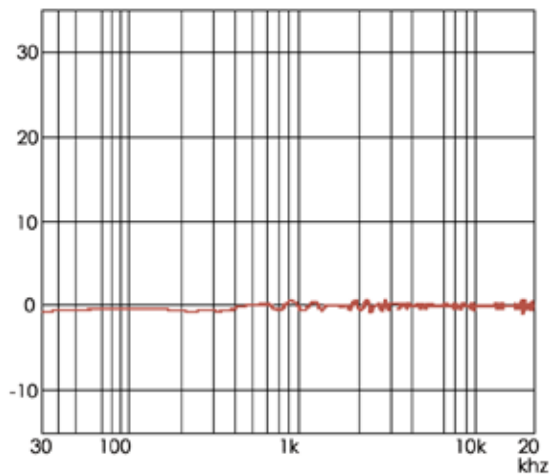
And corrects the emitted music signal so the
sound waves combine into an accurate, complex
sound event upon arrival at the listener's ears.

The impulse response of a system with this cross-
over approach contains no phase-distorted
components, is extremely clean, and void of
overshoots. And, depending on listener prefe-
rence, the loudspeakers can be optimized to the
room with filters.

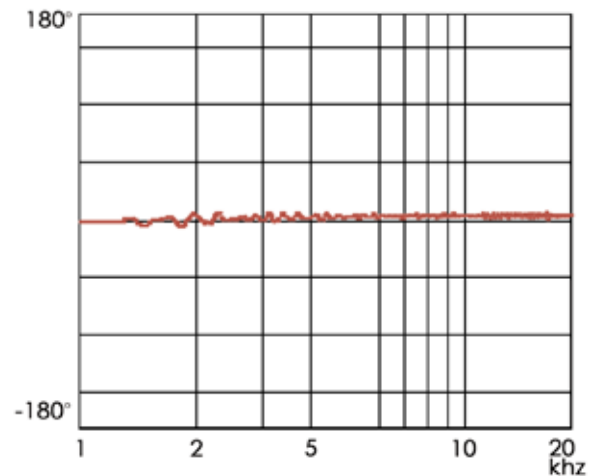
ON WHAT CAN BE MEASURED

Not as decoration.
As accountability.

Frequency Response after FIRTEC™



Phase Response after FIRTEC™





APANI QEVIKO

ON THE DEVELOPER



Johannes Siegler

*Managing Director, Head of Development
Backes&Müller High End Audio*



With this philosophy, the aim is simple:

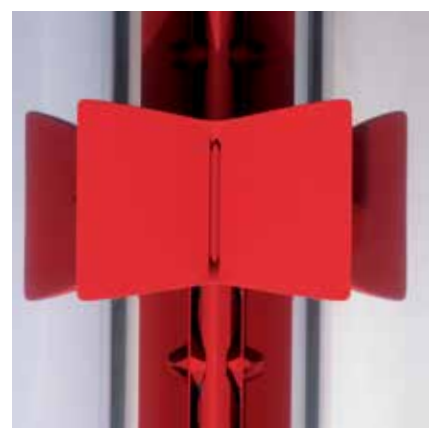
Make the loudspeakers disappear acoustically speaking. Make the Apani Music Transformer disappear acoustically, so only the event remains.

The entire musical event must detach itself and establish itself independently, stable in the room.

Only then can authenticity become emotional truth. And because loudspeakers live with people, they are also furniture: independent, individual pieces that must integrate into a living room and make their own aesthetic statement.

For that reason every loudspeaker is also a work of art in craftsmanship, in design, in choice of material. Individual customization to customer wishes is a matter of course.

And it requires a manufacturer with high vertical depth of construction and complete in-house solution competence.



HANDCRAFTED



AUDIOPHILE MANUFACTURER OF LOUDSPEAKERS

Since the mid-seventies, **Backes & Müller** have constructed active loudspeakers "**Made in Germany**" in precision craftsmanship.

From the beginning, the focus was clear: genuine and authentic reproduction. That objective accompanies innovation past and future.

With solid engineering, realization brought international recognition and success. With the introduction of **controlled active technology**, Backes & Müller made a technological leap and is described as the leading manufacturer of this kind of technology worldwide.

With **digital signal processing**, the time structure could be linearized for the first time described as "**the prerequisite**" for reproducing a genuine virtual stage. All ideas, concepts, technologies, and designs serve one aim:

the most true and uncorrupted conversion of the music signal into sound.





APANI QEVIKO

FINISH AND STYLE

Apani Qeviko is bespoke manufactured

Because a statement in sound
deserves a statement in material.

A bespoke combination of finishes and
materials is possible; options are considered
in cooperation with the customer and then
individually manufactured.

Piano lacquer.
High quality real wood veneers.
Stainless steel.

Apani bespoke options are defined toge-
ther with the customer and then individually
manufactured.



TECHNICAL SPECIFICATIONS

Power.....	> 4500W, bass, midrange and tweeter, analogue MOSFET
Phase.....	Linear phase via FIRTEC™ and DMC™
Frequency range.....	22 – 24,000 Hz (+/-3 dB)
Input Analogue-In.....	XLR-Symmetrical /+4 dBV
Input Digital-In.....	XLR-AES3-Format for direct connection to digital sources
Signal processing.....	Digital signal processing with FIRTEC™ equalization, time alignment, linear-phase frequency crossover analog controlled APANI - DMC2.0™ -bass chassis
Room Adjustment.....	Room adaptation with optional PPG with 6 parametric EQs, subwoofer mode delay, level software and 3 PEQ filters and high and low shelving, delay, level.
Dimensions.....	W x H x D: 100 x 230 x 125 cm
Weight.....	250 kg



APANI QEVIKO



CYLINDRA V·CB



CYLINDRA V·CB



APANI x B&M

THE MUSIC TRANSFORMER

In a world filled with noise, Cylindra stands apart. Not as a loudspeaker - but as the Music Transformer. Where others reproduce sound, Cylindra transforms it: from electrical impulse to living emotion, from vibration to presence, from recording to pure experience.

Its vertical wave architecture, the bionic resonance control, and the meticulously hand-tuned frequency signature merge into a single purpose: to translate the intention of the artist into the language of your senses.

Every Cylindra is individually fine-adjusted in its future listening room - calibrated to the geometry, the materiality, and the personal hearing fingerprint of its owner.

No two rooms are equal.

No two listeners are equal.

So no two Cylindras are ever the same.

German engineering meets the Apani philosophy: As Pure As Nature Intended.

The Music Transformer embodies this promise.

It is the bridge between art and perception,
between the measurable and the magical.

A loudspeaker is a machine. Cylindra is a transformation. A re-creation of music
in its purest, most natural form.

APANI CYLINDRA – The Music Transformer.

Where sound becomes truth.

APANI CYLINDRA V·CB – a custom bespoke Verticalhorn
reference with FPGA-based FIRTEC™, DMC-controlled bass and a cylinder
wave high range for phase coherent, emotionally faithful playback.



CYLINDRA V·CB

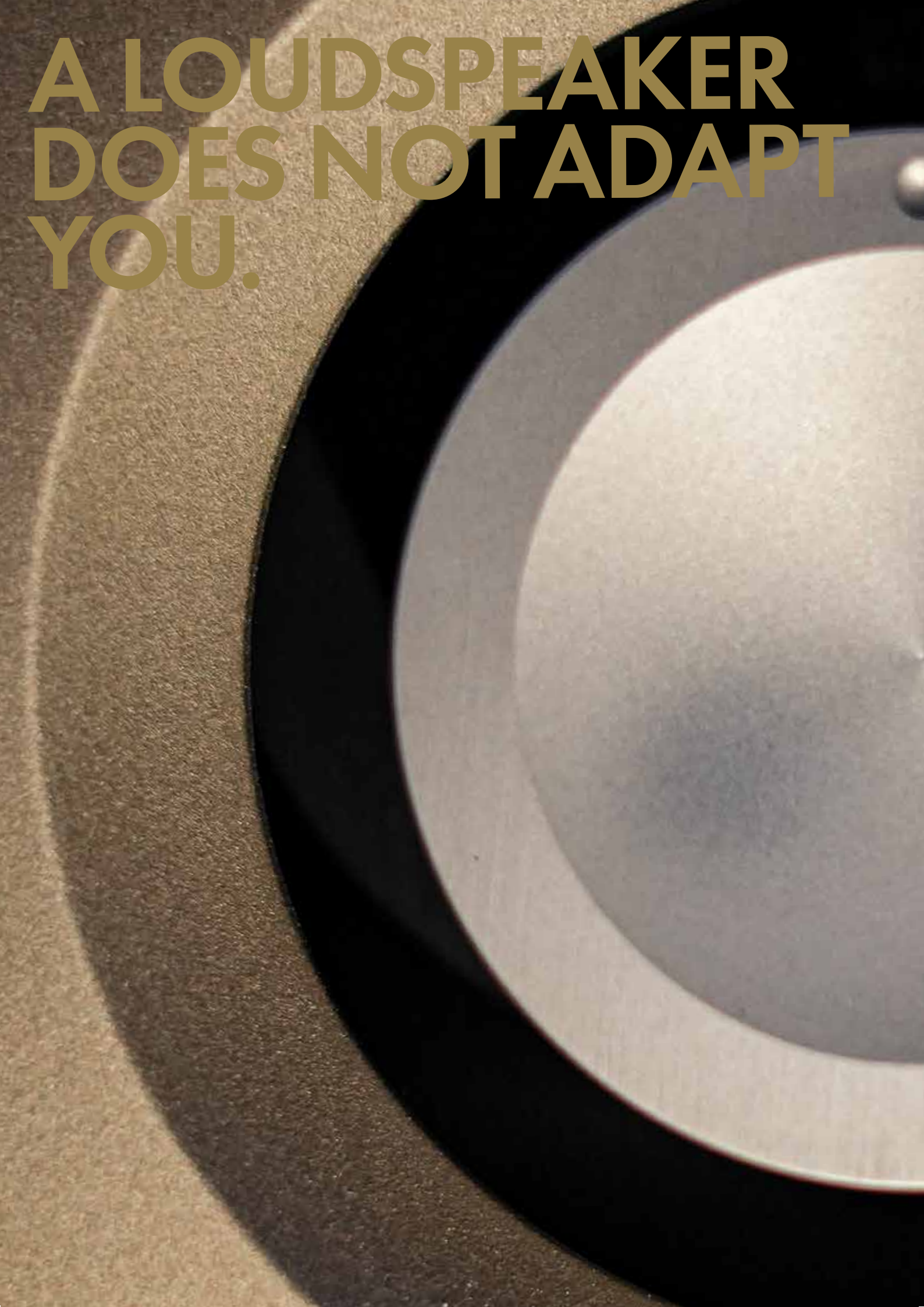
THE CUSTOM BESPOKE VERTICALHORN REFERENCE

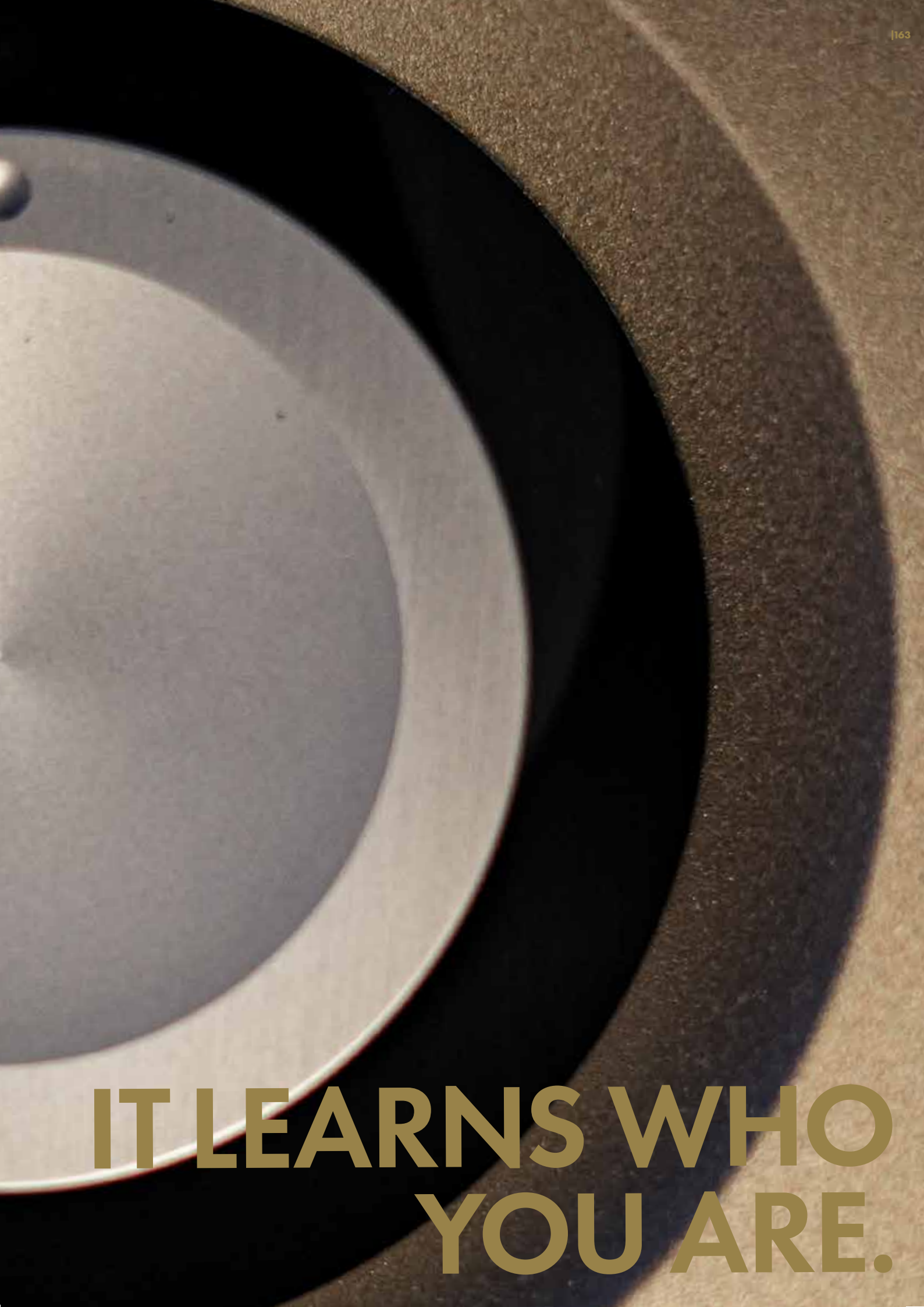
Swiss precision, German engineering and the nature-oriented APANI philosophy converge in the **Cylindra V·CB** to create a loudspeaker that captures music in its purest essence: transparent, powerful and emotionally engaging. The unique synergy of **Verticalhorn geometry**, **Cylinder Wave** high range, and the **APANI DMC™** controlled bass engine yields a holographic stage, inky-black background and deep bass with structure – not effect.

Cylindra V·CB unites Verticalhorn geometry, a cylinder wave high range and a **DMC™ controlled 12×8" bass engine** to deliver musical truth without artifacts. The **FIRTEC™** - Processor in the **FPGA - design** ensures linear phase and time-perfect handoffs; **FullScale™** preserves full resolution end to end. The result: holographic imaging, immaculate impulse response and structured deep bass.

Custom bespoke, One-of-One, As Pure As Nature Intended.

**A LOUDSPEAKER
DOES NOT ADAPT
YOU.**





**IT LEARNS WHO
YOU ARE.**

CYLINDRA V·CB



CYLINDRA V·CB

UNIQUE PERFORMANCE POINTS

Cabinet & Mechanics: More than 2,000 components per loudspeaker illustrate the level of complexity: multi-material sandwich constructions ensure rigidity and low resonance; bass, midrange and high range operate in separate, mechanically decoupled chambers; all electronic sections are fully isolated. The push-pull architecture stabilizes the entire structure – even at full performance, the cabinet remains inert.

Finish – Bespoke by APANI: Our loudspeakers are one-of-a-kind. Every customer request can be realized – complemented by APANI's own exclusive finish options.

Example: Perlato – a refined composition of gold and black, with subtle depth that integrates seamlessly into almost any interior while elevating it at the highest aesthetic level.

The Digital Chain – APANI FullScale™: Whether CD, DVD, SACD or streaming: music exists losslessly in the digital domain. FullScale™ ensures that the signal travels directly from the source to the loudspeaker without sonic manipulation and without any reduction in word length. Volume is applied only at the very end of the chain – not in the preamplifier stage. This preserves full resolution and micro-dynamics; cable and conversion losses are eliminated.

Perfectly complemented by the APANI ICE digital preamplifier.

CYLINDRA V·CB



CYLINDRA V·CB

UNIQUE PERFORMANCE POINTS

Vertical Horn – Form Follows Function: The vertical horn geometry suppresses side reflections and focuses acoustic energy onto the stage – delivering stable localization, sculpted depth and consistent tonality across multiple listening positions.

High Range – Cylindrical Wave for All Overtones From above 800 Hz, the APANI-refined cylindrical-wave horn takes over. With a vertical dispersion of $\pm 15^\circ$, the listener is optimally covered regardless of ceiling height; ceiling and floor reflections are effectively reduced. A rear-mounted adjustment wheel allows precise alignment of the acoustic beam to the listening position (virtual beam steering).

Midrange – Cylindrical Wave in the Fundamentals The APANI Midrange Driver Array generates a cylindrical wave in the midband. Each driver is powered by a high-performance motor with a minimal air gap; the membrane – a sandwich of amorphous polymer board and precision-stamped aluminum – remains free of parasitic partial vibrations thanks to its surface coating.

Color customization is available for every cone.



CYLINDRA V·CB

CYLINDRA V·CB

UNIQUE PERFORMANCE POINTS

DMC2.0™ – Next - generation precision: a newly designed sensor and optimized control parameters increase cone-control precision by a factor of four (patent pending). Listeners perceive the result as faster, more accurate, with linear amplitude and phase response extending into the deepest bass – with no audible latency.

Bass – The Engine: Twelve 8-inch drivers operate in a sensor-controlled push-pull configuration powered by **APANI DMC™**. The control system measures the cone movement in real time and compares it to the target motion of the music signal. This prevents inertia - or material-induced resonances from ever becoming audible. When the music stops (for example when strings are abruptly muted), the cone stops instantly – without pseudo-bass. Result: uncompromising impulse accuracy and low frequencies with structure, not effect.

*Precise cone control with no ringing or overshoot.
Pure performance*



APANI

As Pure As Nature Intended
Audiophile



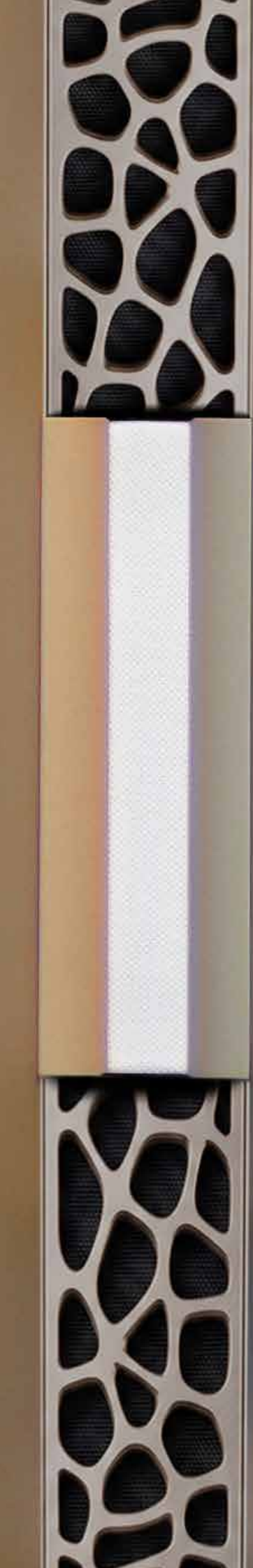
CYLINDRA V·CB

UNIQUE PERFORMANCE POINTS

APANI FIRTEC™ – The Processor

Neither conventional SHARC DSPs nor standard processors meet the uncompromising requirements of APANI audio processing. **FIRTEC™** was therefore engineered as a tailor-made DSP architecture modeled directly in **FPGA**: maximum computational precision, linear phase, perfect timing. The **FIRTEC™** signal path distributes the music into its respective bands, corrects temporal offsets, and preserves tonality – resulting in a soundstage often described in reviews as authentic and holographic.

- A black canvas with micro-dynamics intact and timbral nuance preserved.
- Holographic staging with razor focus and real depth-independent of room height.
- Structured deep bass-notes start and stop exactly with the recording.
- Consistency across the listening area thanks to Cylinder-Wave dispersion and Beam-Steering.



