

## **QIn One v7 loudspeakers**

### **High end, compact and elegant**

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After earlier successful reviews of two QIn speakers by Swedish designer Mats Andersen, it is time to turn my attention to his latest creation. With the arrival of a QIn One v7, the smallest model of the three that I was allowed to review takes stand. A monitor loudspeaker on a stand, luxuriously implemented like its exemplary model the QIn Signature, compact and elegant compared to a floor-standing model like a Prestige 3. QIn Acoustics AB is a small player in the market compared to the giants in the industry, it is a brand you will only find in high end audio stores. Shops where music reproduction prevails over commerce, where setups are made using complementary devices and where no one gets along with the delusion of the day. My third QIn model for review, will it be a feast of recognition?

### **QIn One v7 Technique**

Anyone tracing the history of QIn will find out that the QIn One is a design from 1981, has been modified a number of times and is now released in version seven. In 2022, after releasing the current version of the QIn Signature, Mats started redesigning the previous One. After all, you can think of the One as the Signature's little brother. As usual, people at QIn do not take any chances and only now in 2025 a pair is shining in my listening room. Like a QIn Signature speaker, a One v7 is also a two-way system with a dome tweeter, a woofer and a bass reflex port. The drivers put in a pyramid-shaped enclosure of which only the side walls are at the same angle. Front and rear walls are set at an angle that differs from each other by a few degrees, the top plate slopes down, the bottom is flat. In short, a Signature in a smaller package. A QIn One v7 is largest at the bottom by 22 x 41 cm, narrowest at the top by 14 x 31 cm, highest at the front by 35 cm and lowest at the back where I measure 30.5 cm. With a QIn One v7 comes a black painted plate that fits under the speaker, with optically pleasing bevelled edges. The plate fixes with screws onto a matching, separately purchased QIn One v7 stand. Total height of stand and speaker is exactly one meter. The One v7 is available in walnut matte, or finished with piano lacquer, also in walnut burl piano. A front cover is included. The stand is finished in black or in matching veneer. I strongly recommend partially filling the stand with, for example, dried sand for best results. Two bags of 5 kilos each is more than enough.

QIn aims to make music and convey emotion. For this they use techniques such as correct phase behaviour by using an angled baffle. A baffle made smaller around the tweeter and partly equipped with damping material for minimal reflections. QIn avoids cabinet resonances, uses phase correct crossovers with uniform impedance and ensures that voltage generated in the speaker cannot flow back to a connected amplifier (back EMF). The enclosure of a QIn One v7 with its pyramid shape prevents internal standing waves and contributes to phase correct behaviour. The cabinet itself is made of 32mm thick Qboard, a multilayer HDF construction with a damping material between inner and outer wall to convert vibrations into heat. A QIn One v7 stand is made of MDF. If you glance through the reflex port at the back of the cabinet, you will see a separating plate in the cabinet and find little damping of real wool. Wool with a reinforcement of a synthetic fiber to keep the wool into place. The woofer has a 149 mm cone consisting of a sandwich of paper. A neodymium "under hung" magnet as the motor. Under hung indicates that the voice coil will never go outside the air gap. The magnet is heavy and precious, exhibits super linear behaviour. The structure of the magnet prevents turbulence in the voice coil chamber, preserving micro details.

The One v7 tweeter is a 25mm dome with a large surround, similar to the tweeter in the Signature. Features an AirCirc magnet system consisting of multiple magnets placed in a ring shape for extra high field strength. The tweeter extends to above 30kHz. The chamber behind the magnet attenuates

all reflections and resonances. The crossover consists of qualitatively the same components being used in the top-of-the-line Reference 9 model, like non-inductive capacitors for the tweeter and flat-wire coils for the woofer. Resistor types are precision metal film. Effectively only two components of the crossover are in the signal path. This crossover type has the most constant impedance possible for use with tube amplifiers. Internal cabling is made by QIn itself, solid copper wound on a polypropylene carrier and provided with polypropylene insulation. The terminals on the back of the QIn are WBT Nextgen silver on copper. A QIn One v7 reaches an efficiency of 86dB at 4 Ohms. With a minus 3dB point at 45Hz. QIn recommends an amplifier with a power rating between 50 and 250 watts.

