

# The First Word in Music Streaming.



Music. Literally the first word in 'music streaming', and always our top priority. Our network players feature cutting-edge technology – developed over 3 years by 25 expert engineers at our Salisbury HQ – but more importantly stay true to our founding mission, to take you closer to the authentic emotion of the music you love.

So, whether you're listening to your own digital library, commercial music services such as TIDAL, Spotify, Qobuz and internet radio, or exploring the world of Roon, you'll enjoy music streamed with our signature pace, rhythm and timing. Handmade here

in England, the slimline ND5 XS 2. Classic superstar ND5 2 (pictured) and flagship ND 555 players are winning Awards around the world. Hear the difference with your favourite music at your local Naim specialist retailer.

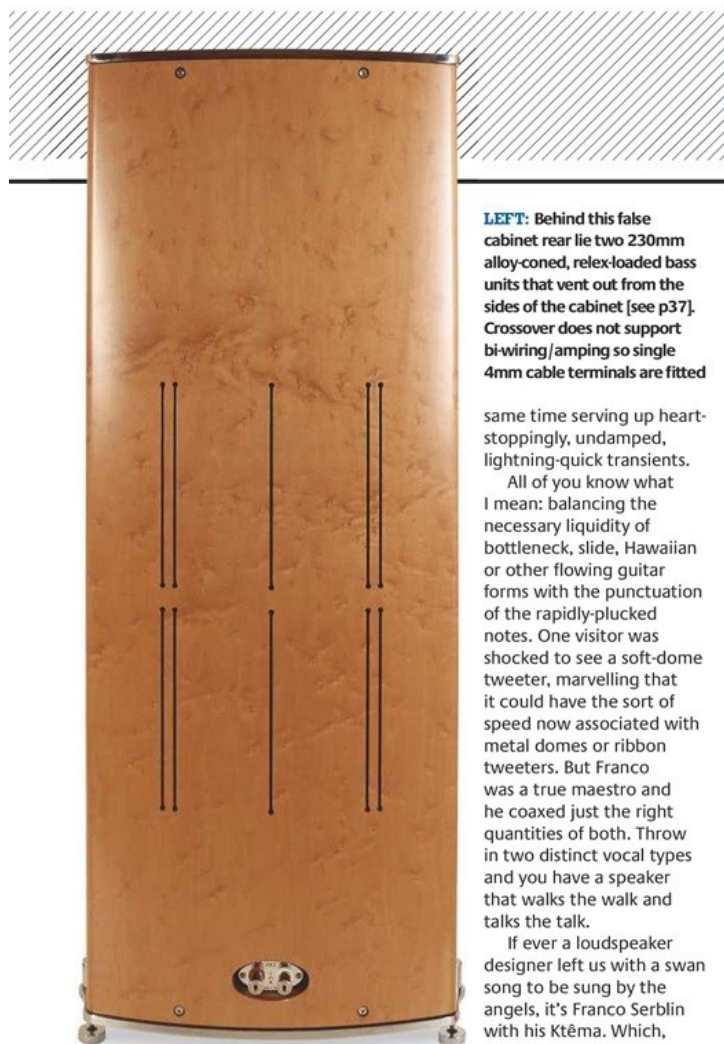
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## Awards for NDX 2





**LEFT:** Behind this false cabinet rear lie two 230mm alloy-coned, relex-loaded bass units that vent out from the sides of the cabinet [see p37]. Crossover does not support bi-wiring/amping so single 4mm cable terminals are fitted

same time serving up heart-stoppingly, undamped, lightning-quick transients.

All of you know what I mean: balancing the necessary liquidity of bottleneck, slide, Hawaiian or other flowing guitar forms with the punctuation of the rapidly-plucked notes. One visitor was shocked to see a soft-dome tweeter, marvelling that it could have the sort of speed now associated with metal domes or ribbon tweeters. But Franco Serblin was a true maestro and he coaxed just the right quantities of both. Throw in two distinct vocal types and you have a speaker that walks the walk and talks the talk.

If ever a loudspeaker designer left us with a swan song to be sung by the angels, it's Franco Serblin with his Ktêma. Which, indeed, lives up to the quote from Thucydides that

inspired the name: 'Ktêma es aei – A possession intended to last for ever'. How so? Simple: I cannot imagine any owner of these speakers ever parting with them. ☺

### HI-FI NEWS VERDICT

It's a challenge to describe how dazzled I am by the Ktêma. A quick demo ain't the same as living with it: you need to 'learn' the Ktêma despite the instantly *simpatico* first impression. It does everything right and nothing wrong. It creates soundscapes – 'soundstage' is too bland a term – suggesting whole audio vistas beyond one's walls. The Ktêma conveys intimacy. It is one of the finest speakers I have ever heard.