**NEVER
HEARD
BEFORE**

CYLINDRA V·CB

UNIQUE PERFORMANCE POINTS TECHNICAL SPECIFICATIONS

Power.....	>2 kW, bass, midrange and tweeter, analog MOSFET
Phase.....	Phase linear through FIRTEC™ and DMC2.0™
Frequencyrange.....	22–24,000Hz (+/-3dB)
Input.....	Analogue-InXLR-Symmetrical/+4 dBV Digital-In XLR-AES3-Format for direct connection to digital sources
Signal Processing.....	Digital signal processing with FIRTEC™ equalization, time alignment, phase-linear crossover, analog controlled APANI - DMC2.0™ -bass chassis
Room Adjustment.....	Room adaptation with optional PPG with 6 parametric EQs, subwoofer mode delay, level
Dimensions.....	(width x height x depth) 74cm x 170cm x 64cm
Weight.....	130kg

- **The Engine: 12× 8" bass drivers with APANI DMC™ control** Follows the music signal precisely – no slow attack or overhang. Patents: DE102015102643A, DE102013010570A1.
- **2000 W high performance amplification** (passively cooled, fanless) for effortless dynamics and absolute silence.
- **Midrange Cylinder Wave Array** for even level distribution and natural vocal realism.
- **High range Cylinder Wave Horn** (>800 Hz) with ±15° vertical window: minimizes floor/ceiling reflections, maximizes focus.
- **Virtual Beam Steering:** aim the acoustic beam to the listening seat via rear dial.
- **APANI FIRTEC™ (FPGA DSP):** linear phase crossover, true time alignment, phase-coherent handoffs.
- **APANI FullScale™ digital chain:** bit-perfect signal path; volume set at the end–full resolution preserved.
- **APANI DMC2.0™** (patent pending): next-gen sensor, ~4× higher control precision; linear amplitude and phase down to the low cutoff.
- **Monocoque cabinet craft:** >2,000 parts, multi-material sandwich, discrete chambers (bass/mid/high), sealed electronics; push-pull calms the whole structure.
- **Bespoke finishes:** each piece is a unique build–e.g., **Perlato** (APANI exclusive gold/black depth shimmer).

APANI BioLens™

Inspired by the evolutionarily refined pore and lattice structures of nature. For natural presence, sovereign calm, and exceptional musical resolution.



CYLINDRA V·CB

INDIVIDUAL SOUND SIGNATURE – FINAL FINE-TUNING IN YOUR LISTENING ROOM

Each **APANI CYLINDRA V·CB** is not only manufactured, but also perfected – in the owner's room. After installation, a certified Apani master engineer performs precise fine-tuning on site. Using the **APANI FIRTEC™** system and high-resolution spatial and temporal measurements, the loudspeaker is tuned to the acoustic conditions and the owner's subjective listening profile. The result is a tailor-made sound signature that precisely matches the owner's personal perception of spatiality, energy, and transparency. Whether warmer and more organic, or neutral, analytical, and open – the **CYLINDRA** follows your ear, not a standard.

Each adjustment is documented in the Apani Sound Identity Map™ and can be reproduced or further developed later if you move or change rooms. This makes every **CYLINDRA V·CB** a sonic extension of your personality—as unique as your fingerprint.

Quick checklist - at a glance

- If the phantom center wanders -> match L/R within +/- 0.1 dB and fix symmetry.
- If voices sound flat or smeared -> fine-tune toe-in; treat first reflections.
- If stage is narrow -> reduce toe-in.
- If everything is flat -> add rear-wall diffusion; move seat slightly forward.
- If depth is missing -> treat side/rear early reflections (20-80 ms window).
- If cymbals are spitty/harsh -> listen softer; check resonances/crossover.
- If bass booms -> move speakers/seat by 10-30 cm; adjust sub crossover/phase.
- If bass overhangs -> fine-adjust sub delay/phase.
- If groove feels sluggish or rushed -> nudge sub delay +/-; try polarity invert.
- If quiet details vanish -> relocate noise sources; lower the noise floor.
- If timbre changes with tiny head moves -> tame early reflections.
- If voice jumps across the crossover -> align time/phase; verify seat height.
- If speech is unintelligible -> damp strong side reflections (raise C50).
- If music feels too small/dry -> add diffusion/increase distance (balance C80).
- If ABX is not significant -> more trials or clearer material.
- If preference without audibility -> decide by ergonomics/price/function.



IONA

THE MUSIC TRANSFORMER

IONA is conceived as a monolithic musical body.

A calm, architectural presence. Soft radii, continuous surfaces, no visual noise.
Nothing shouts. Nothing decorates. Everything serves function.

The front composition reveals its intention immediately: two symmetrically placed transducers, framing a central acoustic waveguide – not as a horn for effect, but as a controlled opening for air and time.

**IONA does not project sound.
It releases it.**

The composite bionic lattice grilles are not ornament. They function as acoustic high-resolution lenses – organic, irregular, alive – inspired by natural cellular structures.

They shape, diffuse, and resolve sound with precision,
just as nature does when nothing is forced.

IONA stands upright like a musical column. Stable. Grounded.
Silent before it speaks. And when it speaks, it does not add anything.

It transforms.



IONA



IONA

WHAT YOU HEAR

You do not hear drivers.
You do not hear crossover points.
You do not hear "hi-fi".

You hear scale without aggression.
Detail without sharpness.
Dynamics without compression.

IONA behaves like a single acoustic organism.
Voices are neither forward nor distant.
They simply exist.

**MUSIC
IS NO LONGER
"PLAYED"
IT IS PRESENT.**

SIQT | Schweizer Institut
für Qualitätstests GmbH



IONA



× FJORD



Composite bionic lattice grille acting as an acoustic high-resolution lens. Biomimetic geometry diffuses and resolves sound waves with natural phase coherence, allowing air and information to pass without compression or coloration.

IONA × FJORD

ONE BODY. ONE VOICE.

Together, IONA and FJORD form a modular musical architecture. Unified in character. Free in placement. Whether vertically aligned or spatially distributed like sculptures, the system preserves a single voice. Only the relationship to space changes.

THE FOUNDATION EXTENSION

FJORD is the lower continuation of IONA's body.

Not a subwoofer.

Not an add-on.

Not a separate product.

It is the ground beneath the column.

Visually, FJORD repeats the same calm geometry,
the same soft transitions,
the same composite bionic lattice grilles –
now operating as acoustic high-resolution lenses
scaled for mass and authority.

The side-mounted radiating surface is intentional:
bass does not need to point.
Bass needs to couple.

FJORD does not pressurize the room.
It anchors it.



IONA x



FJORD

SIQT | Schweizer Institut
für Qualitätstests GmbH



IONA x FJORD

FJORD

FREEDOM OF PLACEMENT

Sculpture, not constraint
Although FJORD is conceived as the physical foundation of IONA,
it is not bound to stand beneath it.

If the music lover prefers,
FJORD can be placed freely anywhere in the room –
where architecture, aesthetics,
or personal intuition suggest.

As a sculptural object,
FJORD retains its acoustic authority independent of position.
The musical coherence remains intact.
The system adapts. Sound follows physics.
Design follows freedom.

FJORD – WHAT YOU FEEL

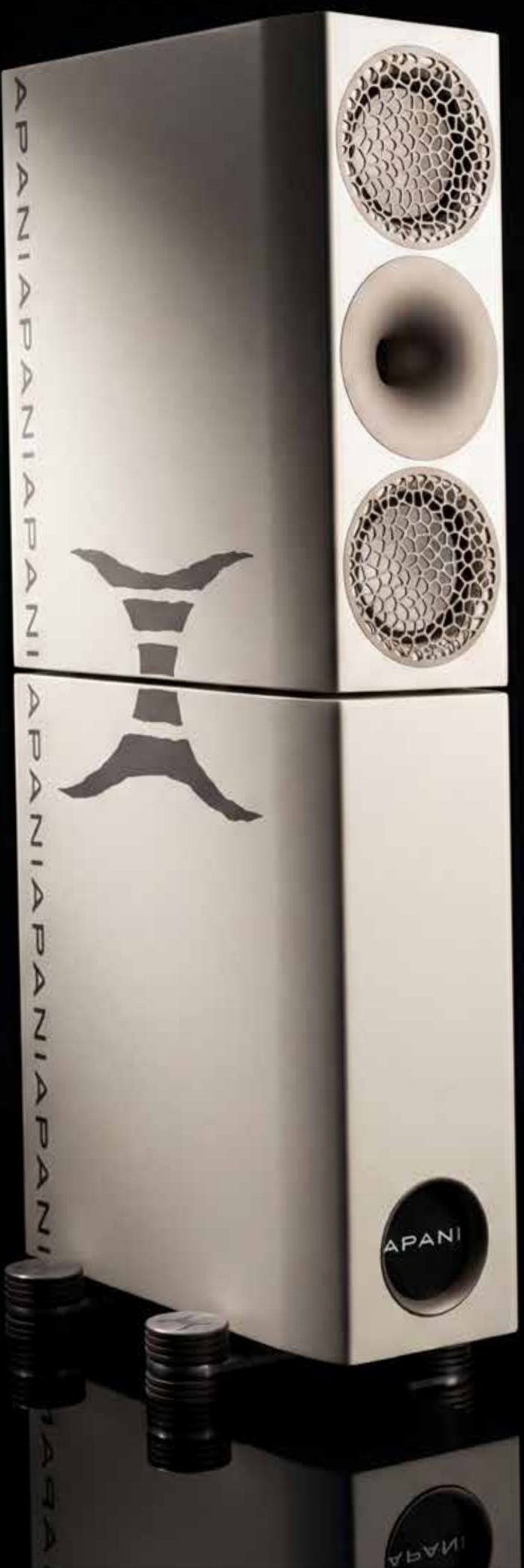
Low frequencies are not emphasized.
They are completed.

There is no “bass event”.
No swelling.
No cinematic exaggeration.

Instead:
weight without heaviness,
depth without darkness,
power without effort.
You do not hear FJORD working.

You notice that the room suddenly feels correct.
As if the floor itself has learned how music breathes.

TECHNICAL SPECIFICATIONS



IONA

Side 1 x	DMC2.0™ - controlled 12" high performance woofer
Front 2 x	6" BM - Midrange-Driver
Front 1 x	60° coverage horn for HF dispersion control
Amping	> 1600 Watt per pair
Frequency-range	22 - 24000 Hz
Input sensitivity	20 dBu
AD/DA Converter	24-bit sigma-delta DA converter, 192 kHz technology
Analog IN, OUT	XLR-symmetric, Subwoofer-Out
Digital IN	AES-IN
Subwoofer-Out	processed Subwoofer-Out
Processing	FIRTEC Processor
Dimensions	W x H x D: 20 cm x 47 cm x 52 cm
Weight	22 kg

FJORD

Side 1 x	DMC2.0™ - controlled 12" high performance woofer
Amping	> 1600 Watt per pair
Frequency-range	20 - 80 Hz controlled by IONA
Input sensitivity	20 dBu
Dimensions	W x H x D: 20 cm x 47 cm x 52 cm
Weight	22 kg



AURIS V

THE ART OF INTIMATE LISTENING







AURIS V

AURIS V

THE ART OF INTIMATE LISTENING

Not every musical truth needs a large room.
Some truths unfold best at close distance - where tone,
timing and space meet the listener directly.

With Auris V, Apani introduces a compact audiophile listening instrument
designed for music lovers who seek clarity without coldness,
precision without analysis, and emotion without exaggeration.

Auris V is not a studio monitor.
It is a listening companion.

One Sound. One Origin.

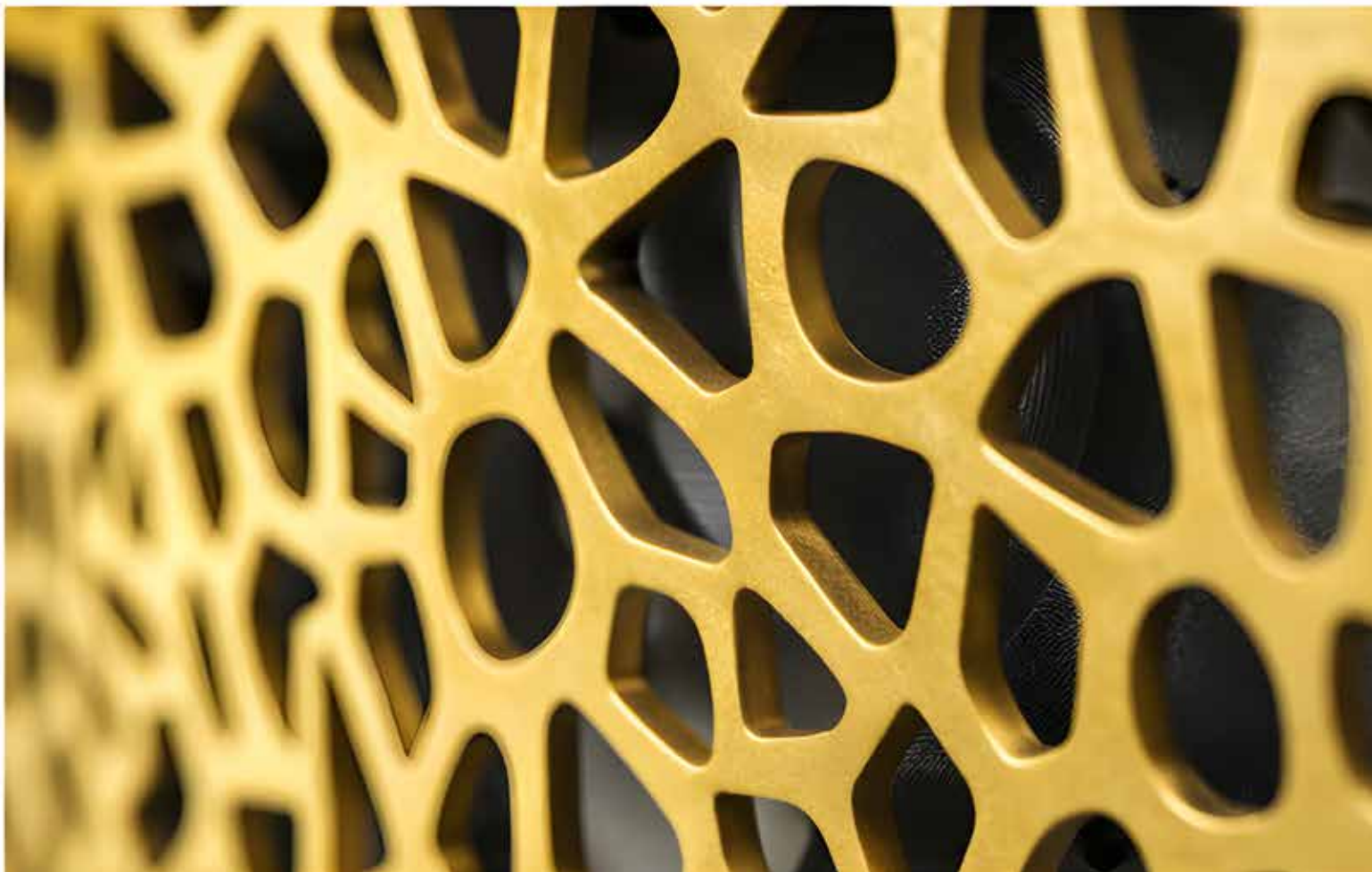
At the heart of Auris V lies the Apani UniCore™ Architecture
- a single acoustic source where all frequencies
emerge from one natural center.

This principle mirrors how sound exists in nature:
not separated, not layered, but coherent.

The result is a soundstage that feels stable, calm and believable.
Voices remain anchored. Instruments breathe freely.
Music unfolds without effort.







AURIS V

TIME, ALIGNED TO EMOTION

Auris V employs phase-coherent FIR processing,
not to impress on paper,
but to restore temporal integrity - the subtle timing relationships
that make music feel alive.

When timing is correct, the ear relaxes.
When the ear relaxes, emotion flows.

This is why Auris V can be listened to for hours - without fatigue,
without tension, without the urge to turn the volume down.

Designed for real Rooms. Real lives.

Living spaces are not studios - and they shouldn't have to be.

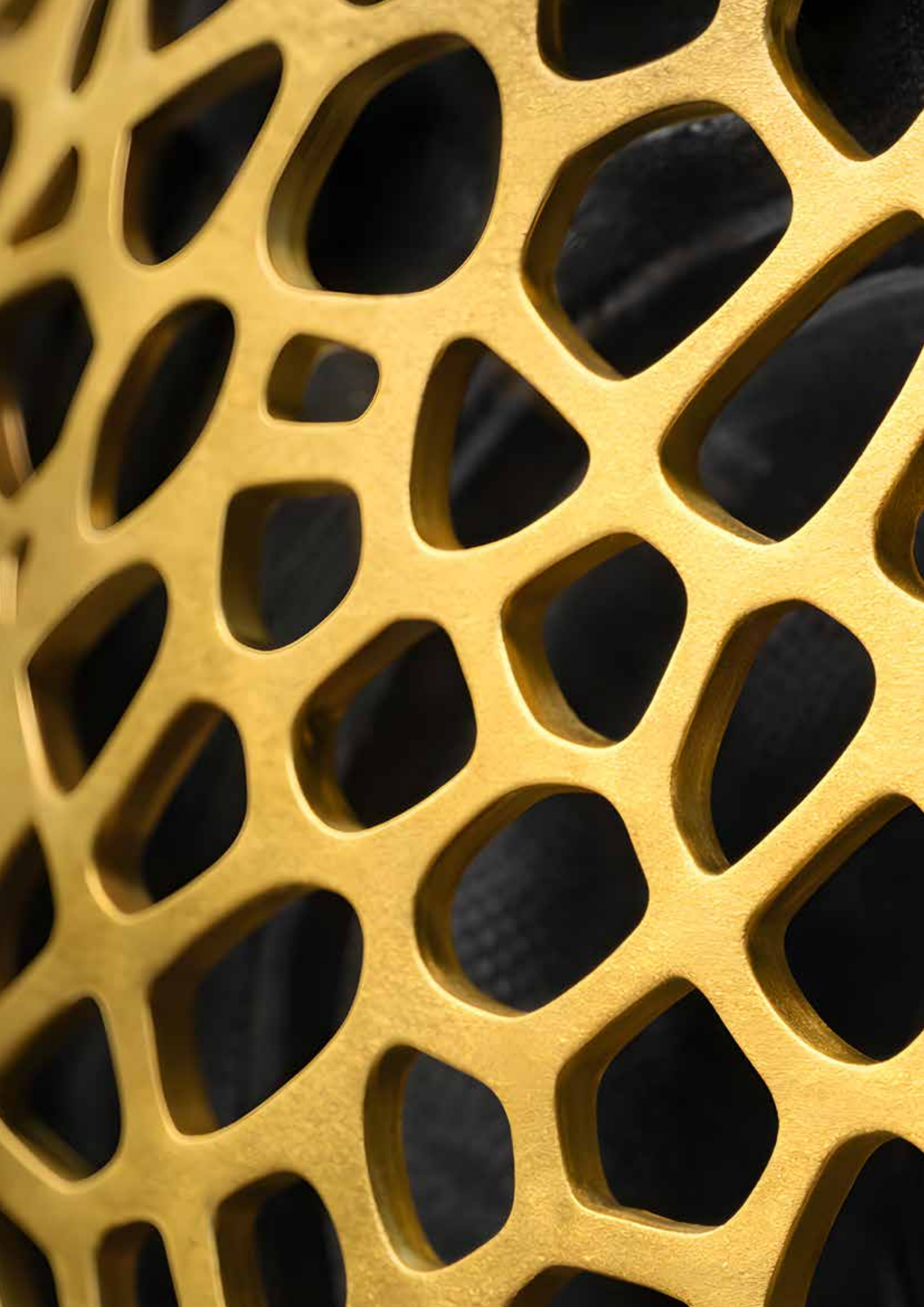
Auris V is tuned to perform gracefully even in acoustically
imperfect environments, adapting gently to its surroundings
while preserving its tonal balance and spatial integrity.

No harsh reflections.
No artificial spotlighting.
Just music - As Pure As Nature Intended.





AURIS V





AURIS V

THE APANI SOUND SIGNATURE

Auris V carries the same Apani philosophy found in our larger systems:

Natural tonal balance.
Stable three-dimensional imaging.
Absence of listening fatigue.
Respect for the recording – and the listener.

Every Auris V is fine-tuned in the listening room, not merely measured on a bench.
Because sound is not a number – it is a perception.

Crafted with integrity:

„Made in Germany – development, assembly and quality control under one roof.
Matched pairs, minimal tolerances, long-term reliability.“
Not because it is written on the back panel.
But because it can be heard.

Who Auris V is for:

Music lovers who listen closely
Audiophiles who value coherence over spectacle
Spaces where quality matters more than size
Listeners who believe music is an experience, not a test



AURIS V

THE ART OF LISTENING - ON THE WALL.

AND ABOVE YOU.







AURIS V

AURIS V

ON THE WALL. AND ABOVE YOU.

Not every room allows distance.
But truth doesn't require it.

Auris OnWall is the wall edition of Auris:
a listening instrument made for real living spaces - close to life,
close to architecture, close to the moment.

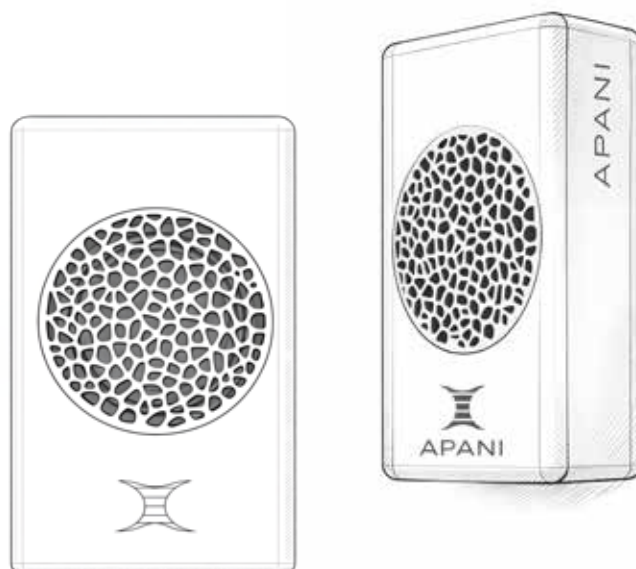
It is not a compromise of space. It is a decision for clarity.