### **QIn accelerates**

Have you heard of Remo Anzovino? Not me until recently. According to the information Roon streaming software provides, he is not only the piano player but also the composer of all tracks on his album 'Atelier'. Partly performed for a live audience, he has a style often comparable to Einaudi. On a QIn One v7, the piano notes are flowing from the loudspeakers in a way that made my wife sigh: "if only I could play like that," hence in the past she used to play piano. What is received by my ears is a richness in sound as I am used to coming from QIn. Pure and natural is a grand piano recreated, merging with the acoustics of the room, turning the instrument into a big piano without exaggerating. Nicely freed of the two One's, utilizing width and height. With a single instrument, it is hard assessing depth in a stereo image, though you may find that extinction tones disappear into the depth of the sound stage. Whether you play very softly or turn up the volume, the impression of sound does not change, instruments do not alter size, at the most they come a little forward, but even that is only a matter of half a meter. Whether that is the result of a phase-correct behaviour I do not know, but I do know that it can be quite different with lesser loudspeakers. Where sound, size and/or instrument position changes with more or less added sound pressure.

A very different kind of piano playing can be found on Heather Nova's album 'Other stories'. On this recording the instrument has a secondary role while the main role is for the singer, within every cover she performs. According to a few friends, Heather's album is only musical wallpaper. Songs that should be left to the original artists. Not for me, her intrusive voice, half hoarse, distinct, sexy in an indefinable way, does something to me. Especially when the voice is put up to a true height, high enough to enhance the impression of authenticity, being human and intense. Often simple songs appeal the most, like 'Fragile' written by Sting for example. Just a guitar, just a voice, it makes me imagine how beautiful a duet between Nova and Sting could be. Music appears in my room. Most striking perhaps is how easily the music is delivered, stress-free, smooth, without extras that are undesirable and will detract from its simplicity. Free of faults like excessive treble, heavy bass or a screaming or recessed midrange. Once again, with a One v7, QIn manages to maintain the neutral character I already recognised earlier in a Signature or a Prestige 3. This time put in a highly, living room-friendly cabinet. In my opinion a decorative design. I play Heather Nova's album several times over a short period, from start to finish, up to the a cappella sung 'Sailing'. I find it just beautiful.

An equally striking voice has David Munyon, lived voice, raw, appealing. His album 'Seven Crows against a greyer sky' features quiet songs. Bass, guitar, drums, organ, voice, that's all it takes to captivate a listener. While Munyon is playing, I do have to urgently point out something I have run into. QIn, to my mind, has gone to great lengths to make this small loudspeaker play big and go deep in the bass. A fine effort, but beware of interacting with the stand if a stand is not resonance-free. The stand for a QIn One v7 consists of a hollow column of MDF with MDF bottom plate. Fill that stand with dried and cleaned sand, metal particles or the like and the bass will stay tight. A small effort that is also described in the manual. Especially with Dutch public radio where far too much bass energy is

present and the DJs have never heard of microphone wind covers, rather panting far too close to the microphone, filling the stands brings a huge improvement in sound quality.

### **Consolation of the soul**

Soprano, harpsichord and lute working together. 'Seelentrost' is the name of Isabel Schicketanz's album, which is partly filled with hymns. I take little notice of the song lyrics, perhaps very irreverently considering Isabel's voice a kind of instrument. Especially when organ and violins are added to some tracks. It took years for me to come to appreciate this kind of music, now it is a permanent part of my collection. Rightfully so, because in addition to vocals and music to listen to, it's great material to put audio equipment on a tough testbench. Little has been messed up in the studio, it is all acoustic and the vocals need not been edited to disguise the fact that the singer(s) could not be tonally accurate. It is the 36-year-old Schicketanz's debut album and to my ears an instant success, although Isabel does not reach the level of Belgium's Griet De Geyter. With a QIn One v7, I sit down and enjoy her singing as much as the playing musicians. It's spacious and separated from the loudspeakers, by the way, I couldn't catch a single moment of sound sticking to the cone or baffle.

QIn is very good at positioning voices and instruments correctly. Voice often at height, a bit more forward, viola da gamba lowered in the stereo image at the right back, in a next track a lute just a bit higher and smaller. Too bad little of the acoustics of the recording room were included. Except in the last track, there is reverb on her voice, when instruments are a bit more present and that brings on a very nice idea of what the One v7 it is capable of. Recreating atmosphere in a natural way, maintaining tranquillity and thus presenting the music without striking like a loudspeaker. Magic until Isabel disappears and only a brief, appropriate silence prevails.

