

Pon-Tunes

Vibration Control System



Pon-Tunes* are like no other vibration control device. Most vibration control accessories are variations on the same themes of spikes, cones, mats and pads. They all basically affect the sound in the same limited and often negative ways, such as when multiple material layers lead to phase and temporal incoherence problems. We discovered the importance of allowing the equipment chassis to move slightly in response to impinging sound waves or floor-borne vibrations rather than absorb the wave into its interior. Rolling feet enable the chassis to move ever so slightly in response to sound waves or in response to vibrations coming up through the equipment rack. Little of that energy, which can cause microphonic distortion, gets inside the component.

When assessing components, people involved in High-End audio tend to listen primarily to tonal balance and soundstage presentation. However, we humbly submit that true emotional involvement with the music comes mainly from temporal information. It was the benefits gained in this area that persuaded us to use our proprietary material in this particular design. The use of Pon-Tunes frees the system to sound its musical best — without loss of detail, dynamics or imaging. The music is presented much more coherently in time.

Pon-Tunes are our current top of the line vibration control device. The product consists of three one-inch diameter rods of varying lengths and three trays to hold the rods. All of the rods and trays in one set shall be used under one chassis. The rods usurp whatever is currently supporting the weight of the component. We typically get the best results when all of the rods point in the same direction, however, your listening tests or design constraints may suggest another orientation. The rack shelves need to be flat and hard. We do not recommend the use of this product in combination with any other vibration control product or on soft material such as carpeting. This product can also be set up to work under mini-monitor loudspeakers or loudspeakers on hard and smooth flooring.

What became important to our design was determined from our own listening tests. The following things mattered: the choice of material, the cross-sectional shape, the number of rods (or “feet”) used, the rods’ length ratios, and the surface texture. No other material we tested had the same “magic”. A round shape made the design somewhat impractical to use, but our trays secure the rods in place. The purity of the material is so important that we could not even dye it black. We also found the surface texture extremely important. Finally, to obtain optimal results, we strongly recommend that three rods be used per chassis, not two or four, as might be tempting in certain situations. We sell three rods per set for this reason.

MK Audio LLC

Audio Products For Music Lovers

mike@arionaudio.com

908-237-1988

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