Bruce Brisson's

ACC169™

Articulation Control Console

Ultra High Definition Speaker Interface

Features & Benefits:

- ***Multipole Technology–****169 Poles of Articulation (173 Bi-Wired): preserves the delicate and complex musical signals across the entire audio bandwidth.*
- ***2C3D Technology–****Activating the 2C3D switch allows more power to be delivered to the Multipole circuitry to produce or "throw" more energy into the room, furthering the "suspension of disbelief".*
- ***Fractional Articulation Technology (F.A.T.)–*** *improves the natural textures and density of the music so more of the audio signal is properly transported through the interface.*
- ***JFA II (Jitter Free Analog II)–*** *eliminates low level "jitter" or "blur" so that low level detail is enhanced and spatial cues are believable.*

MIT®
Music Interface Technologies™

Proudly Engineered and Made in the USA

ACC™169 Articulation Control Console

The ACC 169 and 173BW are the first of the three performance levels, suited to any high resolution speaker that is dynamic and well powered. The unique enclosure is designed to allow the large Music Hose® to couple with the face, or dashboard end of the enclosure, while the output tails exit the opposite end nearest the binding posts of the speaker. This allows easy access to the ACC controls for swift and accurate setup. There are 169 Poles of Articulation inside at work preserving a delicate and complex musical signal. At the same time it is storing and delivering reserve power to the driver complement, whenever additional energy is required by the audio signal. When either the ACC 169 or 173BW interfaces are installed in a top-tier system, a musical presentation will seem faster and begin to "pop" and "hang in space", while remaining articulate and "easy" or "open sounding" in detail.

Fractional Articulation Technology™

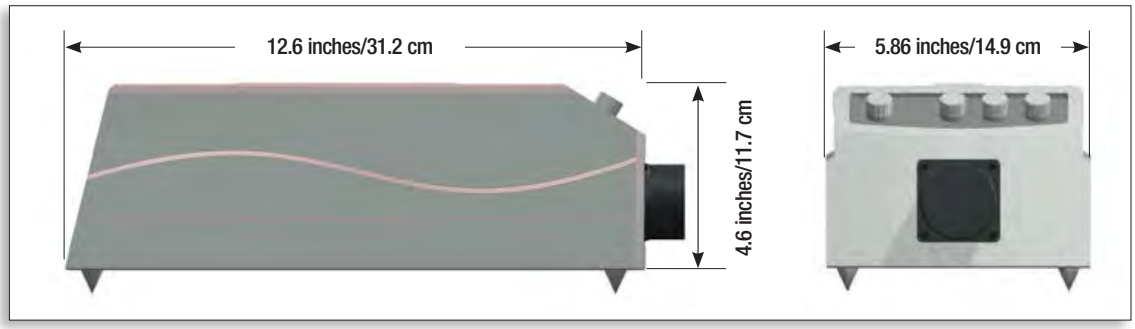
Prior to 2007, the thrust of MIT Cables' engineering focused on optimizing a cable's ability to transport an audio signal octave-to-octave. In 2007, MIT introduced Maximum Articulation technology which built upon previous Oracle designs to include the optimization of harmonics outside the octave. In 2010, this technology was expanded to allow the user to fine tune system articulation, helping to further maintain harmonics within the signal, preserving pitch and ensuring the consonance or integrity of the musical experience.

Fractional Articulation Technology (F.A.T.) was derived from a test and measurement technique called *Fractional Octave Analysis*, going another step in optimizing and maintaining the harmonic structure of the audio signal. Instead of concentrating on harmonics outside the octave, harmonic optimization within the octave is achieved, improving the natural textures and density of the music. In essence, by combining both Maximum Articulation and Fractional Articulation technologies, more of the audio signal is properly transported through the interface.