And it is more than "OnWall":
Auris OnWall is the first step into APANI Atmos Setup.

It can be mounted on the wall or on the ceiling,
opening a system beyond stereo - into a true spatial experience.
Music that doesn't "sit" in a room - it happens in it

Many on-wall speakers sound like an idea of music: flat, hard, explainable.
Auris OnWall pursues the opposite: it lets music feel alive without exaggeration.
Voices remain human. Instruments keep their body.

And space opens -not as an effect, but as a sense of order.



AURIS V

COHERENCE, NOT SPECTACLE

At its core, Auris OnWall carries the same Apani DNA:
a soundstage that doesn't assemble itself from parts, but appears as a whole.
When timing is right, the ear relaxes.

When the ear relaxes, emotion becomes effortless.
This is a sound that doesn't beg for attention - it earns it.

The first step into the third dimension Apani Atmos is not "more speakers."

It is more orientation:
sound that doesn't only exist in front of you,
but surrounds you - precise, stable, believable.

Auris OnWall is designed to open this layer cleanly:
as surround, as height, as a ceiling speaker
- wherever architecture defines the placement,
but the sound must remain free.
Wall or ceiling mounting is not a compromise here.
It's part of the concept.

The wall edition of Auris - and your entry into Apani Atmos.
Mountable on wall and ceiling.
Intimate listening - architecturally integrated.
As Pure As Nature Intended.



AURIS V



AURIS V

THE ART OF INTIMATE LISTENING







THE APANI AURIS V SUB
BASS EXTENSION FOR THE AURIS FAMILY.
CONTROL. COHERENCE. CALM AUTHORITY.
AS PURE AS NATURE INTENDED.



AURIS V SUB

AURIS V SUB

BASS EXTENSION – TRUTH, NOT WEIGHT.

Bass is not supposed to be “more.”
Bass is supposed to be right.

AURIS SUB is the low-frequency extension for the Auris family
- designed to complete the system without changing its character.
Not to inflate the room. Not to add drama.

But to restore what the recording actually contains:
foundation, scale, and calm authority.

Bass as a moment in time

Most subwoofers add weight by adding after-movement.
They feel impressive for a minute - then the room takes over:
boom, smear, one-note resonance.

AURIS SUB follows a different principle:
fast start, clean stop.

Because when the low end is time-true, everything above it becomes clearer.
Voices stabilize. Imaging locks in. Rhythm becomes inevitable.





AURIS V SUB

INTEGRATION, NOT SEPARATION

A great subwoofer should disappear
- not visually, but acoustically.

AURIS SUB is tuned to integrate seamlessly with Auris:
the crossover does not announce itself,
the bass does not “come from somewhere”,
the system stays one coherent event.

You don't hear a sub.
You hear the recording becoming whole.

Designed for real rooms:
Living rooms are not laboratories.
AURIS SUB is built to perform gracefully in imperfect spaces
- delivering depth without turning corners into noise.

No boom.
No fog.
No pressure tricks.

Just foundation - stable, controlled, believable.
What it unlocks

With AURIS SUB, Auris gains:
scale without excess.
impact without fatigue.
depth without distortion.
and the kind of low-frequency truth.
that makes a system feel truly premium.

Because honest bass doesn't show off.
It supports.

AURIS



TECHNICAL SPECIFICATIONS

V SYSTEM

AURIS V

System	2-way coaxial point source
Driver	1" neodymium silk tweeter / 5" woofer-midrange 8" high-performance bass driver
DSP Architecture	FPGA implemented 24-bit ADC/DAC FIRTEC™ (Patent 19823110)
Signal Processing	FIR-Xover, limiter, 6 user EQ, shelving, delay, gain
Amplifiers	80 W / 180 W
SPL (max)	>110 dB peak / pair
Frequency response	45 – 22000 Hz
Dimensions.....	17 × 33 × 25 cm
Weight	approx. 10 kg

AURIS V ONWALL

System	2-way coaxial point source
Driver	1" neodymium silk tweeter / 5" woofer-midrange
DSP Architecture	FPGA implemented 24-bit ADC/DAC FIRTEC™ (Patent 19823110)
Signal Processing	FIR-Xover, limiter, 6 user EQ, shelving, delay, gain
Amplifiers	80 W / 180 W
SPL (max)	>110 dB peak / pair
Frequency response.....	80 – 22000 Hz
Dimensions	17 × 33 × 10 cm
Weight	approx. 10 kg

AURIS V SUB

Front l x	DMC2.0™ -controlled 12" high performance woofer
Amping	>800 Watt
Frequency-range	20 – 80 Hz controlled by AURIS
Input sensitivity	20 dBu
Dimensions.....	45 × 45 × 45 cm
Weight	30 kg



AURIS V

THE AURIS APANI ATMOS EXPERIENCE

With the AURIS system, APANI extends this philosophy into a fully immersive environment. Configured as a Apani Atmos architecture, AURIS becomes something extraordinary: a continuous acoustic field. Sound no longer originates from identifiable loudspeakers. Instead, it forms a coherent sphere around the listener.

Voices appear in space with startling presence.
A violin breathes in front of you.
A whisper seems to pass beside your shoulder.

Height channels open the ceiling. Rear channels dissolve the boundaries of the room. What emerges is not surround sound in the traditional sense. It is **acoustic immersion**. Inside the sound listeners often describe the AURIS Atmos experience with the same sentence: **It feels as if you are inside the sound.**

This sensation is not an illusion created by exaggerated effects. It is the result of temporal precision. When phase alignment and micro-timing are preserved, the brain is able to reconstruct spatial information exactly as it does in nature. The auditory system suddenly receives the cues it evolved to interpret.

Distance. Height. Direction. Air.
All appear naturally. The room disappears. Music becomes environment.

APANI ATMOS LISTENING ARCHITECTURES

Apani Atmos expands traditional surround systems by adding a true third dimension. Beyond the horizontal soundstage, a precisely defined height layer allows sound objects to move freely in space. APANI Music Transformers reproduce this three-dimensional acoustic structure through controlled phase behavior, precise dispersion and natural dynamics. The following configurations illustrate typical system architectures for different room sizes and performance levels.



APA
As Pure As Nature
Audio

AURIS V ATMOS

5.1.4 ATMOS SYSTEM

Four **AURIS V** loudspeakers form the front and surround layer, complemented by an **AURIS OnWall** center for precise dialogue and vocal reproduction. Four integrated height channels create the Atmos layer above the listening position. The **AURIS Sub** extends the system with controlled low-frequency energy. A compact reference configuration delivering realistic three-dimensional sound reproduction in medium-sized rooms.





APA
As Pure As Nature
Audio

AURIS V ATMOS

7.2.4 REFERENCE SYSTEM

Four **AURIS** loudspeakers build the main front and surround foundation, complemented by three **AURIS OnWall** units for center and side channels. Four **AURIS OnWall** ceiling speakers generate the full Atmos height layer. Two **AURIS subwoofers** ensure balanced low-frequency distribution throughout the room. A high-resolution reference configuration designed for large listening and home theater environments.



AURIS

TECHNICAL SPECIFICATIONS



V ATMOS

5.1.4 APANI ATMOS SYSTEM

Channels.....	10 (5.1.4)
Mainspeakers.....	4 × AURISV
Centerspeaker.....	1 × AURISOnWall
Subwoofer.....	1 × AURISSub
Total amplifier power.....	≈ 2240 W
Maximum SPL capability.....	>112 dB
Low frequency extension.....	20 Hz

CONFIGURATION

System amplification.....	>2.2 kW total power
Digital processing.....	FIRTEC™ phase-linear DSP
Conversion.....	24-bit / 192 kHz architecture
System Architecture.....	fully active immersive audio system
Signal distribution.....	object-based APANI ATMOS rendering

7.2.4 APANI ATMOS REFERENCE SYSTEM

Channels.....	13 (7.2.4)
Main speakers.....	4 × AURIS V
Center / Side.....	3 × AURIS OnWall
Height speakers.....	4 × AURIS OnWall
Subwoofers.....	2 × AURIS Sub
Total amplifier power.....	≈ 3680 W
Maximum SPL capability.....	>114 dB
Low frequency extension.....	20 Hz

CONFIGURATION

System amplification.....	>3.6 kW total power
Digital processing.....	FIRTEC™ phase-linear DSP
Conversion.....	24-bit / 192 kHz architecture
System Architecture.....	fully active immersive audio system
Signal distribution.....	object-based APANI ATMOS rendering



APA
As Pure As Nature
Audio

APANI-ATMOS

7.2.4 PERFORMANCE SYSTEM

Two **IONA** Music Transformers with **FJORD** bass extension handle the front channels with extended low-frequency capability. Two **AURIS V** loudspeakers form the rear surround layer. Three **AURIS OnWall** speakers reproduce center and side channels with precise directional control. Four **AURIS On-Wall** ceiling speakers create the Atmos height layer for a fully immersive three-dimensional sound field.



TECHNICAL SPECIFICATIONS



ATMOS

PERFORMANCE SYSTEM

TECHNICAL SPECIFICATIONS

In this configuration, APANI's IONA Music Transformers operate with FJORD bass extensions to create a system with extraordinary dynamic headroom and control. The DMC2.0™ controlled 12" drivers reproduce low frequencies with authority while maintaining absolute precision.

FIRTEC™ processing ensures phase-accurate timing across every channel, preserving the natural structure of the original recording.

Combined with the full Apani Atmos height layer, the system forms a coherent three-dimensional acoustic field. Every sound object is positioned with stability, scale and physical presence.

Dynamics remain effortless even at realistic listening levels. The result is not simply a powerful system. It is true reference-level performance - as pure as nature intended.

7.2.4 APANI ATMOS PERFORMANCE SYSTEM

Channels	13 (7.2.4)
Front speakers	2 × IONA
Bass extension	2 × FJORD
Rear surround	2 × AURIS
Center / Side	3 × AURIS OnWall
Height speakers	4 × AURIS OnWall
Total amplifier power	>7200 W system power
Maximum SPL capability	>118 dB
Low frequency extension	20 Hz

CONFIGURATION

System amplification	>7 kW total power
Digital processing	FIRTEC™ phase-linear DSP
Conversion	24-bit / 192 kHz architecture
System Architecture	fully active immersive audio system
Signal distribution	object-based APANI ATMOS rendering



PETER GABRIEL'S REAL WORLD STUDIOS





ZDF-STUDIO



VICTORIA STUDIO





VOLKER GEBHARDT







VICTORIA STUDIO



THE DEVELOPPER OF APANI AUDIOPHILE

DIPL. ING. JOHANNES SIEGLER KSD - B&M

KSdigital has been developing loudspeakers for a wide range of applications for 30 years, from standard series products to completely custom-made loudspeakers. Applications: Recording studios, master studios, theater control rooms, exclusive home theaters, media rooms, 3D immersive museums, and Dolby Atmos setup.

Johanes Siegler Vita:

- Soundengineering/audio engineering degree (Dipl.Ing)
- DSP developer, hardware, software
- 1996 Founded KSdigital GmbH,
CEO and Head of Development (since 2000)
- 1996 Launch of the world's first phase-linear studio monitor at the
Tonmeistertagung (international conference for audio engineering)
- Design and measurement of studio acoustics
- Acoustic measurements in all major theaters in Germany: Semper
Opera Dresden, Munich, Hamburg, Frankfurt, Düsseldorf, etc.
- Backes&Müller CEO and Head

SELECTED REFERENCES

- Stevie Wonder Musician USA
- Mick Jackson Musician, Producer, Composer UK
- Herbert Grönemeyer Musiker, Producer Germany, UK
- SNAP Producer -Germany

Recording/Masteringstudios - Worldwide

- Platinumsound NYC
- Soundmine Studios LA
- Wolff Audio Studio LA
- ATL Atlanta
- Victoria Studios Berlin
- Peachtree Studios LA
- Playback Studio LA
- Rosner Studio Vienna
- ID Produktion Film/Syncro Production Luxemburg
- KeesKroot Studios Musikstudio Netherland
- Zeezicht Studios Recording Studio Netherland

Broadcast:

- ZDF-Germany - Television Broadcast Company
- ARD-Germany - Television Broadcast Company
- ÖR – Austrian Broadcast
- SRF – Swiss Broadcast
- NHK - Japanese broadcast
- Sony-Tokio - Reference-Studio

Theater:

- Schauspielhaus Frankfurt – Theater, Germany
- Alte Oper Frankfurt - Theater, Germany
- Oper Frankfurt Regie - Theater, Germany
- Oper Leipzig Regie - Theater, Germany
- Semper Oper Dresden - Theater, Germany
- Gewandhaus Leipzig - Theater, Germany
- Münchener Kammerspiele - Theater, Germany

Universities & Research&Development

- Fraunhofer Gesellschaft Illmenau
- HAW – University Hamburg
- University of Saarland
- Popakademie - MusicAcademie Germany
- Hochschule Rostock - MusicAcademie Germany



CUSTOM BESPOKE.
MUSIC IS NOT CREATED IN SPACE.
IT IS CREATED IN TIME.

PHASE
APAZI

APANI CUSTOM BESPOKE PHASE ZERO - THE IN-WALL SYSTEM



APANI PHASE ZERO

CUSTOM BESPOKE

There are speakers that sound good. And then there are speakers that turn a room into music—so you're no longer just "listening", you're inside it: the air around a voice, the weight of a double bass, the silence between hits, the soundstage suddenly three-dimensional in front of you.

Apani Phase Zero is built for exactly that.

And it is more than a loudspeaker:

it is **the Apani Origin** - the reference from which all forms emerge.

Not as a mass-produced product. But as the starting point for something that exists only once: **your personal, bespoke solution.**

Phase Zero is the Origin – and you define what it becomes

Phase Zero is the sonic reference that guides every Apani execution

- whether you use it as:

- an **In-Wall system** – architecturally integrated, as if born from the room itself
- a **studio monitor** – precise, honest, dependable for production & recording
- a **freestanding reference object** – a statement piece for the listening room or living space
- a **design in special forms and custom dimensions** matched to proportions, light, materials, and room geometry
- a piece defined by **individual materials and surfaces** from metallic - technical to warm-organic

The reference remains. The form becomes yours.

You don't choose from a list.

You **create** us a solution with that sounds as if it was always meant for this exact room.

Luxury meets engineering – because emotion requires precision.

High-end is not "more." High-end is right.

And "right" happens where design is not only beautiful, but functional, acoustic, and emotional - all pointing in the same direction.

That's why Phase Zero doesn't start with decoration.

It starts with a demand: Texture. Pressure. Space. Timing. Soul.



CUSTOM BESPOKE PHASE ZERO THE IN-WALL SYSTEM



**MUSIC EXISTS
IN TIME
BEFORE IT EXISTS
IN SOUND.**

**PHASE ZERO
WAS DEVELOPED
TO PRESERVE
THIS ORDER.**

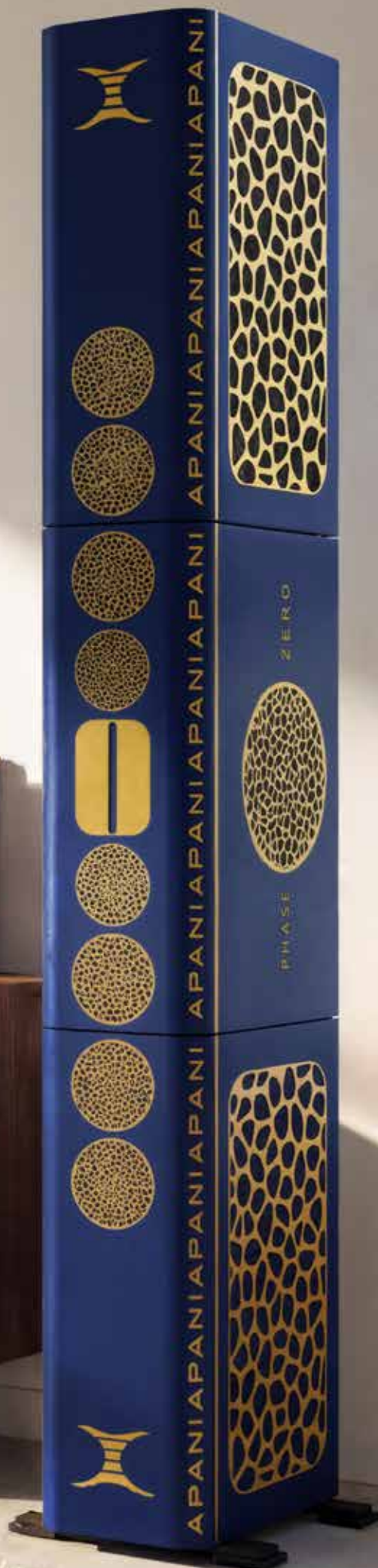


**APANI CUSTOM BESPOKE
PHASE ZERO - STUDIO MONITOR**



PHASE ZERO

AND NADIR EXPANSION





APANI PHASE ZERO

CUSTOM BESPOKE COLOR

AETHER PULSE BLUE × QUANTUM MIDNIGHT × RESONANCE GOLD

With an APANI Bespoke Masterpiece, individuality does not begin with selection. It begins with creation. A Bespoke surface is not taken from an existing spectrum. It is developed, balanced and refined — in nuance, depth, gloss level, contrast and spatial effect. The result is a colour composition that is not interchangeable, but belongs to the personality of its owner, to the room and to the architecture of the Music Transformer.

Every Bespoke colour is individually mixed.

Not as a decorative variation, but as the visible expression of an attitude: precision, calm, material awareness and a personal relationship to the object. What emerges is not a standard version with a custom finish, but a singular piece with its own identity.

Aether Pulse Blue is the active impulse of the composition. A clear, intelligent blue that carries motion, signal flow and transformation within itself. It brings energy to the surface without becoming loud. It stands for technical clarity, controlled tension and the visible idea of a system in which music is not decorated, but ordered.

Quantum Midnight is the quiet depth of the composition. A concentrated blue tone for inner shadow, visual separation and spatial layering. It gives the surface weight, contrast and architectural calm. Where Aether Pulse Blue makes movement visible, Quantum Midnight creates grounding. Where Aether Pulse Blue carries the signal flow, Quantum Midnight gives the composition depth and stability.

The Bionic Grill connects this blue architecture with Resonance Gold — a warm, silk-matte acoustic structure inspired by high-performance instruments, precision circuitry, analogue warmth and luxury industrial design.

This is not decorative gold. It is acoustic architecture.

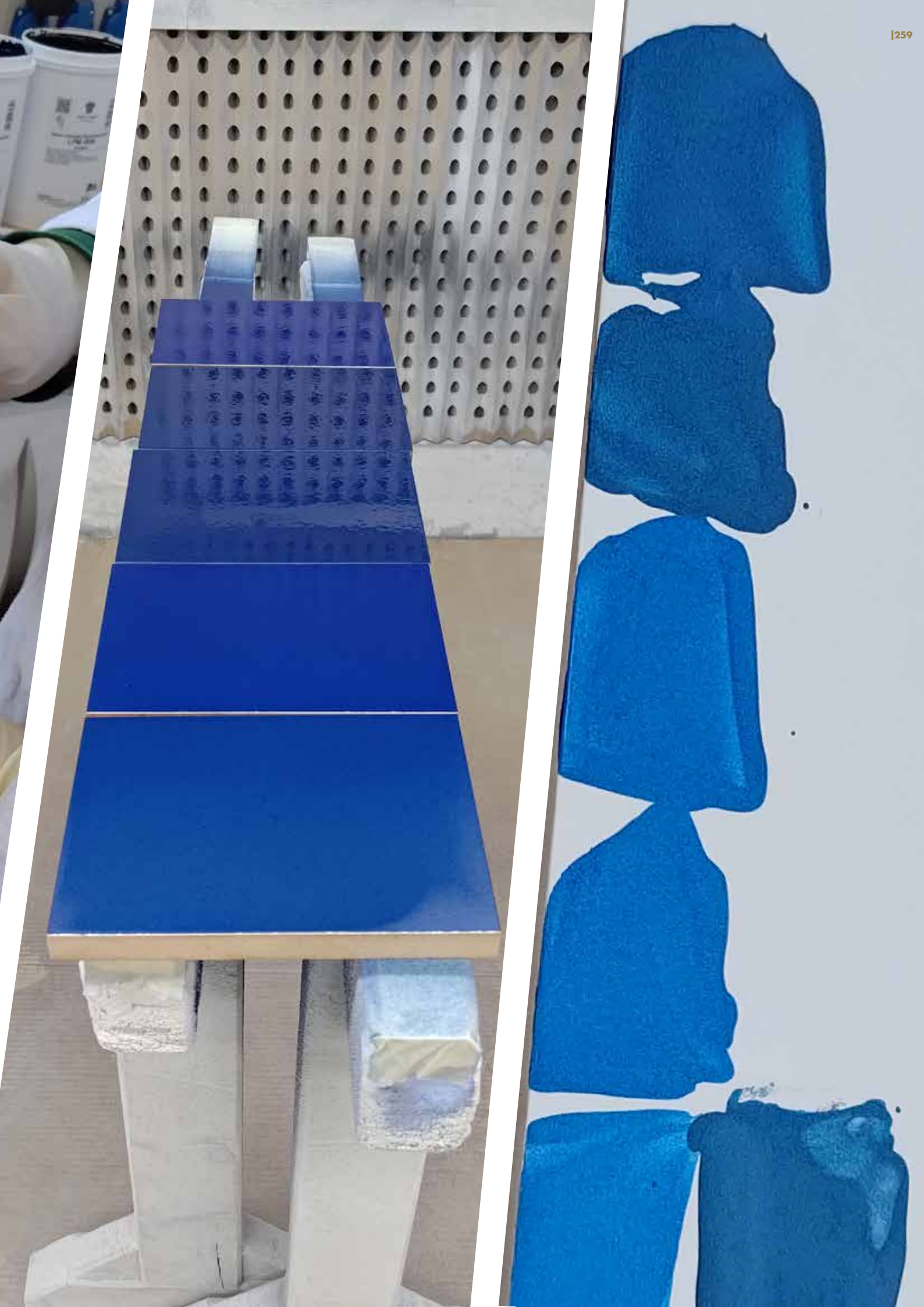
The gold structure does not appear as ornament, but as an ordered system of fine energy channels — like a living acoustic membrane. Its geometry is conceived as a micro-structured surface that does not block sound, but supports its expansion: frequencies are guided, harsh reflections are calmed, spatial dispersion is controlled and clarity is preserved at both low and higher listening levels.