### **Fat jazz**

Just a bit of fat, Scandinavian jazz from the Tingvall Trio on their album 'Vattensaga', from which I play the title track first. Impactful as I reach sound levels of over 90 decibels at the listening position. Despite the brightly picked bass, the woofer is still relatively steady and the One v7 hardly seems to have any trouble keeping up with the trio. Piano bright as ever, percussion emphatically present with taps on cymbals and drum rolls. The Tingvall Trio does like energy and both the speakers and the system behind it know how to shine. On an initially quieter track like 'Suite Kuhla', there is room for the three instrumentalists to showcase each the quality they possess. The sound balance is in order and bass, for example, does not blow up. My firm belief is that bass problems are mostly created in the studio to make music pleasant for the majority of installations where quality is an issue. Boosting bass for cheap loudspeakers and amplifiers without power. Or for Chinese ear plugs of poor quality. Man or woman who do invest in a decent system may suffer from this nonsense. Similarly, 'Cry me a river' by bassist Ray Brown is a feast to the ears. A recording from 1984, flawlessly delivered with soft percussion, bruising piano notes by Gene Harris and Brown's melodic bass. Lately I've been working my way through a collection of 40 albums by Japanese jazz label Venus for weeks, none of them reaching the sound quality of 'Soular energy', a fact the QIn One v7 loves to demonstrate.

Searching diligently for pop music, I realise over and over that I totally miss the current pop scene in my collection. Jazz and classical dominate these days. To convince the reader and myself that pop with QIn needs not be shunned, I play an album by Madonna that, in my opinion, never received the appreciation it deserves. 'I'm breathless' is inspired by and features music from the movie Dick Tracey. Naughty on 'Hanky Panky', vaudeville on 'More', funny on other tracks and finally ending in a remix of 'Vogue'. Rhythm, impact, deep bass, drums, synthesizers, it's a multifaceted album that's best played when you want to kick a speaker's ass. Turn up the volume and you can dry your hair in the airflow coming from the QIn reflex ports. By the way, there is no port noise to be detected, it is only bass

rolling out. Also pure gold is 'Planet of New Orleans' by Dire Straits, my closing track today. Again big in spatiality, being freed and unreduceable to the loudspeakers, impressive at high sound levels, still complete and full when played at near background volume. The QIn One v7 is a very special loudspeaker, they require some attention setting up, after which they rewards the listener with a lot of listening pleasure.

### **The system**

QIn One v7 played on an Audia Flight amplifier combination with an output stage that easily delivers 400 watts per channel at 4 Ohms. Provided music is ripped off a Melco music library, transported over Ethernet with Melco switches using Keces power supplies, all by Roon software. An Auralic streaming transport and a Metrum Acoustics dac are taking care of the conversion. All fed power from a heavy Audes power conditioner with power cords from Kemp Elektroniks, Crystal Cable and AudioQuest. Ethernet and digital interlinks are also made by AudioQuest. All analogue cables (XLR and speaker) are Inakustik AIR types.

### **Encores with tubes**

QIn claims that the One v7 is suitable for tube amplifiers, because the impedance of the speaker, although low, is constant and the latter is the more important issue for tube amplifiers with an output transformer (99% of all tube output stages need one). Not entirely coincidentally I have an EAR/Yoshino with sufficient power on hand, 2 x 50 Watts from push-pull 4 x EL34 per channel. However this second system is put in a 12 square meter room and the question is whether a One v7 will do justice there. It is also not entirely coincidental that I have a (smaller) Audes power conditioner present, a more modest Auralic streaming transport, another Metrum Acoustics dac and I use some older Inakustik AIR speaker cables and interlinks. The One v7 on solid state versus tubes is pretty comparable.