Sound Quality: 89%

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I sat there thinking that the original purchaser of the *Dancing Over The Waves* tape 62 years ago certainly never heard how good it could sound on contemporary equipment. Even the finest speakers of the era – Quad 57s – couldn't deliver the weight or the level, however gorgeous the midband. This was life-changing.

### LIGHTNING QUICK

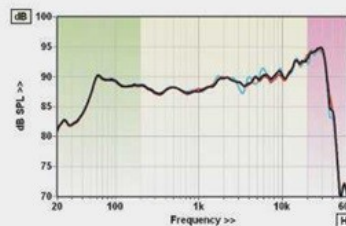
Turning to vinyl and *BB King & Eric Clapton – Riding With The King* [Reprise 093624895206], the test was the obvious battle of the guitars. In either case, beyond guitar fetishists wanting to identify the makes of guitar and strings, both performers are/were masters of restraint and fluidity on this set. The Ktêmas managed the deft trick of sounding like the audio equivalent of extra virgin olive oil, while at the

## LAB REPORT

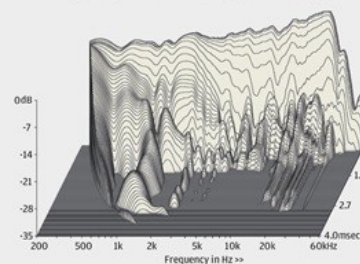
### FRANCO SERBLIN KTÊMA

The front-facing midrange drivers in this four-way flagship segue into the two rear-facing woofers at 135Hz, the upper mid cone extending its reach to 1.15kHz before crossing to the 28mm soft-dome tweeter. There's an increase in distortion from <1% through bass and treble to ~2% at this same midband frequency, and a resonant mode too [see CSD Graph 2, below], but this is quickly dissipated. Bass is well extended down to 25Hz (–6dB re. 200Hz) but the corrected, summed nearfield measurements [green area, Graph 1] were complicated by the combined reflex ports and side-venting – the alloy woofers peak at 66Hz while the dual ports are tuned to 60Hz with a useful output down to 20Hz (–3dB). Measured on the treble axis, the forward response shows a boosted mid/presence/treble rising +5.5dB from 1kHz–20kHz, but pair matching is an impressive 0.8dB, improving to 0.6dB from 200Hz–5kHz [black/red traces, Graph 1]. Leaving the elastic grille strands in place [blue trace] reveals ±1.5dB 'ripples' appearing between 2.5–6kHz. Audible? See Ken's listening notes!

Serblin's rated 92dB sensitivity is a trifle optimistic unless a full 200Hz–20kHz range is included in the measurement, the high treble lift boosting it to 89.1dB. Otherwise, the 1kHz/2.83V/1m figure is 87.7dB and the mean from 500Hz–8kHz closer to 88.8dB. It's unlikely the Ktêma will be partnered with an asthmatic amplifier, but it remains a reasonably current hungry load to drive. Serblin's quoted minimum of 3.2ohm was proved on test at 27Hz but there's a further drop to 2.8ohm at a very high 20kHz. Phase angles are moderate at +24°–28° but the maximum impedance is just 8.0ohm/860Hz. PM



ABOVE: Response inc. nearfield summed driver/port [green], freefield corrected to 1m at 2.83V [yellow], ultrasonic [pink]. Left, black; right, red; w. grille, blue



ABOVE: Resonances are quickly suppressed with low-level modes remaining at 1.5kHz and 20–30kHz

### HI-FI NEWS SPECIFICATIONS

Sensitivity (SPL/1m/2.83V – 1kHz/Mean/IEC)	87.7dB / 88.8dB / 87.0dB
Impedance modulus: minimum & maximum (20Hz–20kHz)	2.8ohm @ 20kHz 8.0ohm @ 860Hz
Impedance phase: minimum & maximum (20Hz–20kHz)	–28° @ 5.1kHz 24° @ 415Hz
Pair matching/Resp. error (200Hz–20kHz)	0.8dB / ±2.9dB/±3.3dB
LF/HF extension (–6dB ref 200Hz/10kHz)	25Hz / 35kHz/36kHz
THD 100Hz/1kHz/10kHz (for 90dB SPL/1m)	0.7% / 2.1% / 0.2%
Dimensions (HWD) / Weight (each)	1110x425x460mm / 55kg