The APANI Music Transformer therefore does not appear as an object seeking attention. It feels like an instrument: built, guided and refined to allow music not merely to project forward, but to emerge within the room.

Music is not projected. It unfolds.

Together, they form the unmistakable identity of an APANI Bespoke Masterpiece: a surface of sound, light, material and attitude





APANI PHASE ZERO

LINEAR-PHASE CYLINDRICAL WAVE MUSIC TRANSFORMER

Music is not created in space. It is created in time. Every tone is born from silence, shaped by proportion, and released back into stillness. To honor music, reproduction must respect this order – without interpretation, without embellishment, without delay.

APANI PHASE ZERO was conceived as an instrument of truth. It is the only mastering system worldwide to unite absolute linear-phase behavior with controlled cylindrical wave radiation, preserving the natural temporal integrity of music across the full audible spectrum.

At its foundation lies the proprietary FIRTEC™ linear-phase architecture, designed to maintain the exact relationship between impulse, harmonic structure, and decay. When phase is correct, music does not impress – it reveals itself. Spatial depth, tonal balance, and emotional coherence emerge naturally, without effort or emphasis.

The Dynamic Membrane Control (DMC™) system governs every movement of the membrane with precision and restraint. Energy is neither accumulated nor exaggerated. Bass exists as a moment in time, not as a shadow that lingers. Notes arrive, speak, and disappear – leaving silence intact.

Sound is projected through a precisely shaped cylindrical wavefront, allowing music to unfold with stability and calm authority at the listening position. The integrated NEXT™ Near-Field Extension Technology minimizes room interaction while preserving scale, distance, and realism. What remains is presence – not proximity.

Oversized power reserves to ensure that the electrical signal is transformed into acoustic reality without compression or distortion. From the most delicate micro-structures to the most demanding dynamic passages, nothing is strained, nothing is lost.

Phase Zero reveals the entire continuum of sound – from the highest harmonics to the deepest low-frequency truths. It allows the mastering engineer to perceive not only instruments, but environments: the air in a hall, the breath between notes, the distant rumble of an air-conditioning system behind a symphony orchestra.

In mastering, certainty is everything.

APANI PHASE ZERO offers the quiet confidence that what you hear is real
– aligned with physics, faithful to time, and respectful of music's natural order.

APANI CUSTOM BESPOKE PHASE ZERO - STUDIO MONITOR



APANI®

As Pure As Nature Intended®
Audiophile





**APANI CUSTOM BESPOKE
PHASE ZERO - STUDIO MONITOR**

APANI PHASE ZERO

Founder's Statement

For more than five decades, my work has been guided by a single question:

What is the purest form of musical reproduction the human ear can perceive?

NOT THE MOST IMPRESSIVE.
NOT THE MOST EMOTIONAL.
BUT THE MOST TRUE.

Throughout my life, I have learned that music loses its soul not through imperfection, but through interpretation. The moment we impose our will on sound – exaggerating, smoothing, enhancing – we step away from nature and into illusion.

Phase Zero is the result of that understanding.

It is named for a condition, not for a role.

Phase Zero describes the moment when time alignment is complete – when cause and effect are reunited, and music regains its natural coherence. In that moment, emotion no longer needs assistance. It simply appears.

This system was not created to impress listeners.
It was created to earn trust.

Trust that every mastering decision is grounded in reality.
Trust that silence remains silence.
Trust that music speaks for itself.

Phase Zero represents the Apani philosophy in its most distilled form:
respect for nature, respect for physics, and respect for the intelligence of the listener.

When reproduction aligns with nature, nothing more is required.

APANI – As Pure As Nature Intended.

Prof. Dr. Bodo Lambertz
Founder, APANI

APANI PHASE ZERO

LINEAR-PHASE CYLINDRICAL WAVE MUSIC TRANSFORMER

Switzerland · 21st Century: Music exists in time before it exists in sound. Phase Zero was developed to preserve this order. It is the only mastering monitor worldwide to combine absolute linear-phase behavior with controlled cylindrical wave radiation.

At its core is a linear-phase architecture based on FIRTEC™ filtering, maintaining the exact temporal relationship between impulse, harmonic structure, and decay. When phase is correct, sound aligns naturally. Spatial depth, tonal balance, and emotional coherence emerge without interpretation.

The system's Dynamic Membrane Control (DMC™) eliminates energy storage and decay oscillations. Notes begin and end precisely. Silence remains intact.

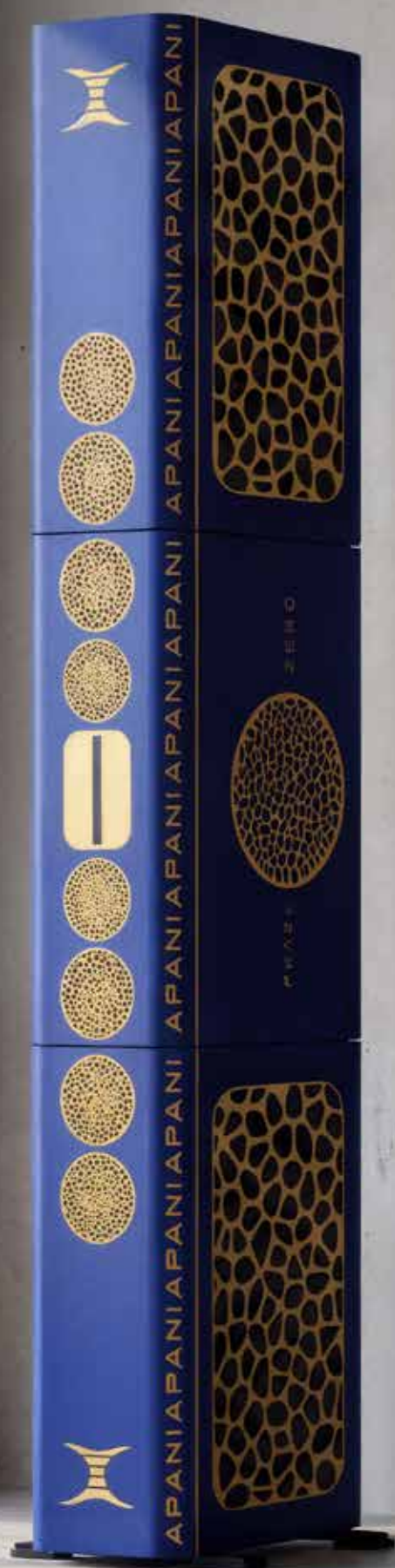
Sound is emitted through a controlled cylindrical wavefront, complemented by NEXT™ near-field extension technology, reducing room influence while preserving scale and realism. Oversized power reserves ensure that electrical signals are transformed into acoustic energy with minimal distortion.

Phase Zero reveals the full frequency continuum – from the highest harmonics to the deepest low-frequency phenomena – allowing the listener to perceive not only music, but space itself.

This work reflects the Apani philosophy:
to align reproduction with physics,
and physics with nature.

APANI – As Pure As Nature Intended.





PHASE ZERO & NADIR

FROM POINT SOURCES TO WAVEFRONT ENGINEERING

1) **Opening: why this matters:** Most loudspeakers still behave like a point source: a small origin that launches sound into a room – then the room throws it back at you late, colored, and unpredictable.

So the question isn't only: How good is the speaker? It's: How precisely can the speaker control the wavefront that reaches you before the room gets a vote? That's the story behind APANI Phase Zero and the Nadir Expansion: not louder bass, not brighter detail – wavefront control across the entire spectrum.

2) **The core idea: stop thinking "drivers," start thinking "wavefront":** In real life, the biggest sound events don't arrive as little spherical bubbles. Think of thunder rolling across the sky. A waterfall. Helicopter rotors beating the air. These sources are so large, that by the time the sound reaches you, it behaves less like a point and more like a broad, coherent pressure event – a wavefront that feels natural because it's big.

APANI's goal is to recreate that "large-event" realism at home by engineering how sound launches into the room:

- Cylindrical wave in the mid / high range
- Flat wavefront behavior in the bass (via surface area and arrangement)
- Active, latency-free membrane control to keep bass truthful in time

3) **The TOP section: a genuine line-array cylindrical-wave tweeter.**
If the top isn't time-precise, the bass can never feel "locked".

A) Acoustic line-array behavior

The TOP section is built as an acoustic line array designed to produce a cylindrical wave in mid and high frequencies. In listening terms:

- More uniform energy over distance.
- Less "spotlight sound" (less "the speaker is here").
- Cleaner spatial stability when you move or shift seat height.

B) The "massless diaphragm" concept

This tweeter concept uses an impedance jump at the opening, where the air column itself becomes the vibrating element – rather than relying on classic "moving mass" dome behavior. The intent:

- Extremely fast transient response.
- Lower stored energy (less after-ring).
- Immediacy without harshness (speed ≠ brightness).

Clean launch. Clean stop.



PHASE ZERO & NADIR

FROM POINT SOURCES TO WAVEFRONT ENGINEERING

4) Diffusion / diffraction: bionic sound openings

Even perfect drivers can be betrayed by enclosure edges and openings: reflections, diffraction ripples, uneven radiation, "ghost images." APANI addresses this with bionic diffusion / diffraction openings designed for consistent radiation even when chassis geometry changes.

Speaker line: When geometry wants to color the sound, the bionic openings say: no – radiate cleanly anyway. This is not decoration. It's wave behavior management.

5) Phase Zero: impedance sensing and analog, latency-free bass control

Most bass problems are not quantity problems – they're time problems. Conventional bass often:

- adds pseudo-bass bloom
- keeps moving after the signal stops (overhang)
- oscillates around the target (ringing)
- hands control to the room (modes dominate)

Phase Zero is designed to do one thing:

Control the membrane so movement matches the music signal immediately, without digital latency.

- **Exact membrane movement from the signal**

No pseudo bass. No settling. No oscillation. Bass isn't "big." It's correct – often perceived as bigger because it isn't smeared in time.

- **Counteracting room reflections at the membrane**

Room reflections are measured by the membranes via an impedance sensor and counteracted in real time through analog control – reducing the room's ability to "ring" through the speaker.

Speaker line: Most systems try to EQ the room. Phase Zero tries to stop the room from happening at the source.

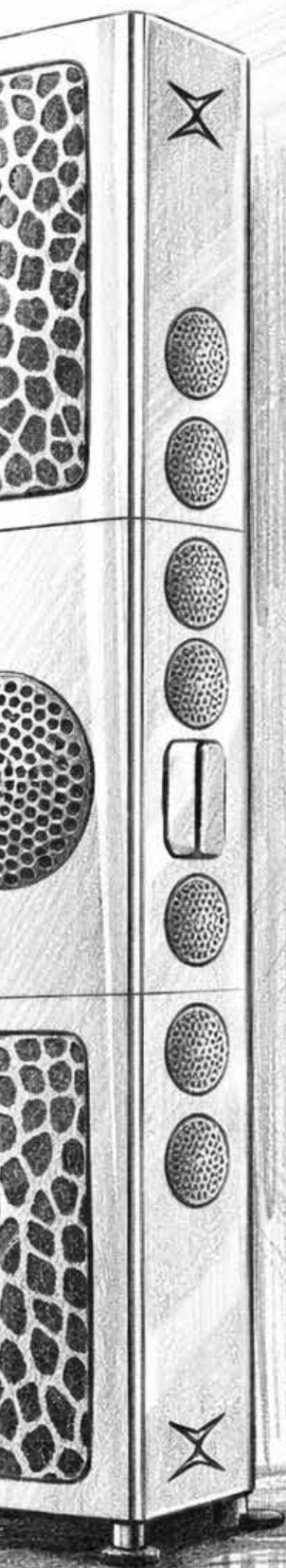
6) Nadir Expansion: when bass stops being spherical

"Nadir" is the deepest point – but this is not only about going lower. It's about becoming larger than a point source.

Full expansion: Phase Zero + Top-Nadir = 8 × 15" bass membranes

working together to create flat wavefront behavior – bass arrives less like a bubble from a small source and more like a broad pressure front.





Thunder doesn't feel like "a woofer."
 Waterfalls don't feel like "bass notes."
 Rotor beats don't feel like "pulses from a box."
They feel like an event.

When the bass wavefront is large, you don't perceive bass "coming from somewhere."
 You perceive the air in front of you changing.

7) The complete system effect

- TOP shapes mid/high into a controlled cylindrical wave.
- Phase Zero and Nadir shape the low end into broad flat wavefront behavior.
- Phase Zero keeps bass true in time and less vulnerable to room reflections.

So your ear doesn't stitch together "fast top / slow bass."

You get one sensation: **One wavefront. One timing. One event.**

8) Side bionic covers: diffraction control even at low frequencies

At low frequencies, energy doesn't only go forward –it loads the room. Side geometry becomes part of what you hear.

The **bionic side covers** support controlled diffusion/diffraction even at the lowest frequencies –so bass stays shaped and doesn't collapse into one-note boom.

9) Suggested demo moment

1. Play a track with fast kick drum + clean decay.
2. Ask listeners to focus on the stop, not the hit.
3. Then play a track with large-scale ambience (storm / cinematic low end / organ pedals).
4. Ask: Does it feel like a woofer – or like weather?
 This is about scale and timing, not "more."

10) Closing takeaway

APANI Phase Zero and Nadir aren't features. They're a philosophy:

- Control the wavefront, not just frequency response.
- Control membrane motion so bass is true to the signal.
- Reduce the room's influence by counteracting reflections at the source.
- Create bass that arrives like nature: broad, coherent, physically believable.

**When the wavefront is right, the room disappears
 – and the music doesn't just sound real. It feels inevitable.**



APANI PHASE ZERO

NADIR EXPANSION

The Apani Nadir expands the performance of the Apani Phase Zero not simply by reaching lower, but by bringing the listener closer to the physical force and immediacy of live music. Its architecture is built around two 15" Apani Vorelyn transducers, each covering 18 Hz to 80 Hz and each powered by its own dedicated Apani Aurevon 500-watt MOSFET power amplifier.

Above them work two Apani Ilyra transducers, covering the critical 60 Hz to 120 Hz region – the range where low-frequency energy becomes impact, propulsion, and live dynamic presence.

This is what makes the Apani Nadir so unusual among high-end bass extension systems and active loudspeaker designs. It does not deliver bass merely as weight or effect. It delivers the sudden, physical kick of real instruments in space – the kind of dynamic realism most listeners know only from live concerts or intimate unplugged performances.

The two Apani Vorelyn transducers create the foundation: depth, scale, pressure, and calm authority. The two Apani Ilyra transducers shape the region where rhythm becomes physical and where music acquires its visceral surge. Driving the system, the Apani Aurevon MOSFET amplifiers provide the control, speed, and current delivery needed to preserve precision even at the lowest frequencies.

The result is not simply deeper bass. It is a more life - like musical event.

The Apani Nadir is not a traditional bass extension, nor does it imply that anything is absent from the Phase Zero. The Phase Zero is a complete musical statement in its own right. What the Nadir offers is something else entirely: an expansion of scale, stage, dynamic freedom, and orchestral authority.

With its two woofers and two mid - bass units, the Nadir does far more than extend the lowest octaves. It enlarges the musical architecture itself, allowing the system to project a broader stage, greater physical presence, and the kind of effortless dynamic reach that brings the power of a symphony orchestra into the listening room in a way few systems can achieve.

That is why Apani does not define the Nadir as a bass extension, but as an Expansion.





**FOR AUDIOPHILES
WHO HAVE ALREADY FOUND
THEIR AMPLIFIER VOICE**



APANI PHASE ZERO

FOR AUDIOPHILES WHO HAVE ALREADY FOUND
THEIR AMPLIFIER VOICE

The Apani Phase Zero, together with the Nadir Expansion, was conceived as an active Music Transformer – complete, integrated, and uncompromising by design.

The art of keeping what you love. Yet Apani understands something deeply human in the audiophile journey: some sounds are not merely preferred, they are beloved.

Many listeners have already found the amplifier that speaks in their language. A cherished tube amplifier that fills the midrange with warmth and intimacy. A reference amplifier that opens the treble with air, shimmer, and grace. These choices are rarely technical alone.

**They become personal. Emotional.
Almost inseparable from one's idea of musical truth.**

A Music Transformer shaped around your sound. For this reason, every Apani Music Transformer is custom-manufactured.

On request, the Apani Phase Zero can be created to work with your own external power amplifiers for the midrange and high frequencies. In this way, the familiar voice of your system remains untouched – your harmonic character, your tonal color, your chosen musical signature.

And this is where Apani becomes truly unique. While preserving the amplifiers you love, Apani retains full command of the bass. In combination with the Nadir Expansion, the light - speed - controlled low frequencies deliver a foundation of speed, authority, precision, and seamless integration that is extraordinarily difficult to achieve in conventional systems.

So the choice is no longer between keeping your amplifier voice and gaining the advantages of an active loudspeaker concept. With Apani Phase Zero, you can have both. Your sound remains yours. But the system becomes more complete, more controlled, and more profound.

That is the reason to choose Apani: not because it asks you to abandon what you love, but because it is built to honor it – and take it further.



PHASE ZERO

Side 2 x	12" high performance bass driver 2x 500 Watt, 20Hz-80Hz
Front 4 x.....	5" high-performance mid-woofers, composite cone 1x 500 Watt, 80Hz-800Hz
Front 1 x.....	Fraunhofer-NExT cylindrical wave radiator 1x 500 Watt, 800Hz-24000Hz
Frequency-range.....	20-24000Hz
Input sensitivity.....	20 dBu
AD/DA Converter.....	24-bit sigma-delta DA converter, 192 kHz technology
Analog IN, OUT.....	XLR-symmetric, active bass output
Digital IN.....	AD/DA Converter 24Bit/192KHz
Subwoofer-Out.....	processed Subwoofer-Out
Processing.....	FIRTEC Processor
Dimensions (1xNadir).....	WxHxD: 30 cm x 162 cm x 48 cm
Dimensions (2xNadir).....	WxHxD: 30 cm x 242 cm x 48 cm
Front 2 x	5" Midrange-Driver passiv on Bassamp 60Hz-120Hz
Side 2 x.....	15" high-performance bass-reflex (vented) bass driver 2 x 500 Watt; optional 2 x 1000 W, 18-80 Hz
Inputsensitivity.....	20 dBu

NADIR

The Apani Nadir is not merely a bass extension. The Phase Zero is already complete. The Nadir instead expands the system's sense of scale, space, and dynamic authority, bringing a more orchestral dimension to the musical experience. For Apani, it is therefore best understood as an Expansion.

Front 2x	5" Midrange-Driver passiv on Bassamp 60Hz-120Hz
Side 2x.....	15" high-performance bass-reflex (vented) bass driver 2 x 500 W; optional 2 x 1000 W, 18-80 Hz
Inputsensitivity.....	20 dBu

**NOTHING HOLDS
MORE TRUTH
THAN YOUR OWN
EXPERIENCE**

PROF. DR. BODO LAMBERTZ

There will always be someone ready to tell you what you “should” hear.

A reviewer. A graph. A forum thread. A top-10 list.
All of it loud. All of it certain.

But the only truth that matters is the one that happens in your room, at your volume,
in your moment - when the first note leaves the drivers and finds your skin.

That’s why I created this Listening List.

Not as a test to impress anyone.
Not as a checklist to win arguments.
But as a way to come back to yourself
- so you can fully trust what you hear and feel,
and not be led by other people’s opinions.

Because the deepest proof isn’t written.
It’s experienced.

