

135mm woven cone mid/bass unit and a 20mm soft dome tweeter.

Halfway down the cabinet is a cut-out section which houses a specially-made foam insert which, to be honest, looks rather strange but is part of the Acoustic Induction technology.

The rear panel houses twin loudspeaker binding posts and the transmission line's output port that – unusually – is undamped.

So, as our pictures show, the Dundee 5s definitely look different from your usual loudspeakers. And they also sound it too...

**SOUND QUALITY**

The most striking quality about the Dundee 5s is their overall coherence. There was little that was exceptional at first – but then, after listening a little longer, I found their qualities started to come through.

Chief amongst these was the quality of their bass. This loudspeaker goes exceptionally low but does it in a very controlled manner. As such you don't get any artificial boom – just an accurate and realistic reproduction of low frequencies.

James Blake's 'Limit To Your Love' was testament to this. This track has strong sub-sonics that can be overpowering and become blurred if the loudspeaker unable to reproduce them well. The Dundee 5s, by contrast, were supremely accurate, never sounding strained no matter how high I turned the volume up on a variety of amplifiers.

Instead they relayed the full power of the bass track, while above that Blake's gentle and rounded vocals were clean and clear with no obvious sibilance and very good definition.

Interestingly, moving the position of the Dundee 5s in respect to a rear wall made little difference to the bass quality, indicating that the speakers are not as room dependent as some others.

I also found them exceptionally rhythmic. The likes of The Killers' 'When You Were Young' simply bounded along, while Imelda May's 'Johnny Got A Boom Boom' was fast and frenetic but never so out of control I couldn't tell what the musicians were doing, or marvel at the interplay between them.

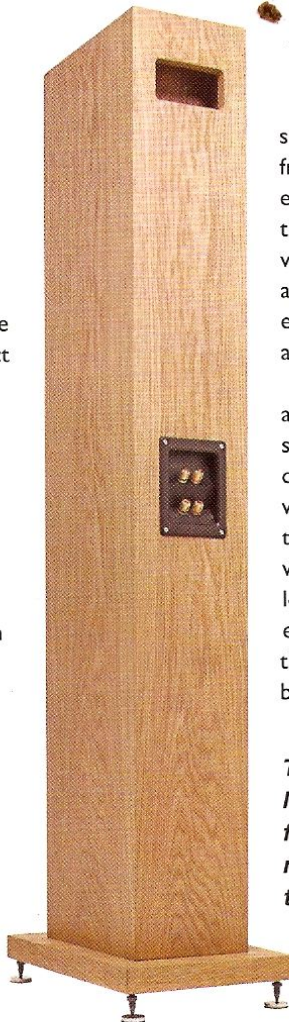
If there's any criticism to be levelled against the Dundee 5s its in the sense of absolute scale. The clever cabinet construction

has undoubtedly squeezed the last drop of performance out of relatively small drivers, but playing Aaron Copland's 'Fanfare For The Common Man' there wasn't the visceral impact of bigger loudspeakers with larger drive units. Nor was there quite the same instrumental separation and sense of an orchestra being laid out before you.

Whether that's nit-picking will depend upon what you might expect at the price. Because Alacrity Audio's Dundee 5s are otherwise a good set of loudspeakers which never failed to engage my senses.

**CONCLUSION**

At a shade under £4500 the Dundee 5s are up against



some stiff competition from a number of more established manufacturers. But in terms of value for money they are more than good enough to warrant your attention.

On bass quality alone they can shame some loudspeakers costing a whole lot more while the midband and treble were smooth and well integrated. Their looks might not be to everyone's taste – but their sound could well be.

*The Dundee 5 has two sets of loudspeaker binding posts to facilitate bi-wiring. The transmission line's port vents at the top of the tall cabinet.*

**MEASURED PERFORMANCE**

The Alacrity Dundee 5 had a reasonably even frequency response characteristic over the audio band, our analysis shows. Output at 100Hz is the same as that at 10kHz (high treble), meaning it is tonally balanced.

High frequency output above 2kHz was smooth, ensuring good rendition of detail but an absence of either spitty or dull treble. Below 2kHz output from the bass/midrange unit is 2dB or so higher than that of the treble unit, providing a sense of body to the sound. Around 200Hz a large peak and dip suggest sudden phase change imposed by the

internal line, and this is likely to colour the sound a little.

The Dundee's tall cabinet and long internal acoustic line give an unusual bass performance. Although bass output falls slightly below 100Hz it falls less than most loudspeakers, suggesting dry but well maintained low bass. The port's output peaks a little at a low 30Hz and so does forward output, meaning the loudspeaker goes very low and will produce subsonics, but not at an overpowering level. It has deep bass, but is restrained and will not over excite room modes – a nice balance that suggests very good bass quality.

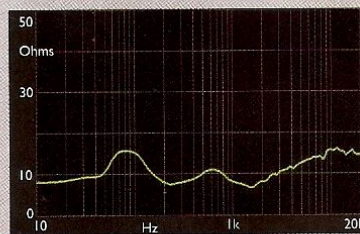
Sensitivity was low, 81dB sound pressure level being produced from 1 Watt (2.8V) of input where most loudspeakers produce 87dB or more nowadays. The reason is Alacrity have used an 8 Ohm bass unit, where most manufacturers these days use a 4 Ohm unit. It draws less current and power, reducing sensitivity. The 'speaker needs a 60 Watt amplifier to produce decent volume.

The Dundee is an interesting and characterful loudspeaker. It reaches low and produces deep bass, but not heavy bass. There's some unevenness in response due to internal cabinet behaviour but overall it's tonal balance is even and accurate. **NK**

**FREQUENCY RESPONSE**  
Green - driver, Red - port



**IMPEDANCE**



**ALACRITY DUNDEE 5 £4995**



**EXCELLENT - extremely capable.**

**VERDICT**

Deep but controlled bass allied to a rather sumptuous midband and treble translated to an engaging sound. Definitely worth investigating.

**FOR**

- deep, tuneful bass
- slim cabinet
- engaging sound
- not fussy on room placement

**AGAINST**

- slight lack of absolute scale
- price
- finish

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