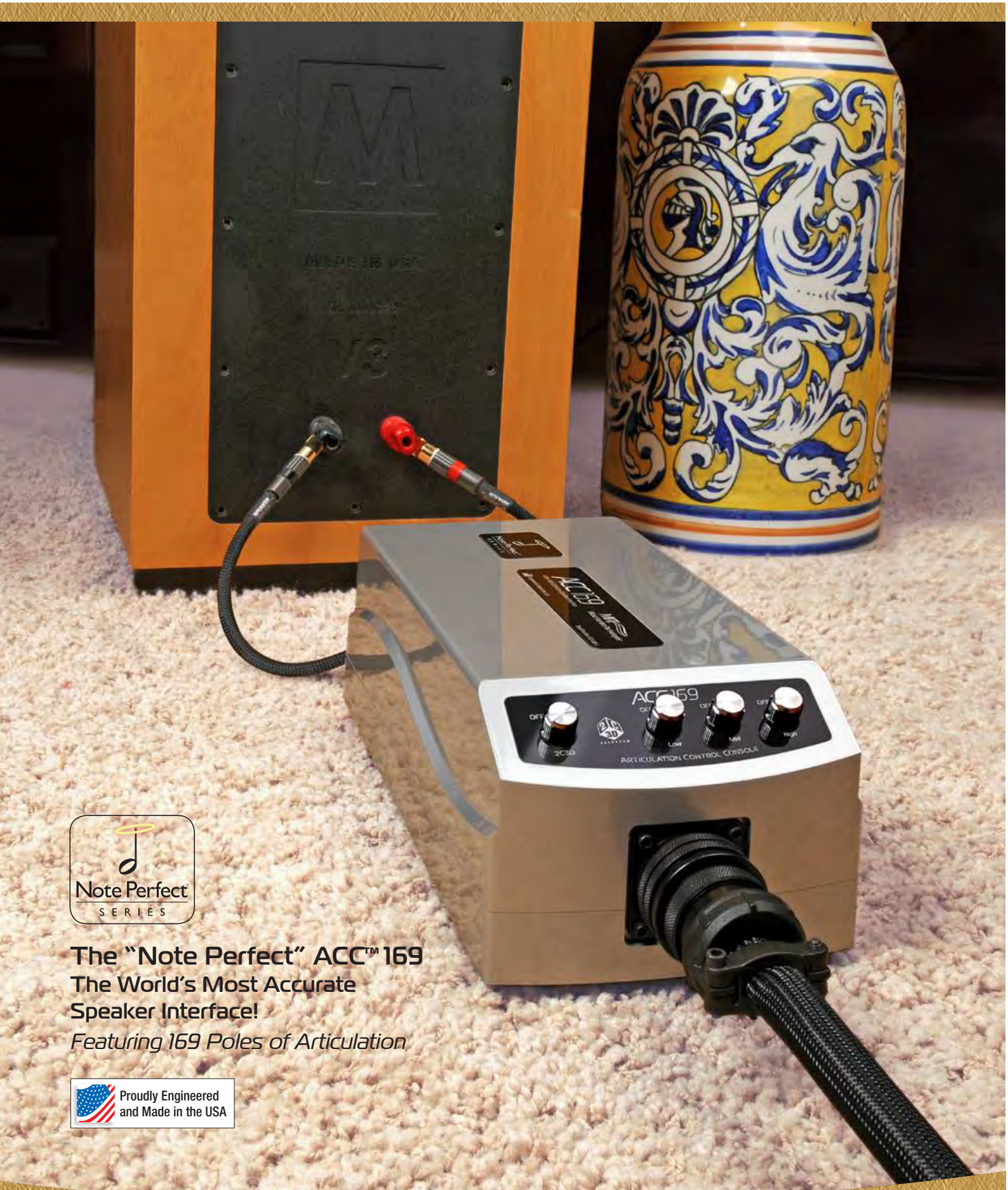
ACC Series "Dashboard": Discreet articulation control is now possible over three sections of the bandwidth, allowing the listener to adjust for challenging room conditions, equipment changes and (sometimes) software choices.

To the left of the three Articulation control knobs is a fourth switch. With this control, the listener can choose to activate or disable the 2C3D circuitry with a simple "on-off" selector. Enabling the 2C3D switch allows more power to be delivered to the Multipole circuitry to produce or "throw" more energy into the room, furthering the "suspension of disbelief". That is, the listener is more likely to believe that a live performance is within the same air space. This effect occurs when the additional energy couples with the physical body of the listener. We call this a "visceral" response to an audio event!

JFA II—Jitter Free Analog II is an update designed to control a commonly misunderstood effect occurring in most audio systems. This effect is the result of an electrical event that causes the fundamental, or its harmonics, to quickly jitter or "shuttle" slightly within the sonic envelope. It's perceived by the mind's eye as a blur, or halo effect emanating from the sonic image. This phenomenon is damaging to articulation, timbre and the complex textures of music. With JFA II, low level detail is enhanced and spatial cues are believable.



Weight: 10.7 lbs./4.85 Kg



Note Perfect SERIES

The "Note Perfect" ACC™ 169

The World's Most Accurate Speaker Interface!

Featuring 169 Poles of Articulation

Proudly Engineered and Made in the USA

MIT Multipole™ Technology Explained

MIT Cables founder Bruce Brisson began purposefully designing audio cables in the 1970's after encountering the sonic problems inherent in cables typical of the day. He later founded Music Interface Technologies in 1984 after patenting and licensing his early designs to other manufacturers, producing some of the audio industry's most ground-breaking and seminal products.