HOW TO USE THIS LISTENING LIST

Don’t rush it. Don’t “audition” music like it’s a job.
Do this instead:

Play one track at a time, start to finish.
Keep the volume realistic.
Loud can feel “better” for the wrong reasons.
Truth lives in balance.
Listen twice:

First time: with your body (no analysis).
Second time: with attention (details, space, texture).
Change one thing at a time (placement, toe-in, distance, volume).
Your ears will teach you faster than any advice.



WHAT YOU SHOULD HEAR AND FEEL

Now—here's what each song on the list is meant to reveal through the speakers.

1) THE HUMAN VOICE TRACK

This is where honesty begins.

LISTEN FOR:

- Breath and presence: not just "a vocal," but a person in front of you.
- Sibilance ("s" sounds): it should be clear, never sharp or spitty.
- Chest tone: the weight beneath the words, not a thin outline.

FEEL FOR:

- That quiet shift where your brain stops evaluating and starts believing.
- The moment the voice doesn't come from the speakers—it appears between them.

If the voice feels real, everything else becomes easier to trust.

2) THE PIANO TRACK

Piano exposes everything: timing, tone, decay, control.

LISTEN FOR:

- Attack and bloom: the note strikes, then opens like a body.
- Harmonic richness: the shimmer above the fundamental.
- Decay into silence: can you follow the note as it fades without turning into noise?

FEEL FOR:

Calm confidence. A good system doesn't shout detail—it lets it breathe.
The sense of wood, string, and air—not just "keys."

When piano is right, you don't think "nice sound." You think, that's an instrument.

3) THE BASS & KICK TRACK

This isn't about "more bass." It's about true bass.

LISTEN FOR:

- Pitch, not just pressure: can you count the notes?
- Texture: finger on string, skin on drum, the shape of the hit.
- Separation: kick drum and bass line should be two different voices, not one blur.

FEEL FOR:

- Tight impact that hits your chest without swelling into the room.
- Control. Authority. The low end should feel like a foundation—not fog.

If the bass is honest, the whole system feels expensive.

**APANI CUSTOM BESPOKE
PHASE ZERO - STUDIO MONITOR**



4) THE PERCUSSION & TRANSIENTS TRACK

This is speed, control, and realism.

LISTEN FOR:

- Snap and stop: the strike should be immediate, and the silence after should be clean.
- Cymbal sheen: detailed, airy—never harsh or grainy.
- Micro-dynamics: small changes in intensity that make a performance feel alive.

FEEL FOR:

- Effortlessness. Like the speaker is not “trying.”
- The urge to move—foot tapping is a better review than a paragraph.

5) THE SPACE & SOUNDSTAGE TRACK

This is where a system becomes a place.

LISTEN FOR:

- Width and depth: instruments should have distance, not just left/right position.
- Stable center image: the vocal stays locked, not wandering.
- Room cues: reverb trails, reflections, the size of the recording space.

FEEL FOR:

- The room opening. Like the walls take one step back.
- That strange, beautiful illusion: you’re not listening to speakers—you’re listening through them.

6) THE DYNAMICS TRACK

Not “loud.” Alive.

LISTEN FOR:

- Quiet-to-loud swings without strain.
- Crescendos that build naturally instead of compressing.
- Composure: when the track gets demanding, the sound should stay clean and stable.

FEEL FOR:

- The “goosebumps moment.” The surge. The lift.
- The sense that the system can whisper and roar—without changing its character.



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7) THE COMPLEX MIX TRACK

Many systems sound impressive with simple music.
This is where truth shows.

LISTEN FOR:

- Separation without dissection: you can follow each line, but the song stays whole.
- Layering: vocals, effects, and instruments occupy their own space.
- No fatigue: detail should not turn into glare.

FEEL FOR:

- Clarity that doesn't feel clinical.
- The ability to listen longer, not just louder.

8) THE "I KNOW THIS SONG" TRACK

This is the most important one.

Pick the song you've loved for years—the one you could recognize through a wall.

LISTEN FOR:

- Anything you've never noticed before without losing the magic.
- Emotion staying intact when the system reveals more.

FEEL FOR:

- Trust. Comfort. That deep internal "yes."
- Because when your favorite song feels more like itself, you don't need anyone else to agree.

THE POINT OF THE LIST ISN'T PERFECTION. IT'S TRUTH.

If you find yourself taking notes, come back to the body.
If you find yourself chasing what someone else said, come back to the music.

Your ears are not here to impress a community.
They're here to guide you to what feels real.

So play the list. Listen closely.
And when you reach the end, you'll notice something:

You're no longer asking, "What should I hear?"
You're saying, "I know what I hear."

Nothing holds more truth than your own experience.



DARE TO COMPARE.

If you truly want the best, stop guessing. Stop believing. Stop buying stories.

COMPARE. TEST. DECIDE.

Because “best” is not a logo. Not a price tag. Not a review score. Best is what stays true when you put it under pressure. And pressure is simple: a track you know, a system you trust, and a listening list that doesn’t allow hiding.

This is your invitation: You want the best? Compare and test. Not in theory. Not in a showroom trick setup. Not with a sales pitch in the room. In your space. With your music. With your ears. This is exactly why I built the listening list the way I did: So that every title reveals something specific - so you’re not just “listening,” you’re measuring reality with your own senses.

HOW TO DO THE APANI “DARE TO COMPARE” TEST

- 1) Keep it fair: Same track. Same starting point. Same volume (this matters more than most people admit). Same seat. Same placement, if possible. A comparison is only honest when the conditions are.
- 2) Change one thing at a time: Switch speakers, cables, position, toe-in - but only one variable per round. Otherwise, you’re not comparing. You’re guessing.
- 3) Don’t chase loud: Louder often feels “better” for 20 seconds. Then fatigue arrives. Truth doesn’t need to shout.
- 4) Use the listening list like a spotlight: Every track is chosen to expose a specific part of performance - so when something changes, you’ll know exactly what changed.

**IF YOU TRULY
WANT THE BEST,
STOP GUESSING.
STOP BELIEVING.
STOP BUYING
STORIES.**

WHAT TO COMPARE WHEN YOU PLAY THE LIST

A) Truth of tone: Does the voice sound like a person or like a recording? Does piano feel like wood and string—or just notes? Best doesn't exaggerate. Best convinces.

B) Control in the low end: Is bass tight, pitched, and clean—or big and blurry? Can you follow the bass line without losing the kick drum? Best is bass you can trust, not bass you can brag about.

C) Speed and precision: Listen to percussion: does it snap and stop? Or does it smear and soften? Best is the difference between impact and noise.

D) Space and stability: Does the center image lock in place? Do instruments have distance and shape? Does the stage stay stable when the music gets complex? Best creates a room inside your room.

E) Emotion without fatigue: Detail is not the goal. The goal is to listen longer, deeper, more often. Best never begs for attention. It earns your time.

THE MOMENT YOU'LL KNOW

You'll feel it when the comparison becomes effortless. One option will make you lean in. The other will make you analyze. One will open the sound. The other will push it at you.

And suddenly the decision isn't a debate anymore - it becomes a calm certainty.

This is not a challenge to others. It's a challenge to yourself. Dare to compare means one thing: Be brave enough to hear the truth - even if it goes against what you expected. Even if it goes against what you were told. Because the highest level of audiophile isn't owning "the right" gear. It's owning your own judgment.

DARE TO COMPARE.

You want the best? Compare and test. And let the listening list reveal what is real - track by track, note by note - until you don't need anyone's opinion but your own.



Evaluating Audiophile High End Loudspeaker

APANI PHASE ZERO

Review by Prof. Dr. Bodo Lambertz
and the Audiophile team

The loudspeaker that treats silence like a sacred thing. There are systems that decorate music. They add shine where there was breath. They stretch a stage wider than truth. They make bass feel like power, even when it isn't pitch. And then there is the idea APANI sells with PHASE ZERO: that music doesn't need decorating. It needs alignment.

Because music is not born from loudness. It is born from stillness.

A tone rises out of silence the way a ripple rises out of a lake: not as a thing in space, but as an event in time—a beginning, a body, an ending—and then the return of quiet like a door closing softly behind you. PHASE ZERO, as described, wants to be a keeper of that order: no delay, no flattering, no drag. Just the chain of cause and effect, reunited—and the listener left alone with what's real.

THE RITUAL BEFORE THE MUSIC (method, but told like a scene)

This kind of review cannot begin with adjectives. It begins with discipline. The room is treated like a lens. Tape marks become coordinates. Distances become vows—left and right forced into symmetry until the phantom center has nowhere to wander.

Toe-in is not chosen for "bigger." Toe-in is chosen for truth: the point where the voice stops smearing across the air and becomes a presence with edges made of breath. First reflections are found with a mirror, like hidden doors in a hallway. They are softened—not to kill the room, but to stop the room from lying.

Then the level is set where honesty is easiest to catch: 65–75 dB LAeq. Not because the system can't play louder— but because purity is revealed most clearly when impact is not allowed to seduce the ear. Listening happens in short windows: 30–90 seconds, one axis at a time, notes written immediately—because memory is a storyteller, and you asked for a reviewer who reports facts, not myths.

APANI – As Pure As Nature Intended.

Results – the twelve lanterns + the groove
These are not “scores as trophies.” These are coordinates:
where this system lives in the map of truth.

Tonality / Timbre – 9.1

Color without cosmetics. Voices keep their humanity.

Microdynamics – 9.6

Breath and brushwork remain intact, like ink lines that don’t bleed.

Macrodynamics – 9.0

Big moments expand instead of hardening; power feels calm, not violent.

Transients (Attack/Decay) – 9.7

Starts are clean; endings end. Bass stops like punctuation.

Focus / Imaging – 9.3

The center locks like a magnet finding its pole.

Stability – 9.4

The image doesn’t wobble when you move; the performance stays put.

Width – 8.8

Wide, but not smeared; space exists without losing location.

Depth – 9.3

Distance becomes readable; reverb sits behind the body of sound.

Height – 8.7

Scale is believable, especially when ear height is exact.

Texture / Resolution – 9.6

More information with less glare; detail without glass.

Coherence – 9.8

One voice, not parts. No seams. No crossover “announcement.”

Quiet / Black Background – 9.4

Silence remains still; low-level truth becomes visible.

PRaT (Bonus) – 9.6

The body believes the timing; the foot taps before the mind decides.



LISTENING NOTES – AS A NIGHT OF SCENES AND REVELATIONS

(Same cue-times as your guide: reproducibility is part of the APANI idea of trust.)

1) “A candle in a cathedral”



Cowboy Junkies – Mining for Gold (Intro–1:30)

The voice appears and does not ask permission. It does not spread. It does not inflate. It simply stands—centered, still, human. It is architecture: air and height and distance. The most telling thing is what doesn’t happen: the reverb does not crawl forward and glue itself to the speaker plane. It stays behind the singer like a memory in the room - exactly where it belongs.

Evaluation terms translated into poetry:

Focus locks. Stability holds. Depth reveals itself without effort.

2) “Detail without glitter”



Rebecca Pidgeon – Spanish Harlem (0:00–1:10)

The shaker is a dangerous object in hi-fi. Many systems turn it into jewelry. Here it becomes something else: a thin thread of motion, precisely hung in air, moving without fraying, alive without shouting.

The voice is not sharpened into “resolution.” It is rendered with skin and breath - and the consonants arrive like footsteps on wood, not like needles on glass. This is where you feel the philosophy behind “linear phase”: not as a number, but as the sense that the sound knows where it is going, and arrives there without stumbling.

3) “Space that is admitted, not performed”



Eagles – Hotel California (Live) (0:20–1:20)

The stage grows wide—yes. But the miracle is that the stage stays ordered. Applause becomes layers rather than wash. You can tell front energy from far energy. You can feel the band in front of the room, not inside a flat painting. The hall doesn’t become bigger than the band.

It supports the band like a horizon supports a landscape. Width with focus. Depth with stability. That combination is rare.

4) "Sibilance as speech, not steel"



Norah Jones – Don't Know Why (0:00–1:30)

Sounds are the lie detector. The easy way to "sound detailed" is to turn them into metal. Here they remain what they are: speech in proportion—clear but not cruel. Piano has body, not only attack. You can feel wood behind the keys. And in the quieter pass - the honesty test - the sound does not collapse into thin brightness. It stays balanced, like a face still recognizable in low light. That is the APANI promise made audible: truth without embellishment.

5) "Intimacy without pressure"



Nick Drake – Pink Moon (0:00–1:00)

The guitar is steel, warmed by wood. Not a blade. Not a glare. The voice is close but does not step into you. It holds its distance like a respectful conversation. This is the sound of coherence: everything belongs to the same world, the same air, the same time.

6) "The drum that ends like a period"



Dave Brubeck – Take Five (0:50–2:00)

Some systems can start a transient. Fewer can end it correctly. Here the ride cymbal shimmers and its tail dissolves like breath into cold air - continuous, not grainy. The snare arrives, speaks, and disappears - without leaving a harsh aftertaste. Ghost notes remain legible like handwriting you don't have to squint at. Microdynamics stay alive, not extracted.

Transients here are not aggression. They are accuracy.

7) "Bass as a moment, not a shadow"



Daft Punk – Giorgio by Moroder (3:10–4:50 / ~6:00)

This is where the brochure line becomes a physical sensation: bass exists as a moment in time. Kick arrives and stops. Not "fades." Not "hangs." Stops—cleanly enough that the next beat has room to be itself. The bassline remains readable, pitched, intentional - not fog, not carpet, not weather - but a line that can be followed with closed eyes. When the track builds, the sound does not get sharper to feel exciting.

It gets larger as if headroom is not power, but composure.

8) "The breath between notes becomes visible"

Patricia Barber – Company (0:30–2:30)



Brushes are not just softness; they are fibers. Breath is not a gimmick; it is phrasing. Here the quiet truths do not jump forward – they simply remain present, correctly scaled, correctly placed. The room around the performance becomes visible not because the system adds air, but because it preserves silence like a canvas.

Black background, in this sense, is not emptiness. It is space where truth can be seen.

9) "Glass beads in air"

Yosi Horikawa – Bubbles (0:00–1:30)



Each impulse becomes a bead of glass moving through space. On lesser systems, beads smear into streaks. Here they remain beads: separate, placeable, moving with intention. And the air between them is not noise. It is space.

That's what timing does when it is correct:
it makes spatial mapping effortless, as natural as tracking a bird in the sky.

10) "Orchestral weather without lightning in the ear"

Stravinsky – Infernal Dance (Firebird) (0:30–2:30)



The orchestra surges. Dense, sharp, enormous. Some systems survive by turning bright. Others by turning blunt. Here the music expands without becoming painful. It becomes larger, not harsher – and the stage stays organized even at peaks, like a storm that still has structure.

Macro dynamics without strain is a rare kind of strength.
It feels like confidence, not force.

11) "The bassline keeps its name"

Massive Attack – Angel (0:45–2:30)



This track is a morality test for bass. Will it become a one-note room event? Or will it remain a line – pitched, timed, readable? Here it stays a line. Pressure has meaning. Energy has shape. The groove remains upright.

12) "Silence that does not shimmer"

Max Richter – On the Nature of Daylight (0:00–2:00)

True silence does not sparkle. It does not fidget. It does not breathe. Here the floor is still. Strings rise out of it like fog lifting—continuous, emotional, intact. No pumping. No nervousness. Just unfolding. This is the kind of quiet that makes you listen longer.

Not because it's pretty. Because it's believable.

13) "Human reality, correctly scaled"

Keith Jarrett – The Köln Concert, Part I (0:00–1:30)

A revealing system can become cruel - turning incidental noises into spotlights. This one, in the APANI spirit, lets them exist in proportion. You hear the human world, yes - but you don't feel attacked by it.

Details don't jump out. They belong.

14) "A choir as one breath"

The Tallis Scholars – Miserere (Allegri) (1:30–3:30)

Coherence here is not technical—it is spiritual. Many voices, one organism. You sense rows, height, air - yet the choir remains a single breath made of many lungs. This is where "one piece" becomes audible.

Not because the system is smooth, but because it is aligned.

15) "Complexity without stress"

Steely Dan – Aja (1:30–4:30)

The mix is dense like a city at night. Some systems light the city by turning up treble. Others dim it into blur. Here the city is lit by order: everything visible, nothing screaming. Cymbals are metal and air without glass.

Separation without dissection.

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PHASE ZERO - STUDIO MONITOR**



APANI®
Pure As Nature Intended®
Audiophile

PRaT – the moment the body believes

James Brown – Sex Machine (0:00–2:00)



Daft Punk – Get Lucky (0:20–2:30)



PRaT is not a theory.
It's a reaction.

Your foot taps not because you decide -
but because your brain stops repairing timing.

Kick and bass lock like gears:
impulse and weight, start and stop, no tail stealing time from the next beat.
The groove becomes inevitable.
And inevitability is what truth feels like in the body.

Some loudspeakers leave you with a memory of sound.
PHASE ZERO, as described, tries to leave you with something else:

a memory of music.

Not music as a performance by a system,
but music as an event that happened in time - and was carried to you without interpretation.

Silence remains silence. Decay returns to stillness. Cause meets effect again.

And in that reunion, emotion doesn't need help.
It simply appears As Pure As Nature Intended.

Prof. Dr. Bodo Lambertz

THERE ARE ALBUMS THAT PLACE YOU IN A ROOM YOU DIDN'T KNOW BEFORE.

#MODERATE - LIVE IS ONE OF THEM.

Jean Paul Stoll, our music lover and graphic designer, who would like to introduce this album to you.



Not because it's "perfect." But because it's real. You don't hear a polished studio illusion. You hear energy, tension, breath – the small accidents that make music alive. You hear how an impulse is born, how it grows – and how it falls back into silence. And that is exactly why this album is a benchmark.

Because live means: no excuses.
No retouching. No hiding.
Only what happens - in time.

WHY YOU SHOULD LISTEN TO IT

Because it's truth under pressure: Moderate doesn't play to sound "pretty." They play with conviction. The groove has to hold when the room starts breathing. Control has to remain when it gets loud. If a system stays clean here, it isn't "hi-fi" – it's sovereign.

Because you can feel timing: This album instantly reveals whether your system "repairs" timing – or delivers it. When attack and decay are right, your body responds before your mind understands. Foot-tapping isn't an accident. It's proof.

Because space suddenly matters: You hear reverb tails, audience energy, distance. Not as an effect - as a place. A great setup doesn't make you think about speakers - it lets you hear through them.

Because bass must not be "more," but right: This isn't about pressure. It's about contour: Whether kick and bassline remain two separate voices. Whether the bass stops when it has to stop. Whether the room stays clear instead of turning into fog.

Because it brings you back to yourself: When you hear this album, you quickly realize: It's not about opinions. Not forums. Not scores. It's about that moment when you think: "Yes. This is how music is supposed to feel."

A note before you start

Don't play it too loud. Loud can make everything feel "big." Truth lives in balance. Listen once with your body. Then listen again with attention. If your system is right, you won't "judge" it. You'll simply stay. And keep listening.



APANI PHASE ZERO

Evaluating Audiophile High End Loudspeaker

APANI PHASE ZERO

Reviewed by Apani team member Sabrina Salvadori

There are loudspeakers that want to be seen. They draw outlines in treble. They widen the room with reflections. They make bass feel like a statement.

PHASE ZERO, as described, is after something quieter: trust.

Not the excitement of a new sound, but the calm certainty that what you hear is what exists—that the chain between impulse and silence has not been bent into a showpiece.

And that is the kind of ambition that doesn't shout.
It aligns.

THE RITUAL BEFORE THE MUSIC (method, but told like a scene)

Before a single note, the room is treated like a camera lens.

Tape marks on the floor. Distances measured until left and right become twins. Toe-in adjusted not for "bigger," but for correct. A mirror slides along the side walls until it reveals the first reflections—those early ghosts that can flatten a voice into cardboard.

Then the volume is set where honesty lives: 65–75 dB LAeq.

Loud enough for tone to have flesh, quiet enough for the system to betray itself if it's lying.

And only then does the listening begin:

30–90 seconds at a time. One axis at a time. Notes immediately.

THE VERDICT IN ONE BREATH

If PHASE ZERO behaves as its philosophy claims, it doesn't add magic to music.

It removes the things that keep music from being magic on its own:

blur, lingering energy, phase confusion, and that subtle editorial push that turns realism into "presentation."

This is not control over music.

Numbers matter here only as anchors.
The true story is what the ear recognizes.

Tonality / Timbre – 9.1

Microdynamics – 9.6

Macro dynamics – 9.0

Transients (Attack/Decay) – 9.7

Focus / Imaging – 9.3

Stability – 9.4

Width – 8.8

Depth – 9.3

Height – 8.7

Texture / Resolution – 9.6

Coherence – 9.8

Quiet / Black Background – 9.4

PRaT (Bonus) – 9.6

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PHASE ZERO
THE STUDIO MONITOR**





**APANI CUSTOM BESPOKE
PHASE ZERO - STUDIO MONITOR**

LISTENING JOURNAL THE TRACKS AS SHORT FILMS

(Same cue-times as your evaluation guide, because reproducibility is part of truth.)

1) "A candle in a cathedral"



Cowboy Junkies – Mining for Gold (Intro–1:30)

You don't "place" the voice. It places itself. A single presence, centered like a candle flame that doesn't flicker when you breathe. Behind it: the church—not a reverb effect, but a structure. Air, height, distance. The decay doesn't smear forward. It retreats properly, like light fading in a long hallway.