Playing again from Heather Nova her lovely 'Waiting for a girl like you', QIn meets all the requirements again. Indeed, it plays well on the EAR/Yoshino. An additional advantage of a small room is that the frequencies for standing waves are kept far away from the tuning of each reflex port. Therefore, again the low end is completely balanced. The stereo image is somewhat smaller, but at least as well detached from the loudspeakers as before. Voice is an example for not overshooting transparency. Every detail you expect is present, without emphasising it. The playback is organic, clear and natural. Ditto with 'Fragile' sung by Heather. Very tangible, close, touchable and intimate. She sings for me, for no one else present in my house. The song is called 'Fragile', it cannot be better described, so fragile you don't dare to move. Just as with solo piano by Renzo Anzovino. I note that the spaciousness in this small room has decreased, directness on the other hand has increased and with that the power of the strokes on the keyboard. Compared to previously 30 square metres of floor space, in 12 square metres I am walking towards the grand piano and stand almost next to it, instead of a few metres away.

### **Not again**

I'm not going to play the same repertoire over and over, only Munyon for a while. Yes, again the heavy bass that is present in the recording and not specifically in the QIn One v7. A pity because the music is quite nice. I throw in a favourite, Lucie Horsch with her 'Frans Brüggen Project', recorder and orchestra performing music composed by Bach. Music lives up and floats between and around the loudspeakers, with a recorder that is able to lash out properly never going out of tune. Orchestra pure and positioned behind the soloist. Height is right, depth is present. Classical work is neatly placed at some distance, which I find very pleasant and consistent with the reproduction of my Falcon LS3/5A. Remember that a LS3/5A is made for small spaces, like a mobile recording studio and a QIn

One v7 is meant for a room of 30 to 40 square metres. Therefore, it's pretty much worth a big hands up since it all manages to play wonderfully. Citing that a LS3/5A is inferior on just about all fronts compared to a One v7. The fact that the crossover in the QIn is adapted for tubes ensures that the frequency response is very even measured by ear and does not show outliers or emphasised frequencies in the music.

Playing more music since the speakers are in the small listening room anyway, I can't help but endorse what I mentioned earlier on my transistor amplifier as positive. Using simply ripped CDs up to high-res FLAC and DSD, it remains a pleasant listen. I can easily hear some strong points of the bigger QIn Signature, clearly recognise QIn's signature, although the Signature remains the frontrunner. With that observation I hand you over another music tip. Although music? It's fun and nice with fast transients. Deborah Henson-Conant on harp strums lustily as she reviews the night before, in a conversation with presumably drummer Mino Cinelu. The track and the album bear the name 'Talking hands' and that's not the only thing the conversation is about. Funny it is at times, certainly a very strong recording on the GRP label, that digitally mastered everything from early days and plays exceptionally well on a QIn One v7.

## **Universal**

A QIn One v7 is a high-quality universal loudspeaker. Its elegant and the small size contributes to not being too prominent in a living room. You can always find a place for this monitor. Being recommended for a living room of 30 to 40 square metres, a QIn One v7 also proved to perform more than excellent in a much smaller space. While the sound pressure achievable also makes it suitable for really spacious rooms. Many of the features of a QIn Signature can be found in the One v7, and I'm not just talking about the pyramid shape of the cabinet. At the same time, with a halved price tag compared to a Signature, the One v7 is an attainable model for more music lovers. The One v7 may require some attention when installing, due to the use of a woofer of modest size and a reflex port. After that, the reward is great and a One v7 provides mature playback. I stood amazed in my small room when my tube amplifier was deployed. Very, very nice results during pleasurable listening. The compactness and flexibility of a QIn One v7 already turns it into a winner, especially where a Signature or a Prestige 3 requires too much space and probably doesn't fit in very small rooms. Born to reproduce music, you quickly embrace a QIn One v7 and keep on listening.

### **Prices for a pair:**

QIn One v7 in walnut	€12.000
Walnut high gloss	€12.500
Walnut Burr piano	€13.200
Stands either walnut or black	€970

### **Distributor in the Netherlands:**

City Audio Trade

[www.cityaudiotrade.com](http://www.cityaudiotrade.com)

### **Plus:**

- Mature sound
- Pleasure to listen to for a long time
- High quality built
- Premium drivers
- Capable for solid state and tubes
- Compact high end system
- Elegant looking
- Distinctive design with high quality finish

- Nice fitting stands (fill them!)
- A purchase for many years of listening pleasure

**Minus**

- In my opinion they need a powerful amplifier
- Limited in kinds of finishes

**Appreciation:**

5 stars (highest possible score)