What is a "KLIPSCHORN"

by

PAUL W. KLIPSCH

KLIPSCH & ASSOCIATES

HOPE, ARKANSAS

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There is only one sound reproducer which may properly be called a "KLIPSCHORN". It is built exclusively by Klipsch and Associates under my patents. It is a system of three individual horns carefully balanced with each other and fed through a built-in balancing network.

While the KLIPSCHORN bass horn with its elaborate dished or folded passages is the most famous of the three, the KLIPSCHORN mid-range horn required far more time to develop. And, with its driver, it is the only mid-range speaker of any design which is suitable for use with the KLIPSCHORN bass horn. Being of straight axis design, it is free from the distortion which is characteristic of high frequency folded horns.

The tweeter used on the KLIPSCHORN has been chosen from among all principal makes for its clear natural quality without exaggeration or metallic zing. Considerable pressure has been put on us to replace this tweeter with one of the many "super tweeters" now on the market. But after testing them all I have retained the one which we now use because it has the most uniformly flat response in reproducing original sound.

Only this system of three horns, built and tested under my supervision, may wear the registered trade mark "KLIPSCHORN". It is sold in a low cost unfinished utility model as well as in fine hand finished hardwoods but is not available in kit form and drawings of it are not released.

For detailed information on the KLIPSCHORN and SHORTHORN loudspeaker systems write for our new illustrated brochure. And also ask for a list of our new wide range 15 1/2" stereophonic tapes.

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Jazz. And elsewhere he makes an astute comparison of the jazz drummer, playing within his organization, with the classical composer writing for percussion "outside the inner fabric of the music." But he spoils it all by his reference to jazz as "source material" and by his final statement, "When he (the American composer) is able to capture the 'swing' of American jazz in his writing for the whole orchestra — including percussion — then the legendary and much joked-about 'American Symphony' may finally come to life."

This reflects, of course, the standard view of jazz as a folk music available to the classical composer for processing into some higher form of musical art. It also identifies the higher musical art with the symphony, a European form. It seems to assume that the American composer, by incorporating a swinging beat or pulsation in the symphonic form, can achieve an American classical music. I doubt it.

He may be able to compose a more or less swinging symphony, but the more it swings the less will it have to do with the symphony in the traditional meaning of the term. He will simply be doing what the jazzman does better. The more he sticks to the classical concept of reflective or representational music, the less will he swing. The respective terms of reference are irreconcilable.

Mr. Farberman recognizes the beat, but he does not fully recognize its significance. When the American composer captures the "swing" of American jazz, he will not be writing for the whole symphony orchestra. It would get in his way. He will be writing for a jazz orchestra of jazz musicians. He will be writing music sustained, not by the tensions of chromatic harmony, but by the pulsating presence of the beat.

Or, as I prefer to put it, he will at long last, be writing American music.

TRUE OR FALSE?

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thus occur too rapidly for the ear to adjust its sensitivity.

14) If a favorable FM receiving location is one hundred miles away from the transmitter, then a location fifty miles away must necessarily be better.

False: FM signal strength is so dependent on the terrain between the transmitting and receiving antennas that it is impossible to guarantee the suitability of any receiving location farther than about ten miles.

15) All current records are recorded with the RIAA equalization characteristic.

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