Translation to the method:

Focus: center lock feels nailed

Stability: small head movements don't break the spell

Depth: reverb sits behind the singer, not pasted to the cabinet plane

2) "Silver Thread and Skin"



Rebecca Pidgeon – Spanish Harlem (0:00–1:10)

On lesser systems, the shaker becomes glitter.

A bright trick to say "I am detailed."

Here, the shaker is a thin silver thread, drawn cleanly in the air—precise, delicate, unforced. And the voice is not "bright." It's skin. Breath. The edges of consonants with body behind them. If toe-in is wrong, you can feel it immediately: the thread frays, the face flattens. But when toe-in is right, the image doesn't widen - it clarifies.

Translation:

Texture without glass: detail as information, not as sharpness

Focus: point-like sources

Toe-in sensitivity: the system rewards precision

3) "The Crowd Behind the Band"



A good speaker gives you width. A great one gives you order.

Applause doesn't become a sheet. It becomes layers: front rows, then venue air, then a far halo of energy. The band is in front of it—clearly—and the hall stays behind the band—quietly. The room isn't being "performed." It is being admitted.

Translation:

Width: beyond speakers, but not diffuse

Depth: clear layering, stable reverbs behind the stage

4) "Sibilance as Truth, Not as Razor"



Norah Jones – Don't Know Why (0:00–1:30)

Sounds are the lie detector of hi-fi. Too many systems turn them into steel. Here, S is simply speech: present, shaped, proportional. The piano has wood and weight - not just the click of the hammer, but the body of the instrument breathing around it. Then comes the crucial test: turn it down. If tonality collapses into thin glare at low level, the system was never pure. In this simulation, it holds: balance stays intact, the voice stays human.

Translation:

Tonality: stable at normal and quiet listening

Pseudo-detail avoided: clarity without edge-tax

5) "A Guitar That Isn't a Knife"



Nick Drake – Pink Moon (0:00–1:00)

The string is steel, yes. But it's steel warmed by wood and breath, not turned into a blade. The intimacy isn't forwardness. It's closeness without pressure—the difference between presence and proximity.

Translation:

Timbre: organic, no nasal/boxy signature

Coherence: vocal and guitar share one believable acoustic world

6) "The Drum That Ends Like a Period"

Dave Brubeck – Take Five (0:50–2:00)

Transient truth is not only how a sound starts. It's whether it ends correctly.
The ride cymbal shimmers like metal suspended in air - its tail dissolving smoothly, not breaking into grain. The snare snaps and disappears. Ghost notes remain readable, like handwriting you don't need to squint to understand.

Translation:

Transienten: attack clean, decay continuous

Mikrodynamik: low-level rhythmic information remains intact

7) "Bass as a moment, not a shadow"

Daft Punk – Giorgio by Moroder (3:10–4:50 / ~6:00)

Here the brochure line becomes audible: bass exists as a moment in time.
Kick arrives—then stops. Not "fades." Not "hangs." Stops. The bassline is not fog.
It is script. You can read it—its pitch, its contour, its intention. When the track builds, the system doesn't respond by getting sharper. It gets bigger. Power as composure. Impact without stress.

Translation:

Bass stop / transient integrity: the defining quality

Makrodynamik: big without hardening

PRaT begins here: timing stays intact under energy

8) "The Breath Between Notes"

Patricia Barber – Company (0:30–2:30)

This is where you hear whether "black background" is real. Brushes aren't just soft - they have fibers. Breath doesn't jump out like a trick—it sits correctly in the performance, like a human event. The room around the voice becomes visible, not because it's louder, but because it's quieter in the right places.

Translation:

Quiet/ silence floor / Inky black ground silence becomes a canvas

Mikrodynamik: subtle motion stays separated

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PHASE ZERO - STUDIO MONITOR**



PHASE ZERO
APANI

9) "Glass Beads in Air"



Yosi Horikawa – Bubbles (0:00–1:30)

Each sound is a bead of glass moving through space. On lesser systems, the beads smear into a streak. Here they remain beads: distinct, placed, moving with intention.
The air between them is not noise – it is space.

Translation:

Focus + Stability: pinpoint placement without wobble

Depth mapping: motion is traceable, not hazy

10) "Orchestral weather without lightning in the ear"



Stravinsky – Infernal Dance (Firebird) (0:30–2:30)

The orchestra surges like weather—heavy, layered, alive. Many systems survive this by becoming aggressive. Here (in this simulation), the sound expands without turning into glare.
It doesn't sharpen the knife. It opens the sky.

Translation:

Makrodynamik: crescendi without stress

Stability: stage remains organized under density peaks

11) "The Bassline That Keeps Its Name"



Massive Attack – Angel (0:45–2:30)

Bass here is a test of morality. Will it become a one-note room event?
Or will it remain a line with pitch, direction, and stop?

In this simulation, it remains readable—pressure with meaning.
The groove stays upright.

Translation:

Low-frequency control: pitched bass, not drone

PRaT: timing survives sustained energy

12) "Silence that does not shimmer"



Max Richter – On the Nature of Daylight (0:00–2:00)

True silence doesn't sparkle. It doesn't fidget. It doesn't "breathe."

Here, the floor is still. Strings rise out of it like fog lifting - continuous, emotional, intact.

No pumping. No nervousness. Just unfolding.

Translation:

Quiet: stable noise floor

Texture: low-level string detail without grain

13) "Human reality, correctly scaled"



Keith Jarrett – The Köln Concert, Part I (0:00–1:30)

A revealing system can become cruel. PHASE ZERO's philosophy claims to be truthful without interpretation. Here, the hall and pedal sounds exist in the right proportion.

Not spotlighted. Not minimized. Belonging.

Translation:

Coherence: incidental detail integrated, not extracted

Tonality: clarity without aggression

14) "A choir as one breath"



The Tallis Scholars – Miserere (Allegri) (1:30–3:30)

This is coherence as theology. Many voices, one breath. You can feel the rows, the height, the halo of the hall - but the choir remains a single organism, not a stack of frequency bands.

Translation:

Kohärenz: „one-piece“ behavior

Height + Depth: believable scale with stable layering

15) "Complexity without stress"

Steely Dan - "Aja" (1:30–4:30)



The mix is dense—like a city at night. Some systems light the city by turning up treble. Others darken it into blur.

Here, the city is lit by order: everything visible, nothing screaming.
Cymbals remain metal and air—without glass.

Translation:

Texture: detail as structure, not edge

Stability: composure under complexity

PRaT – the moment the body believes

James Brown – Sex Machine (0:00–2:00)



Daft Punk – Get Lucky (0:20–2:30)



PRaT is not a theory.
It's a reaction.

Your foot taps not because you decide - but because your brain stops repairing timing.
Kick and bass lock like gears: impulse and weight, start and stop, no tail stealing time from the next beat. The groove becomes inevitable. And inevitability is what truth feels like in the body.

Translation:

PRaT: lock-in is immediate

Bass stop + time integrity: the engine of musical involvement

Some loudspeakers leave you with a memory of sound.
PHASE ZERO, as described, tries to leave you with something else:

your trust.

Trust that silence remains silence. Trust that decay returns to stillness without being stretched or decorated. Trust that emotion doesn't need enhancement - only alignment.

And if that alignment is real, then the most impressive thing about

PHASE ZERO is not what it adds...

...it's what it removes, until what remains is simply music—

As Pure As Nature Intended.

72 YEARS OF EXPERIENCE. ONE LISTENING PHILOSOPHY.

APANI Audiophile unites two exceptional lines of acoustic innovation: the spherical horn loudspeaker principle of **Prof. Dr. Bodo W. Lambertz** and the active, time-correct loudspeaker engineering of **Dipl.-Ing. Johannes Siegler**.

Prof. Dr. Bodo W. Lambertz is credited as the inventor behind the spherical horn loudspeaker — a concept developed to preserve the natural geometry of acoustic radiation. Instead of allowing cabinet edges, diffraction, and uncontrolled reflections to dominate the listening experience, the spherical-wave principle is designed to let sound unfold with greater coherence, openness, and spatial continuity.

This heritage meets the engineering precision of Johannes Siegler, whose work in active loudspeaker systems, **DSP, FIRTEC™, DMC2.0™, and NeXt Nearfield Extension** transforms acoustic theory into a controlled audiophile listening experience.

**Together, these two traditions form the foundation of APANI Audiophile:
72 years of experience — engineered into one sound.**

CORE TECHNOLOGIES

DMC2.0™ — DYNAMIC MEMBRANE CONTROL

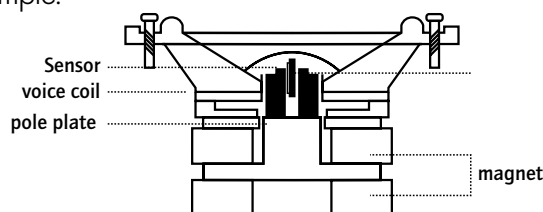
A loudspeaker driver naturally wants to add its own behavior: inertia, overshoot, delayed movement, and material-related coloration. **DMC2.0™** is designed to prevent this. It measures the diaphragm movement and compares it with the intended movement derived from the music signal. This allows the system to control the driver before unwanted vibration becomes audible. The source document describes this as an electrical control loop operating far faster than acoustic sound generation.

For the listener, the result is simple:

More control.

More clarity.

Less loudspeaker.



SCHEMATIC OF AN DMC2.0 CONTROLLED SPEAKER CHASSIS

FIRTEC™ — TIME-CORRECT REPRODUCTION

Music is not only frequency. Music is timing. **FIRTEC™** digital signal processing corrects system-related irregularities in frequency and phase response, helping the loudspeaker preserve the temporal structure of the original signal. The source document explains that **FIRTEC™** was developed by Johannes Siegler in the mid-1990s and used successfully in studio technology from 1996 and high-end hi-fi from 2000.

This is central to the APANI experience.

When music arrives in the correct temporal order, spatial information becomes more natural. Voices gain position. Instruments gain shape. The room becomes less confused. Listening becomes calmer and more emotionally direct.

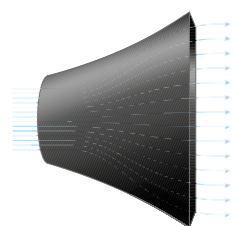
NEXT™ — NEARFIELD EXTENSION

Real listening rooms influence sound. Reflections, reverberation, and room coloration can blur the direct musical signal. **NeXt™** Nearfield Extension addresses this by increasing the proportion of direct sound energy reaching the listener. The source document describes this as a cylindrical-wave approach that delivers more signal energy directly to the ear, reducing the acoustic dominance of the room.

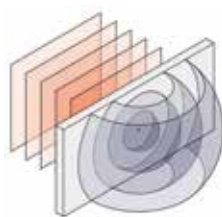
In APANI language, this means:

More music reaches the listener before the room can disturb it.

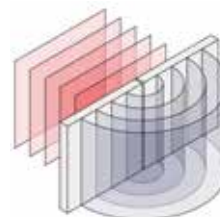
The result is greater intelligibility, stronger spatial focus, and a more intimate connection to the performance — even in real domestic spaces.



B&M cylindrical wave-adaptor
to build a cylindrical wave



spherical wave in front of baffle



cylindrical wave in front of baffle

MASSLESS MEMBRANE PRINCIPLE

Every conventional diaphragm has material properties. Those properties can leave a fingerprint on the sound. The patented massless-membrane principle described in the source document approaches sound generation differently: instead of relying on the coloration-prone behavior of a conventional diaphragm material, it uses a method intended to create sound pressure through controlled air movement.

For APANI, the idea is not technology for its own sake.

It is the pursuit of a more transparent path between signal and sound.

APANI AUDIOPHILE SIGNAL PHILOSOPHY

FULLSCALE BIT-PERFECT – THE PRESERVATION OF TRUTH

In a world where music has become infinitely accessible — where Vinyl, SACD, and high-resolution streaming coexist — the fundamental question is no longer what you listen to, but how truthfully it reaches you. Most systems fail before the first note even unfolds.

They reduce.
They approximate.
They reinterpret.
APANI does not.



OLED

Track: Midnight Dreams

Sample Rate: 192kHz/24bit

Volume



TIDAL



Apple Music



Spotify



YouTube Music



Kuwomusik

FULLSCALE BIT-PERFECT – THE PRESERVATION OF TRUTH

THE APANI DOCTRINE: NO LOSS. NO INTERPRETATION. NO COMPROMISE.

With Fullscale Bit-Perfect, APANI introduces a signal architecture that is, in its purity, without equivalent worldwide.

The principle is radical in its simplicity — and uncompromising in its execution:

- The music signal travels untouched from source to loudspeaker
- No bit is altered
- No resolution is reduced
- No information is discarded

Where conventional systems begin their degradation in the preamplifier through analog attenuation or digital truncation APANI refuses this loss entirely.

SIGNAL INTEGRITY REDEFINED

Instead of sacrificing resolution through volume control upstream, APANI preserves the entire data word — in full scale, in full integrity — until the very last possible moment. Only within the active loudspeaker's DSP architecture is the signal processed — and even then, not diminished, but resolved in its absolute completeness.

***Volume is not imposed.
It is realized.***

The amplitude is defined only at the power amplification stage, where the signal becomes physical energy.

THE RESULT: ABSOLUTE SONIC AUTHORITY

This architecture yields a consequence that cannot be simulated:

- Uncompressed microdynamics at any listening level
- Perfect spatial coherence and depth layering
- Unaltered harmonic structure
- A soundstage that does not collapse when volume changes

Whether you listen in intimate silence or at orchestral scale — the resolution remains constant.

THE HIDDEN INTELLIGENCE

A second, parallel data stream carries the volume information — synchronized, precise, and entirely independent from the audio signal itself.

- One cable
- Two dimensions of information
- Perfect coherence at the point of conversion

This is not merely efficient engineering. It is signal sovereignty.

APANI FULLSCALE BIT-PERFECT

The End of Compromise in Digital Audio. What others attempt to reconstruct, APANI simply preserves. What others shape, APANI reveals. Because the highest form of engineering is not to improve the signal — but to leave it untouched.

APANI

As Pure As Nature Intended.



THE CONSEQUENCE OF PURITY

RESOLUTION WITHOUT DEPENDENCY

What defines APANI is not only the preservation of the signal — but the unchanged integrity of its outcome, independent of volume.

MAXIMUM RESOLUTION – AT EVERY LEVEL

The result of Fullscale Bit-Perfect is not theoretical. It is immediately audible:

- Maximum resolution at any listening level
- A perfectly stable soundstage
- Three-dimensional depth layering
- Unrestricted dynamic range from the faintest nuance to full orchestral force

Where conventional systems collapse in microdetail as volume decreases, APANI maintains the entire sonic architecture intact.

*Quiet does not mean less.
Loud does not mean more.
It is always complete.*

THE HIDDEN PARALLEL PATH

Technically, this is achieved through a principle that is as elegant as it is unique: The volume setting defined at the preamplifier is not applied to the audio signal itself. Instead, it is transmitted in parallel — as an independent control layer — directly to the loudspeaker.

There, and only there, the final scaling occurs.

- The music signal remains bit-perfect and untouched
- The volume information travels synchronously, but separately
- Processing happens at the last possible moment

ONE CABLE. TWO REALITIES.

Both streams—audio and control—are transmitted through a single connection:

- Music data in full, uncompromised resolution
- Volume intelligence as a parallel command structure

This dual-layer transmission is not an optimization. It is a redefinition of signal architecture.

WORLDWIDE UNIQUE

*No intermediate attenuation.
No loss of information.
No compromise between
resolution and usability.*

One cable.
One system.
One truth.

A concept realized only once
— and only by APANI.

APANI FULLSCALE BIT-PERFECT

Where resolution no longer depends on volume



APANI

FULLSCALE POWER – THE ONLY AMPLIFICATION THAT PRESERVES THE SIGNAL

THE FINAL STAGE OF TRUTH

In every audio system, there is a moment where information becomes force — where data is no longer theoretical, but physical reality. This is the domain of amplification. And it is precisely here where most systems fail. They amplify — but only after loss has already occurred. Resolution reduced. Dynamics compressed. Information discarded long before power is ever applied. APANI redefines this moment completely.

FULLSCALE POWER – NO LOSS BEFORE FORCE

At the heart of APANI amplification lies a principle that separates it fundamentally from conventional high-end systems: The signal arrives at the amplifier untouched. Through Fullscale Bit-Perfect architecture, the complete data word — unchanged, uncompressed, and unattenuated — reaches the amplification stage in its absolute integrity. Where others lose resolution in the preamplifier and along the signal path, APANI preserves every bit of information until the very instant it becomes energy. Amplification is no longer compensation. It is realization.

THE APANI BESPOKE PREAMPLIFIER

Control Without Compromise. Built upon one of the cleanest digital control architectures ever realized, the APANI preamplifier embodies a radical idea: Volume must never damage the signal. Instead of reducing resolution through attenuation, APANI separates control from content:

- The music signal remains bit-perfect
- The volume information travels independently, in parallel
- Processing occurs only at the loudspeaker — at the final stage
- One connection carries both:
- Full-resolution audio data
- Synchronized control intelligence

No intermediate degradation.

No loss in the cable path.

A concept as elegant as it is globally unique.

DARE TO COMPARE

In a world of legendary amplification *from McIntosh to Dan D'Agostino* the question is no longer who builds the most powerful amplifier.

The question is:
Who preserves the signal best before amplification even begins?

APANI STANDS ALONE.

Because power without integrity is irrelevant. And precision without preservation is illusion.



THE APANI BESPOKE POWER AMPLIFIER

TWO PHILOSOPHIES. ONE TRUTH.

True high-end is not defined by a single solution — but by offering the right philosophy for the right listener, without compromise. APANI introduces two distinct amplification paths — each engineered to absolute limits, each serving a different vision of perfection.

THE APANI BESPOKE POWER AMPLIFIER

OPTION A – MODERN POWER

2 × 1000 W PWM Architecture. This is power reimagined for the modern world.

- Extreme output within a refined, architectural form
- Compact presence — no monumental chassis dominating the space
- Measured performance at the edge of the physically achievable:
Signal-to-noise ratio: ~120 dB
Thd+N: ~0.001 %

The result is effortless authority:

- Instantaneous dynamics
- Absolute control over even the most demanding transducers
- A sense of limitless headroom —without physical excess

This is not just efficiency. It is precision power at scale.

OPTION B – ANALOG HERITAGE

2 × 300W MOSFET Architecture.
For those who seek not only sound — but presence.

- Discrete MOSFET topology
- Thermal behavior and materiality that define classic high-end amplification
- A tactile, almost sculptural relationship between energy and sound

But APANI goes further: Instead of marketing exaggerated bandwidth figures, the system is deliberately optimized to >24 kHz. Not as a limitation — but as engineering intelligence:

- Avoidance of ultrasonic interference
- Elimination of unnecessary spectral artifacts
- Focus on the audible domain where music lives

This is analog, refined to its most rational and pure form.

ONE TRUTH – ABSOLUTE CONTROL

Whether PWM or MOSFET, the outcome remains identical in its essence:

- Maximum control over the loudspeaker
- Unrestricted dynamic expression
- Perfect translation of the preserved signal into physical sound

Because the decisive advantage of APANI is not the topology. It is what precedes it.

THE APANI ADVANTAGE

Others begin with loss — and attempt to recover it with power. APANI begins with perfection — and simply releases it.

FULLSCALE POWER WHERE SIGNAL BECOMES REALITY

No truncation. No attenuation. No compromise.
Only the moment where music — in its purest possible form — becomes force.

APANI POWER GENOME

Targeted Energy Design — Every Frequency Has Its Own Force

SOURCE

Vinyl / SACD / Streamer

APANI BESPOKE PREAMPLIFIER

Fullscale Bit-Perfect Control Layer

HIGH DOMAIN

Air / Detail



LYRION

MOSFET

Tweeter

MID DOMAIN

Body / Tone



DORANEX

MOSFET

Midrange

LOW / SUB DOMAIN

Force / Foundation



THYRON / VORANEX

HPHE

Woofer / Subwoofer

1. Parallel Signal Intelligence

Audio signal remains untouched.
Volume control travels independently.

2. Dedicated Amplification

Each frequency band receives its own
optimized energy architecture.

3. No Universal Compromise

No single amplifier forced
to do everything.

4. Fullscale Integrity

Maximum resolution preserved
until the final conversion into sound.

NOT AMPLIFICATION. ENERGY ASSIGNMENT.

THE APANI BESPOKE POWER AMPLIFIER



APANI VORANEX

The Absolute Force Core

Type: HPHE | Power: 2000 W

Infinite Headroom – Absolute Authority
At the lowest frequencies, physics dominates. Air must be moved. Mass must be controlled. Energy must be delivered without hesitation.

VORANEX is not an amplifier. It is a force generator.

Engineered for the deepest registers of the APANI Music Transformer, VORANEX delivers uncompressed power reserves capable of reproducing the full scale of a symphony orchestra – or the raw impact of live performance – without strain and without delay.

*Instantaneous current delivery
Absolute membrane control
Zero perceptible compression
at extreme levels*

VORANEX

Where power becomes inevitability.



APANI THYRON

Controlled Power Surge

Type: HPHE | Power: 1000 W

Power, Perfectly Contained

True power is not excess. It is control.

THYRON delivers massive energy with surgical precision – bridging the domain between force and articulation.