MIT Cables' core audio cable technology is our exclusive *Poles of Articulation (Multipole)*, named after the fact that every audio cable has a single point where it is most efficient at storing and transporting energy. At this point in the audio frequency spectrum, the cable will articulate best, and represents the cables' particular Articulation Pole.

About the Graphs: The graphs at right are conceptual illustrations representing the bandwidth of the audible range of the human ear. We use these graphs to illustrate how well a cable articulates across this bandwidth. The 50% line serves as our baseline for ideal articulation response. If a cable is over-articulating (above the 50% line), it's sound might be described as "harsh", or "brittle." If a cable is under-articulating, it will be perceived as lacking "detail", or "garbled".

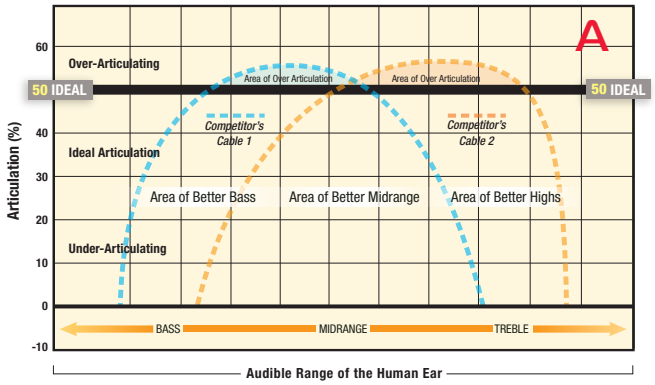
Graph A: shows the bandwidth of two Competitor's audio cables as tested in the MIT laboratory. *Cable 1* has its Articulation Pole tuned to a lower frequency, and would be described by audiophiles as "muddy" or "veiled." *Cable 2* has its Articulation Pole tuned to a high frequency, and would be described by audiophiles as "bright" or "fast." Additionally, both cables have areas of "over-articulation" as shown in their respective shaded areas.

Graph B: This graph illustrates one of MIT's popular interfaces with 6 Poles of Articulation. MIT's interfaces are engineered to have multiple Articulation Poles optimized for the lows, mids, and highs. Our Poles of Articulation synergistically work together to transport the audio signal with a more even response than just a single cable, as if multiple cables are being used together. Poles A & B provide an area of better bass, Poles C & D provide an area of better midrange, and Poles E & F provide an area of better highs.

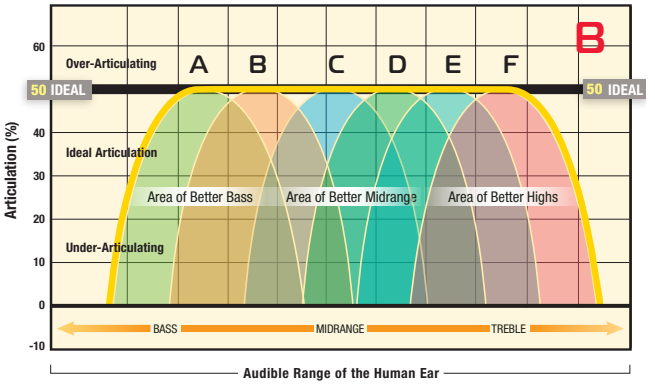
Graph C: This plot directly compares MIT's 6-pole interface (yellow line) to the Competitor's Cables from Graph A. MIT's interface provides a linear articulation response, resulting in a more controlled bass, and smoother, more extended highs along with a lower noise floor –"like multiple cables in one!"

When choosing an interface, look for the Multipole Technology logo with the performance rating indicating the number of Poles of Articulation in each product. This simple feature will help you select the correct performance level for any system, with complete confidence and accuracy.

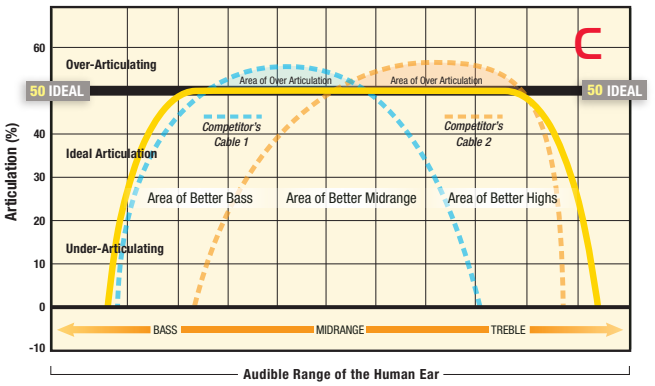
Competitor's Cables



MIT 6-Pole Interface



MIT–Competitor's Cables Comparison



MIT® Music Interface Technologies™

More than Just Cable!®

4130 Citrus Avenue, Suite 9, Rocklin, CA 95677 ▪ 916/ 625-0129 ▪ www.mitcables.com