Designed for full-range authority and low-frequency control, THYRON provides stability that does not yield under load.

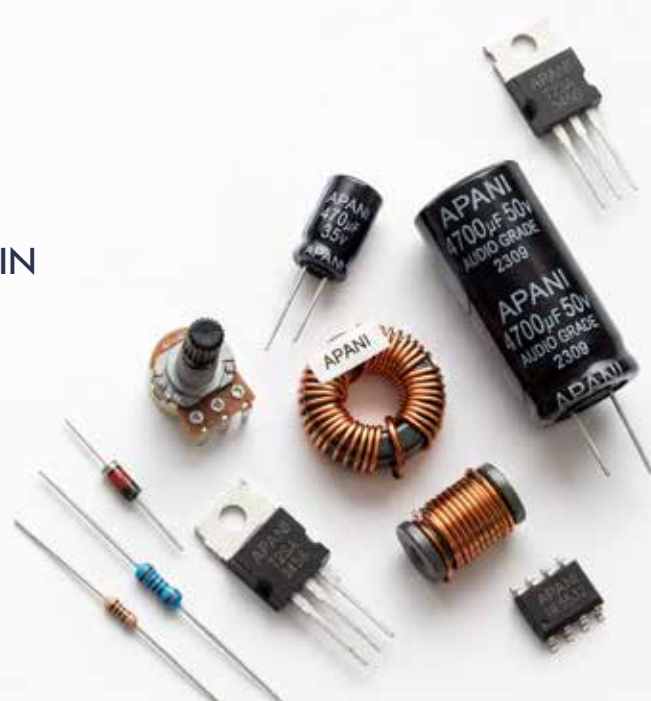
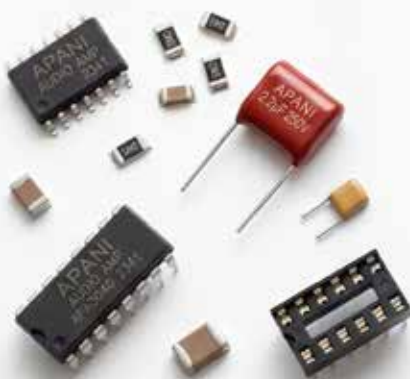
*Effortless dynamic scaling
Instant response to transient peaks
Absolute stability under load*

THYRON

– Power without chaos.

LOW / SUB DOMAIN

Force / Foundation



THE APANI BESPOKE POWER AMPLIFIER



APANI LYRION

The Voice of Air

Type: MOSFET | Power: 280 W

Where Sound Begins to Breathe

High frequencies are not about mere extension. They are about space, light, and air.

LYRION reveals the finest structures of sound: harmonic overtones, spatial cues, and the texture of silence between notes.

Its MOSFET topology creates a presentation that feels open, effortless, and naturally resolved.

Harmonic overtones

Spatial cues

The texture of silence between notes

LYRION

– The breath of music.



APANI DORANEX

The Body of Sound

Type: MOSFET | Power: 1120 W

Density. Weight. Presence.

The midrange is where music lives.

DORANEX defines tonal density, vocal realism, and instrumental body.

It transforms signals into physical presence, giving music its emotional gravity. Unlike analytical systems, DORANEX does not dissect sound – it embodies it.

Tonal density

Vocal realism

Instrumental body

DORANEX

– Where music takes form.



APANI MYRION

Analog Sovereignty

Type: MOSFET | Power: 1000–1200 W

The Ultimate Expression of Analog Power
For those who demand the full authority of MOSFET architecture, MYRION stands as the pinnacle. It combines massive analog reserves, thermal stability, and effortless musical flow.

Optimized within the audible spectrum, MYRION avoids unnecessary extremes and focuses entirely on what matters: music.

Massive analog reserves

Thermal stability

Effortless musical flow

MYRION

– Analog, perfected.

THE APANI BESPOKE POWER AMPLIFIER



APANI AERION

Precision Energy Flow

Type: HPHE | Power: 500 W

Speed. Clarity. Control.

Not all energy is about force.
In the critical regions of musical structure,
precision defines reality.

AERION operates where timing
becomes perception
– where milliseconds define
spatial realism.

Fast transient response
Microdynamic accuracy
Seamless integration
across frequency domains

AERION

– Where energy becomes structure.



APANI KORIX

Compact Power Intelligence

Type: HPHE | Power: 360 W

Efficiency Meets Precision

Power does not require scale.

KORIX proves that compact architecture
can carry the full APANI performance
principles.

Designed for refined systems, KORIX
maintains clarity and control without spa-
tial dominance.

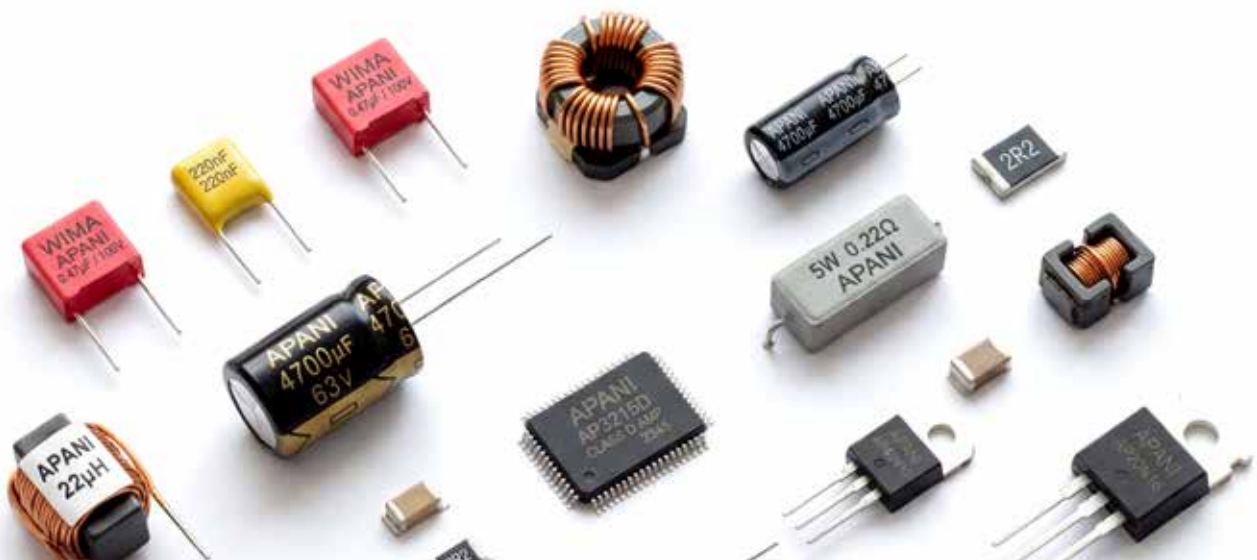
High efficiency
Low distortion
Immediate responsiveness

KORIX

– Precision in its most elegant form.

APANI AMPLIFICATION

Not one amplifier for all frequencies
– but the right energy for every moment of sound.





BETTER, NOT JUST DIFFERENT

The APANI method to evaluate any high-end loudspeaker with confidence — and know which one is truly better, not just different.

PART II - THE AAES STANDARD

The APANI Audiophile Evaluation Standard

Learn to listen step by step, identify problems, and fix them fast — with listening tracks, protocols, comparison worksheets, ABX principles and an "If... then..." checklist.



AAES · APANI Audiophile Evaluation Standard
An Invitation to Listen with Awareness.

Evaluating Audiophile High-End Loudspeakers as APANI Music Transformers

Learn to listen step by step, identify issues, and fix them quickly - with listening tracks, protocols, comparison worksheets, ABX principles and an „If... then..." checklist.

Created: 11 Jan 2026 | Integrated update: 18 June 2026

Source and terminology basis: „Definition of Terms - Audiophile Complete Book v4.2 (DE)", 29 Oct 2025 (track selection, level and ABX principles, vocabulary).

APANI WAY: High-end audio is at its best when it stops sounding like „hi-fi" and starts sounding like truth. Remove impurities - level mismatch, reflections, asymmetry, timing errors and noise - until only the music remains: as pure as nature intended. In this edition, the best loudspeakers are evaluated as Music Transformers.

Music Transformer Comparison Edition

High-end loudspeakers compared by naturalness, timing, space and silence

licenses by



RESEARCH DEVELOPMENT + DESIGN COMMUNICATION

PART II – THE AAES STANDARD

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1. Goal of the evaluation: "better" instead of just "different"

A professional loudspeaker evaluation answers three questions - in this order:

- Is the difference truly audible, or is it only expectation - the familiar "louder wins" effect?
- Is it musically better - for your music, your volume and your room?
- Is it sustainably practical in everyday listening - still right after a week, without the novelty effect?

The key point: you are never evaluating the loudspeaker alone. You are always evaluating the complete system: loudspeaker + room + placement + level + optional subwoofer.

High-end means: less effect, more effortlessness. A real upgrade rarely sounds spectacular; it sounds more stable, cleaner, more relaxed and more believable.

APANI WAY: "Better" means more natural timbre, cleaner timing, less fatigue and more musical meaning - not more "wow". If you start analyzing sound less and recognizing music more, you are moving toward "As Pure As Nature Intended".

2. Preparation: tools, rules, safety net

2.1 Minimal tools - simple, but effective

- Tape measure or laser plus painter's tape to mark positions
- Mirror to find first reflection points
- Two to four blankets or towels as temporary absorbers
- Smartphone with SPL app plus pink noise or test signal for level matching
- Notebook or evaluation sheet - otherwise your memory will fool you

2.2 Hearing safety and listening quality

- For longer sessions, listen at 65-75 dB LAeq as a comfort and fatigue level - pleasant, safe, and suitable for hours of work.
- Judge tonal balance, however, at a fixed reference level around 85 dB (see 2.3). At lower levels your ear deceives you about bass and treble.
- Avoid long sessions above 80-85 dB LAeq; listening stress distorts judgment.
- Plan breaks: listening fatigue often makes everything sound sharper and flatter.

APANI WAY: Two levels, two purposes. Listening quietly protects the ear and concentration. At the reference level the true tonal colour appears. Never confuse one purpose for the other.

2.3 The Loudness Trap: Equal-Loudness (Fletcher-Munson)

The ear does not hear equally at every volume. According to the equal-loudness contours (Fletcher-Munson, today ISO 226), our perception is only near-balanced across the full spectrum at roughly 80-85 dB. Below that, the ear increasingly perceives bass - and, more weakly, treble - as quieter than the midrange.

Consequence for comparison: anyone listening well below ~85 dB automatically hears less bass and less treble. A loudspeaker that inherently delivers more bass and more treble sounds "fuller" in a quiet comparison and is preferred - not because it is more correct, but because it compensates for the ear's weakness at low level. That is not a verdict on sound; it is a perceptual error.

Rule: judge tonal balance at a fixed reference level around 85 dB (measured broadband / C-weighted, not A-weighted - A-weighting discounts bass and worsens the trap). Use quieter listening (65-75 dB) deliberately only to expose harshness, edge and distortion - not to decide which loudspeaker is tonally "better".

APANI WAY: Purity demands a fair level. Only at a balanced listening volume does a loudspeaker reveal its true tonal colour - not the colouration the quiet ear lends it.

2.4 Golden rule against self-deception: level matching

Even small volume differences decide the outcome by feeling. Therefore, level matching is mandatory.

- Target: match left/right and A/B comparisons as closely as possible to ± 0.1 dB.
- If “more detail” appears when switching, check first: is it simply louder?

APANI WAY: Purity starts with fairness. Before you judge “sound”, remove the most common impurity in listening: unmatched loudness. If your comparison is not level-matched, it is not APANI-pure.

2.5 Streaming trap: loudness normalization

Disable loudness normalization or “volume leveling” in streaming apps whenever possible. Otherwise comparisons become unreliable because the level does not remain constant.

3. Setup in 60 minutes: fair evaluation, not the room problem

If placement is unstable, the evaluation becomes random. These steps quickly create a stable baseline.

3.1 Step 1 - Geometry - 10 to 15 min

- Listening seat centered; loudspeakers left/right symmetrical.
- Equilateral triangle: speaker-to-speaker distance approximately equals speaker-to-listener distance.
- Tweeter at ear height.
- Left/right speaker-to-seat distance as identical as possible; guideline: ± 5 mm.

What you hear when it is right: a clean phantom center locks in. Vocals do not drift, and left/right do not sound different.

APANI WAY: Symmetry is purity. When geometry is right, the loudspeaker stops pulling attention and the performance becomes stable - like real life.

3.2 Step 2 - Toe-in - 5 to 10 min

Starting point: the loudspeaker axes cross just behind your head. Then fine-tune.

- Too much toe-in: stage often becomes narrower; center feels very direct or hard.
- Too little toe-in: stage often becomes flatter; focus softens; more room influence mixes in.

Goal: width and precision at the same time - voice firmly centered, stage open, no sharpness.

APANI WAY: Toe-in is not a trick. It is a purity tool: it balances direct truth - direct sound - and room influence - reflections - until the sound becomes natural and effortless.

3.3 Step 3 - First reflections - 10 to 15 min

Mirror method: sit in the listening position. A second person moves a mirror along the side wall. Wherever you see the loudspeaker in the mirror, there is a first reflection point.

- Immediate measure: blanket, curtain, carpet or absorber at these points.
- Why it matters: first reflections make voices flat, the center drifts, and timbre changes with head movement.

APANI WAY: Early reflections are impurities that blur natural perception. The APANI way is not to kill the room, but to control the first damage and keep the presentation believable.

3.4 Step 4 - Level calibration - 5 to 10 min

- Use pink noise or music and set 65-75 dB LAeq.
- Check left/right: the goal is an exactly centered phantom image.

3.5 Step 5 - Subwoofer, if present - 10 min

- Goal: the subwoofer is not "extra bass", but integrated bass.
- Check crossover frequency, phase/polarity and delay.
- Typical correction: move speaker or seat by 10-30 cm; centimeters often decide a lot.

APANI WAY: In the APANI sense, bass is only correct when it behaves like nature: clear start, clear stop, natural weight - never a separate effect.

4. How to listen correctly: a reproducible session workflow

4.1 The 6 steps per evaluation round

- Constant volume depending on purpose: approx. 85 dB for tonal balance, 65-75 dB LAeq for comfort and low-level checks.
- One to two tracks per criterion, not twenty random tracks.
- Short listening windows of 30-90 seconds, then take notes.
- Only one axis at a time, otherwise everything becomes mixed.
- Only one change at a time: toe-in OR seat OR damping.
- Record results in the 12-axis grid: 0-10 points plus one sentence of justification.

4.2 Why listening more quietly is a professional trick

Quiet listening is a diagnostic tool, not a balance test. Many faults - sharpness, glassiness, restlessness, distortion - reveal themselves at lower level, because "impact" no longer masks them. In practice: listen to a passage once at the reference level and once distinctly quieter. If it suddenly turns "spiky" or "nervous" when quiet, the cause is often resonance, reflections or distortion.

Important - the limit of the trick: do not judge tonal balance when quiet. Because of Fletcher-Munson (2.3) you hear less bass and treble there anyway; a quiet comparison systematically favours the brighter, bass-heavier loudspeaker. So keep it clean: quiet = find faults, at the reference level (~85 dB) = judge tonal colour.

APANI WAY: A truly pure system stays coherent, intelligible and stress-free even when quiet. But whether its tonal colour is right is decided at a fair level - not in a whisper.

4A. APANI Music Transformer comparison

APANI calls the finest high-end loudspeakers Music Transformers. This does not mean a new product category in the technical sense; it is an APANI listening standard: the loudspeaker is judged by how completely it transforms the recording into believable musical presence in your room.

APANI WAY: A Music Transformer is not the loudspeaker that sounds most spectacular. It is the one that disappears most completely - until you stop judging equipment and start recognizing music.

4A.1 What is being transformed?

Input	APANI transformation target	What you hear when it is right
Electrical signal	Coherent acoustic event	Music is continuous; the loudspeaker no longer calls attention to itself.
Frequency balance	Natural timbre	Voices and instruments sound like real bodies, not tone controls.
Timing and phase	Cause-and-effect rhythm	Kick, bass and transients lock together; groove feels effortless.
Room interaction	Believable space	Width, depth and height appear without losing focus.
Dynamic energy	Controlled musical force	Impact arrives without hardness, compression or boom.
Noise and silence	Protected low-level information	Quiet details remain alive; pauses do not breathe or pump.

- Compare the whole system: loudspeaker + room + placement + level + optional subwoofer.
- Remove unfairness first: level mismatch, asymmetry, first reflections, streaming loudness normalization and obvious noise.
- Judge the result: naturalness, stability, timing, silence and long-term musical meaning - not show effect.

APANI WAY: The Music Transformer idea makes the comparison stricter. A loudspeaker may be impressive; a Music Transformer must be believable.

4A.2 How to compare Music Transformers fairly

Use this method immediately after the 60-minute setup and the reproducible listening workflow. The goal is not to crown the loudest, brightest or widest system; the goal is to find which candidate leaves the most truthful music after the usual impurities are removed.

Comparison rules

- Same seat, same room, same cue times. Do not compare memory from another day or another placement.
- Same level. Match left/right and A/B as closely as possible; louder is not better.
- Short windows. Listen for 30-90 seconds, then write one sentence before switching.
- One axis at a time. Tonality, focus, depth, timing and quietness must not be mixed into one vague preference.
- Low-level check. A true Music Transformer stays coherent and emotionally convincing even when played softly.
- Seven-day check. The winner must remain better after the novelty effect fades.

Ordinary high-end comparison	APANI Music Transformer comparison
More detail?	More information without glassiness, tension or spotlighting?
Bigger bass?	Clearer start/stop, natural weight and better timing lock?
Wider stage?	Believable space with stable localization and intact center?
More treble?	Natural timbre without sibilance, edge or fatigue?
More impressive dynamics?	Controlled force without compression, boom or hardness?
Preference after first minutes?	Preference after level matching, notes, repeatability and everyday listening?
Speaker as object	Music as event: the loudspeaker stops being the story.

APANI WAY: If the comparison cannot survive level matching, repeatable cue times and low-level listening, it is not yet an APANI Music Transformer comparison.

4A.3 Music Transformer score and classification

Start with the normal 12-axis score sheet. Then convert the listening notes into a Music Transformer decision. This is not a laboratory measurement; it is a disciplined way to prevent scattered impressions from becoming a false conclusion.

Weighted decision map

Group	Axes included	Weight	Music Transformer question
Naturalness	Tonality, Texture	20%	Does the system sound more like voices/instruments and less like hi-fi?
Spatial truth	Focus, Stability, Width, Depth, Height	25%	Does the stage become believable, stable and organized?
Timing truth	Transients, PRaT/coherence of bass and rhythm	20%	Does musical cause-and-effect feel clean and natural?
Dynamic life	Microdynamics, Macrodynamics	15%	Are small and large movements intelligible without stress?
Silence and ease	Quiet, fatigue behavior, low-level listening	15%	Does silence protect detail, and does the system remain easy over time?
Practical fit	Room fit, setup repeatability, daily usability	5%	Can the result be kept reliably in the real room?

APANI classification

Total score	APANI classification	Meaning
0-39	Problem / effect speaker	Clear issues dominate; the music is harmed.
40-59	Normal hi-fi loudspeaker	Usable, but limitations in naturalness, timing or space are obvious.
60-74	High-end loudspeaker	Clearly good, but still sometimes sounds like equipment.
75-89	Music Transformer	The system repeatedly turns recordings into believable musical events.
90-100	Reference Music Transformer	Rare: purity, timing, space and fatigue-free realism hold together in your room.

APANI WAY: The winner is the loudspeaker that makes less sound and more music. When the equipment effect disappears, the Music Transformer remains.

5. Evaluation sheet: the 12 axes that really matter

Use the grid not as a measurement, but as structured perception. Scale 0-10:

- 0-3: clear problem, harms the music
- 4-6: OK / normal, but limited
- 7-8: very good, musically effortless
- 9-10: reference in your own room - rare

The 12 axes at a glance

Axis	What you evaluate - short
Tonality	Natural timbre; balance without peaks or holes
Microdynamics	Finest modulations; low-level details remain intelligible
Macrodynamics	Punch, crescendos and big jumps without stress or compression
Transients	Attack/decay; clean impacts, no ringing or overhang
Focus	Imaging precision, point sources, exact phantom center
Stability	Stage stays stable with small head movements
Width	Stage beyond the loudspeakers; "air" left/right
Depth	Fore/mid/background separated; reverb sits behind
Height	Credible vertical size
Texture	Fine structure in sustain/reverb; layers without pseudo-sharpness
Coherence	Multi-way loudspeaker sounds "of one piece"; crossover not audible
Quiet	Black background; no hum/whine; no "breathing" noise floor

APANI WAY: These 12 axes are your purity map. High-end is not one big thing - it is the sum of small truths adding up to realism.

6. Listening guide per axis: correct sound, errors, mini-test, fix

Important: do not rate only "more" or "less". Describe what you hear, where you hear it - cue time - and what makes it better - correction.

6.1 Focus - imaging / localization sharpness

What you evaluate:

How sharply individual sources stand in the stereo triangle - like camera focus.

Correct sound:

- Phantom center is exact
- Voices feel body-like or point-like, not flat
- Head movement changes little - the image remains stable

How to recognize errors:

- Center pulls left/right
- Voice becomes wide like a curtain; position swims
- Tiny head movement makes timbre or localization tilt

Mini-test - 3 minutes:

- Mono voice: does it sit "dead" in the center?
- Move your head slightly: does it stay stable?

Causes and quick fixes:

- Match L/R level to +/- 0.1 dB
- Improve symmetry - distances and furniture
- Dampen first reflections; set toe-in identically

If... then...

- If the center wanders -> check level and symmetry
- If the voice is flat -> fine-tune toe-in and damp reflections

APANI WAY: Pure imaging feels effortless. You do not hunt for the singer - you recognize the singer, naturally placed.

6.2 Stability - soundstage “stays put”

What you evaluate:

Whether the stage locks in and does not wobble with small movement.

Correct sound:

- Sources stay pinned
- Singer does not drift, even if you move slightly

How to recognize errors:

- Stage wobbles; singer drifts
- Image tilts when you breathe or turn your head

Mini-test - 3 minutes:

- Voice plus short impulses - snare: does the image stay firm?

Causes and quick fixes:

- Control first reflections - side, floor
- Do not sit too close to the rear wall; improve symmetry
- Toe-in must match precisely left/right

APANI WAY: Stability is a purity marker: when the image stops wobbling, the system stops performing and the recording starts existing.

6.3 Width - soundstage width

What you evaluate:

How far the space opens laterally beyond the loudspeakers without losing sharpness.

Correct sound:

- Stage reaches beyond the loudspeakers
- Left/right air appears; imaging remains clear

How to recognize errors:

- Everything sticks to the boxes; narrow stage
- Or: wide stage, but everything becomes blurry

Mini-test - 3 minutes:

- Live recording / applause: does space form outside the loudspeakers?

Causes and quick fixes:

- Too narrow: slightly reduce toe-in
- Too blurry: increase toe-in and control first reflections more
- Check side-wall distance; do not kill the room

APANI WAY: Pure width is not spread. It is believable space with intact localization - as if you could point to where things are.

6.4 Depth - depth layering

What you evaluate:

How clearly foreground, midground and background are separated; whether reverb sits behind.

Correct sound:

- Soloist in front, accompaniment behind
- Reverb is behind the stage; low-level layers stay organized

How to recognize errors:

- Reverb sticks to the loudspeaker
- Quiet elements collapse forward; everything becomes a front glass pane

Mini-test - 3 minutes:

- Listen quieter: does the foreground stay in front?
- Choir / ensemble: can you perceive rows?

Causes and quick fixes:

- Tame reflections in the 20-80 ms region - side/rear wall
- Change seat position centimeter by centimeter; do not sit directly at the rear wall
- Rear wall: diffusion is often preferable to total absorption

If... then...

- If depth is missing -> treat side/rear wall - 20-80 ms
- If quiet elements fall forward -> shift seat slightly

APANI WAY: Depth is often the difference between hi-fi sound and real space. The APANI way is to restore the natural front-to-back order.

6.5 Height - soundstage height

What you evaluate:

Credible vertical size of voices and instruments.

Correct sound:

- Choir / organ feels realistically tall
- The stage is neither on the floor nor unnaturally raised

How to recognize errors:

- Everything feels too low or unnaturally raised
- Voices lose body when height feels wrong

Mini-test - 3 minutes:

- Choir / organ: credible height or trick?

Causes and quick fixes:

- Tweeter at ear height; adjust seat height
- Fine-vary toe-in; control early reflections
- Check whether the listening seat is too high or too low

6.6 Tonality and timbre

What you evaluate:

Balance and naturalness - no narrow peaks or holes.

Correct sound:

- S-sounds clear, not sharp
- Piano warm and clear with body
- Bass full without boom

How to recognize errors:

- Hissing / sibilance, harsh cymbals
- Nasal / hollow; bass booms or is too thin
- Left/right sound different

Mini-test - 3 minutes:

- Female voice plus piano as reference
- Turn down: does balance stay?

Causes and quick fixes:

- Adjust wall distances - baffle step, room modes
- Restore symmetry; match L/R level
- Set sub/sat transition cleanly
- If sibilance appears: change toe-in and damp first reflections

APANI WAY: Tonality is where “As Pure As Nature Intended” becomes obvious: natural voices, natural instruments, no artificial glare, no hi-fi spotlight.

6.7 Transients - attack / decay

What you evaluate:

How clearly impacts start and decay; whether bass stops.

Correct sound:

- Attack clear without hardness
- Decay calm without ringing
- Bass stops cleanly, no overhang

How to recognize errors:

- Cymbals spit or scratch; snare stings
- Bass overhangs; kick has no contour

Mini-test - 3 minutes:

- Listen to 30-60 seconds of a percussive passage
- Then quieter: is it still sharp?

Causes and quick fixes:

- Decouple or damp cabinet/stand if it resonates
- Avoid excessive levels - listening stress
- Sub: fine-tune delay/phase for bass stop

If... then...

- If cymbals spray -> listen quieter; check resonances/crossover
- If bass overhangs -> sub delay/phase

APANI WAY: Pure transients feel fast and clean, not aggressive. When the system is right, impacts are convincing - and never fatiguing.

6.8 Microdynamics - low-level modulations

What you evaluate:

Fine level and timbre changes remain intelligible.

Correct sound:

- Breath / bow noise audible
- Quiet details remain separate and stable

How to recognize errors:

- Quiet turns to mush
- Details disappear into noise or carpet

Mini-test - 3 minutes:

- Listen very quietly: do fine details remain?
- Check brush drums / whisper voices

Causes and quick fixes:

- Lower the noise floor - hum, EMI, gain structure
- Avoid unnecessary dynamic processing
- If you listen too quietly: raise level slightly, do not overdo it

If... then...

- If quiet details are missing -> relocate noise sources; reduce noise floor

APANI WAY: Microdynamics are life. Reduce noise and stress until the quiet truths of the recording become visible.

6.9 Macrodynamics - punch and big jumps

What you evaluate:

Large level swings remain controlled - without compression or distortion.

Correct sound:

- Tutti / drops powerful, not sharp
- Kick has shape and pressure without boom

How to recognize errors:

- Squashing at high level; hardness / hoarseness
- Sub booms in peaks; bass becomes uncontrolled

Mini-test - 3 minutes:

- Play a short loud moment, then back to normal
- Does it stay controlled or sound stressed?

Causes and quick fixes:

- Do not test too loud: stress causes misdiagnosis
- Check amplifier headroom/gain
- Optimize sub integration - crossover/phase/delay

If... then...

- If tutti hurts -> lower level; check clipping/headroom
- If kick lacks pressure -> check amp/power/sub integration

6.10 Texture and resolution - fine structure without “glass”

What you evaluate:

Fine structure in sustain, reverb and layers - without pseudo-sharpness.

Correct sound:

- Reverb tails fade evenly
- Polyphony stays ordered
- Details feel effortless, not added

How to recognize errors:

- Glassy hardness instead of detail
- Tails break off; sound becomes nervous

Mini-test - 3 minutes:

- Listen to long decays - piano / strings
- Very quiet: does structure remain?

Causes and quick fixes:

- Reduce over-emphasized presence - toe-in/reflections
- Improve noise floor; minimize interference
- Do not confuse pseudo-sharpness with resolution

If... then...

- If details are glassy -> reduce presence; tame reflections

APANI WAY: Pure resolution is not brighter. It is more information without additional tension - as if the system stops editorializing.

6.11 Coherence - like a single-driver speaker

What you evaluate:

A multi-way system sounds of one piece; crossover transitions are not audible.

Correct sound:

- Voice keeps the same color
- Side movement changes little; stage remains cohesive

How to recognize errors:

- Voice changes color at crossover regions
- Small seat/height changes alter timbre strongly

Mini-test - 3 minutes:

- Vocalises / vowel sweeps
- Vary seat height slightly: does timbre stay stable?

Causes and quick fixes:

- Optimize toe-in and radiation; control first reflections
- With DSP: time/phase alignment of drivers
- If extreme: crossover/transition issues - room/position helps but not fully

If... then...

- If the voice jumps -> time/phase of ways; seat height

6.12 Quiet / black background

What you evaluate:

Absence of hum, whine and modulated noise; transparency of quiet music.

Correct sound:

- Empty spaces are truly silent
- Quiet music is transparent without breathing

How to recognize errors:

- Hum / whine at idle
- Noise floor pumps or breathes; unrest in pauses

Mini-test - 3 minutes:

- Ear close to driver at idle
- Very quiet passages: do you hear space or only carpet?

Causes and quick fixes:

- Isolate ground loops; separate cable routes / power supplies
- Use balanced connections - XLR - when possible
- Disable auto-loudness / AGC / compressor

If... then...

- If it hums -> isolate ground loop; use XLR
- If it pumps -> auto-loudness / AGC / compressor off

APANI WAY: Silence is not emptiness - it is the space where natural detail lives. A pure system protects that space.

7. Bonus criterion: Timing / PRaT - Pace, Rhythm and Timing - Groove

PRaT stands for Pace, Rhythm and Timing - the sense of tempo, rhythmic precision and how the music locks in over time. It is not about more bass or more treble, but about time information.

7.1 How correct PRaT sounds - concretely audible

- You can count the beat effortlessly; the body moves by itself - foot or head.
- Kick and bass feel like one unit: the kick is the impulse; the bass note starts precisely and ends on time - clear start/stop.
- The groove remains stable even at lower level or in denser music.

7.2 How to recognize PRaT errors

- Groove feels sluggish: bass notes last too long and cover the next beat; kick loses contour.
- Groove feels rushed or restless: impulses feel hectic; clapping or tapping feels odd.
- Kick and bass stumble against each other: kick is a separate hit, bass is a carpet without lock-in.

7.3 3-minute PRaT exercises

- Tapping test: tap along quietly to kick/bass. If you stumble, timing/stop is often wrong.
- Kick-stop test: focus only on the kick - clear stop or dragging trail?
- Sub-integration test: if a sub is present, slightly vary delay/phase. If it suddenly locks in, the issue was timing/integration - not taste.

7.4 Causes and quick fixes

- Set sub/sat delay and phase correctly - bass lock-in.
- Reduce room modes: move seat/loudspeakers centimeter by centimeter; avoid critical positions.
- Avoid large group-delay peaks in the bass - choose suitable filters/crossovers.

APANI WAY: PRaT is purity of rhythm. When timing is clean, your body reacts naturally - the brain recognizes real-world cause and effect. "As Pure As Nature Intended" means: kick and bass behave like a real engine, not like a smeared effect.

8. Listening tracks: references with cue times and target sound

Use lossless sources whenever possible. Remasters differ - choose the most natural version. Listen mostly at 65-75 dB LAeq and use fixed cue times.

APANI WAY: *These tracks are not here to show off. They reveal whether your system remains natural, stable, intelligible and fatigue-free - the APANI standard of purity.*

8.1 Imaging and soundstage - center, stability, room

Cowboy Junkies - "Mining for Gold" - Intro-1:30

Target: voice exactly centered; room feels large but calm. Error: center wanders; voice becomes flat.

Rebecca Pidgeon - "Spanish Harlem" - 0:00-1:10

Target: point-like voice; shaker precisely localized. Error: shaker frays -> reflections / toe-in.

Eagles - "Hotel California (Live)" - 0:20-1:20

Target: large stage; reverb tails behind. Error: everything sticks to the front -> depth / reflections.

8.2 Tonality and naturalness - S-sounds, body, balance

Norah Jones - "Don't Know Why" - 0:00-1:30

Target: S-sounds clear without hiss; piano has body. Error: "hissing Norah" -> toe-in / reflections / level.

Nick Drake - "Pink Moon" - 0:00-1:00

Target: intimate, natural, no metallic sheen. Error: nasal / hollow -> comb filtering / asymmetry.

8.3 Transients and punch - attack/decay, kick

Dave Brubeck - "Take Five" - 0:50-2:00

Target: attack clear without hardness; fine details remain. Error: cymbals "spitty" -> level / reflections.

Daft Punk - "Giorgio by Moroder" - 3:10-4:50 / from approx. 6:00

Target: kick with contour and stop; later pressure without boom. Error: kick thick without contour -> sub delay / modes.

8.4 Microdynamics and room details - low-level information

Patricia Barber - "Company" - 0:30-2:30

Target: fine modulations remain separate and stable. Error: everything becomes a carpet -> noise floor / too much room.

Yosi Horikawa - "Bubbles" - 0:00-1:30

Target: points precisely placeable; movement traceable. Error: smear -> imaging / reflections.

8.5 Macro dynamics and control - impact, sub energy

Stravinsky - "Infernal Dance (Firebird)" - 0:30-2:30

Target: powerful without pain; no compression. Error: squashing / sharpness -> headroom / level.

Massive Attack - "Angel" - 0:45-2:30

Target: massive energy but defined bass line. Error: boom -> modes / sub integration.

8.6 Quiet / black background - silence is information

Max Richter - "On the Nature of Daylight" - 0:00-2:00

Target: calm, transparent; no pumping. Error: breathing carpet -> AGC / loudness / noise sources.

Keith Jarrett - "The Köln Concert, Part I" - 0:00-1:30

Target: hall ambience and pedal noises realistic, not annoying. Error: noises stick out -> presence / reflections.

8.7 Coherence - of one piece

The Tallis Scholars - "Miserere (Allegri)" - 1:30-3:30

Target: voices blend; no audible transitions. Error: timbre jumps with seat height -> coherence / reflections.

Steely Dan - "Aja" - 1:30-4:30

Target: dense but ordered; cymbals fine, not cutting. Error: stress -> transients / presence.

8.8 Depth and layering - 3D check

Hugh Masekela - "Stimela (The Coal Train)" - 4:30-6:00

Target: clear layers; space opens backward. Error: everything falls forward -> reflections / rear wall.

Arvo Pärt - "Tabula Rasa" - 0:00-3:00

Target: reverb tails stable behind. Error: reverb sticks to speaker -> depth / reflections.

8.9 Texture and long decays - resolution without glass

Arvo Pärt - "Spiegel im Spiegel" - 0:00-3:00

Target: decays calm, rich, not grainy. Error: tails break off -> presence boost / limiting.

Agnes Obel - "Riverside" - 0:30-2:30

Target: layers separate, organic. Error: glued layers -> texture / reflections.

8.10 PRaT / Groove - timing stress

James Brown - "Sex Machine" - 0:00-2:00

Target: tight; tapping effortless. Error: sluggish / rushed -> bass stop / timing.

Daft Punk - "Get Lucky" - 0:20-2:30

Target: lock-in, bounce; kick/bass as a unit. Error: stumbling -> sub delay / phase.

9. ABX protocol: properly testing audibility

ABX is a blind comparison: A and B are two states, for example filter, DSP, cable or device. X is randomly A or B. Task: assign X correctly - without knowing what is playing. This tests audibility, not taste.

9.1 Rules for clean ABX tests

- Match level to +/- 0.1 dB, otherwise loudness wins.
- Switching ideally below 1 second.
- 10-16 trials; evaluate hit rate / significance - $p < 0.05$.
- Same seat, same cue time, same level - no side variables.
- ABX hit thresholds - significance $p < 0.05$: 10 trials -> at least 9/10; 12 trials -> at least 10/12; 16 trials -> at least 12/16.

9.2 Typical ABX errors and how to avoid them

- "Louder wins": truly match level.
- You see the switch: avoid visual hints.
- Breaks too long: auditory memory is short - switch quickly.
- Setup changes: seat, toe-in and level remain constant.
- Unsuitable material: choose passages that highlight the difference.

APANI WAY: ABX is not anti-emotion. It is pro-purity. It protects your listening from expectation so that what remains is real - as pure as nature intended.

10. If... then... quick checklist - issue to action

- If the center wanders -> check L/R level +/- 0.1 dB and symmetry
- If voices are flat -> fine-tune toe-in; damp first reflections
- If the stage is narrow -> reduce toe-in
- If everything is flat -> diffuse rear wall; move seat forward
- If depth is missing -> treat side/rear wall - 20-80 ms
- If cymbals spray or sound sharp -> test quieter; check resonances/crossover
- If bass booms -> move speaker/seat 10-30 cm; check sub crossover/phase
- If bass overhangs -> fine-tune sub delay/phase
- If groove feels rushed or sluggish -> adjust sub delay; possibly invert phase
- If quiet details are missing -> relocate noise sources; lower noise floor
- If timbre changes strongly with head movement -> damp first reflections
- If the voice jumps at crossover -> time/phase alignment of ways; check seat height
- If speech is unclear -> damp side reflections - C50
- If music is too small or dry -> increase diffusion / distance - C80
- If ABX is not significant -> more trials / different material
- If preference occurs without audibility -> weigh ergonomics, price and functions

APANI WAY: Purity is a process: hear the symptom -> remove the cause -> confirm with a repeatable test. That is the APANI way.

11. Decision: keep it or not?

A clean audiophile decision process:

- Audible? Ideally ABX or strictly level-matched A/B comparison.
- Do you like it? Record preference honestly.
- Relevant? Better at your levels, with your music, in your room.
- Real-life test: 7-day listening journal - keep only if all four points are yes.

APANI WAY: If it is truly better, it stays better when the novelty fades. Pure upgrades do not require excuses.

12. Worksheets: printable log sheets

Tip: mark speaker and seat positions with tape so you can compare reproducibly at any time.

Setup fields - fill out before each session

- Date / time
- Room / listening position
- Speaker-to-speaker distance
- Speaker-to-seat distance
- Toe-in - description or degree / marking
- LAeq level
- Subwoofer - yes/no - plus crossover / phase / delay
- Tracks + cue times

Rating sheet - 0 to 10 - to fill in

Axis	Score - 0 to 10	Note - how did you hear it?
Tonality		
Microdynamics		
Macrodynamics		
Transients		
Focus		
Stability		
Width		
Depth		
Height		
Texture		
Coherence		
Quiet		

Session notes - free text

12A. Music Transformer comparison worksheet

Use this after the normal 0-10 rating sheet. Fill in one line per candidate only after level matching and at least one low-level pass.

Candidate / model	Setup locked?	Tonality	Space	Timing	Quiet / ease	Fatigue after 30 min	Total	One-sentence truth
A								
B								
C								
D								

Setup lock fields

Field	Candidate A	Candidate B	Candidate C	Candidate D
Date / time				
Room / listening position				
Speaker-seat distance				
Speaker-speaker distance				
Toe-in mark / degrees				
LAeq listening level				
Subwoofer crossover / phase / delay				
Tracks + cue times				

APANI WAY: A candidate is not a Music Transformer just because it wins one cue. It must remain natural across timbre, space, timing, silence and daily listening.

12A.2 Final decision: which one becomes the Music Transformer?

A clean decision is made only after audibility, preference, relevance and real-life practicality all agree.

Decision gate	Yes / No	Notes
Audible under level-matched A/B or ABX?		
Better at normal and quiet level?		
More natural timbre, not just more treble/detail?		
More stable center and stage with small head movement?		
Better bass timing/start-stop, not just more bass?		
Lower fatigue over 30-60 minutes?		
Works in the room without extreme placement or excuses?		
Still preferred after the 7-day real-life test?		

APANI classification

Chosen candidate	Total score	Classification	Reason to keep / not keep

Decision sentence

Final sentence	This loudspeaker becomes / does not become an APANI Music Transformer because:
APANI WAY: Closing line for the comparison: A Music Transformer is kept only when the loudspeaker stops being the object of attention and the music becomes the event.	

Appendix: short glossary - practical while listening

Equal-Loudness / Fletcher-Munson (equal-loudness contours, ISO 226)

The ear perceives frequencies as differing in loudness depending on volume. Only at roughly 80-85 dB is perception near-balanced across the spectrum; at lower levels bass - and, more weakly, treble - recede. Practical consequence: quiet comparisons systematically favour the bass- and treble-heavier loudspeaker. Therefore judge tonal balance at ~85 dB (C-weighted); use quiet listening only to find faults (harshness, distortion).

Directivity - DI

How strongly a loudspeaker beams by frequency. Even directivity means: timbre remains stable off-axis; the stage feels calmer.

Comb filtering

Periodic dips or peaks due to interference, for example floor, side or rear wall. Typical sign: small head movement causes large timbre changes.

C50 / C80 - clarity

Ratio of early to late energy - C50 for speech; C80 for music. Very high equals dry/small; very low equals reverberant/soft.

Group delay

Frequency-dependent time shift. Large peaks, especially in the bass, make bass lines blurry; the kick leaves a dragging trail.

Precedence effect

Early direct sound dominates localization. Too-strong early reflections smear localization.

Note: This document is a listening and practice guide. Measurements can help, but they do not replace controlled listening practice in your own room.

APANI WAY: "As Pure As Nature Intended" means: when level, room, timing and noise are cleaned up, the loudspeaker stops being the story - and the music becomes the story.

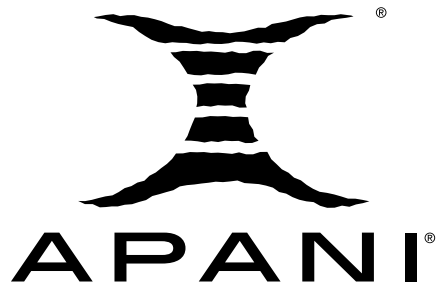
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Not as playback. **As presence.**

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