

audison



bit One HD

High Definition Signal Processor

bit

PRODUCT INFORMATION

Elettromedia July 2017



ideato,
progettato,
costruito
in Italia

bit



bit One HD

High Definition Signal Processor

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Elettromedia July 2017

In-Car Studio Master Quality	3
New Software	4
Delays Compensation and Input De-equalization for OEM Systems	5
Auto Tuning with Audison bit Tune	5
NEW - FIR FILTERS FIRMWARE RELEASE	6
Full Control and Connectivity	11
Equalization	12
A/D - D/A Conversion	12
OEM Integration	12
DRC MP - Digital Remote Control Multimedia Play	13
Signal Processing	14
bit Drive Technology	15
Constant Evolution	15
Technical Sheet	16
About Us	18
Press Kit	19



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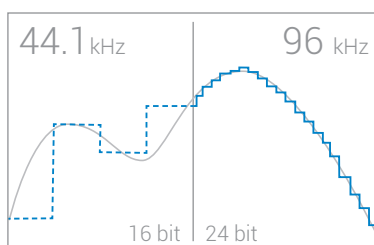
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ORIGINAL AUDIO

AUDIO FILE
(MP3, ACC, ETC.)HIGH-RESOLUTION
AUDIO

In-Car Studio Master Quality

After revolutionizing the car audio world with the bit One digital processor, thanks to continuous research in the digital domain, Audison now introduces the bit One HD, capable of processing audio signals with 24-bit/96 kHz resolution. In the world's most important recording and mastering studios, audio signal is digitally processed at a standard 24-bit/96 kHz resolution, to preserve every single nuance even after multiple processing (dynamic range compression, equalization, ambient sound effects etc.). Thanks to its "Istinto Innovativo", Audison achieved the same audio quality as professional digital workstations for the car compartment. The bit One HD makes the most of Hi-Res files reproduced by an Audison bit Play HD, providing the ability to develop a **Full DA HD** chain. The audio signal is not subject to any down-sampling and is sent to Audison amplifiers equipped with AC/AD link in digital, preserving all the information of the Hi-Res audio file reproduced.

WHAT IS HIGH-RESOLUTION AUDIO?

The expression "high-resolution audio" comprises a series of processes and digital formats enabling the coding and reproduction of music using a sampling frequency (96 kHz) and bit resolution (24 bit) higher than the ones of a standard CD (16 bit/44 kHz), achieving an enhanced degree of fidelity to the original master.

WHAT IS FULL DA HD?

Full DA HD makes the transfer of the full digital signal from the source to the amplifiers possible, at unaltered STUDIO MASTER quality, with **24 bit/96 kHz** resolution, for a faithful reproduction of Hi-Res audio files.

HOW IS HI-RES IN THE CAR POSSIBLE?

In 2014 Audison introduced the bit Play HD dedicated to the reproduction of Hi-Res audio files with a resolution of up to 24 bit/96 kHz and featuring a TOSLINK optical digital output to connect to the Audison bit One HD, for a Full DA HD system.

HOW CAN THE HI-RES FILES BE PROCESSED WITHOUT ANY DOWN SAMPLING?

Audison bit One HD features 13 output channels processing the signal at 24 bit/96 kHz without any down sampling, to guarantee studio-master quality sound elaboration.

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EISA, European Imaging and Sound Association, has nominated the Audison bit One HD EUROPEAN IN-CAR PROCESSOR 2016 – 2017. The EISA Awards jury's reason in giving this prize is as follows: "With its bit One HD Audison opens up a new era in DSP, using the most powerful chipset to maintain the throughput of high-resolution audio at 96kHz/24-bit for optimum quality. Thanks to an automatic calibration process the bit One HD can synchronise the equalisation and time delays of signals coming from 12 different analogue inputs and can drive 13 output channels. For even higher sound quality, this can be configured to seven channels by applying Audison's optional Finite Impulse Response (FIR) filters. While a new generation of control software permits accurate system tuning this is only the beginning, as this forward-thinking processor uses an open-platform design that ensures its functions can evolve with new firmware and software upgrades."

New Software

The Audison R&D team developed the new management software user interface to make the system configuration and calibration processes as user-friendly as possible, according to specific criteria required by the car audio industry. The system setup is graphically managed and all the tuning features can be accessed intuitively. The bit One HD features 8 memories for the pre-sets for the Windows-based (Windows 7, Windows 8, Windows 10) PC software and can be used in two different "working" modes: the Standard mode, to achieve great results with a simplified system management and the Expert mode, to freely access all the parameters for an all-round tuning experience.



Image 1: main window of bit One HD PC-Software

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bit One HD

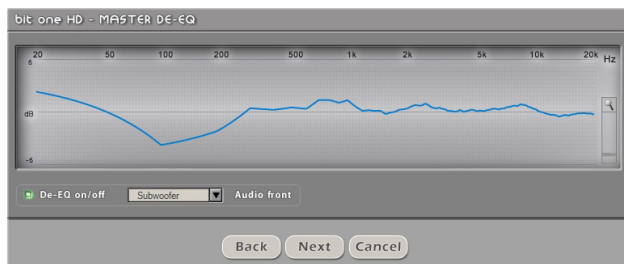


Image 2: bit One HD Master De-Eq

Delays Compensation and Input De-Equalization for OEM Systems

The bit One HD is equipped with a guided configuration routine which automatically synchronizes the **input audio channels**, which are often time-delayed from the OEM source or amplifier, prior to the signals summing. A **De-equalization** of the **OEM system** frequency response is then performed, featuring **linear-phase FIR filters**, to obtain an unparalleled reconstruction of the original signal without altering the phase response.

Auto Tuning with Audison bit Tune

Connecting the **bit One HD** to the **Audison bit Tune** through an **automatic procedure**, all the processor's basic audio parameters can be optimized (time alignment, equalization and output levels) ensuring an excellent acoustic result. This phase also includes the **diagnosis of common connection "errors"** (phase/channel inversion no signal on one channel, low signal level etc) **to set the specialist free from "routine" work and allow him to focus on the art of "fine-tuning"**.

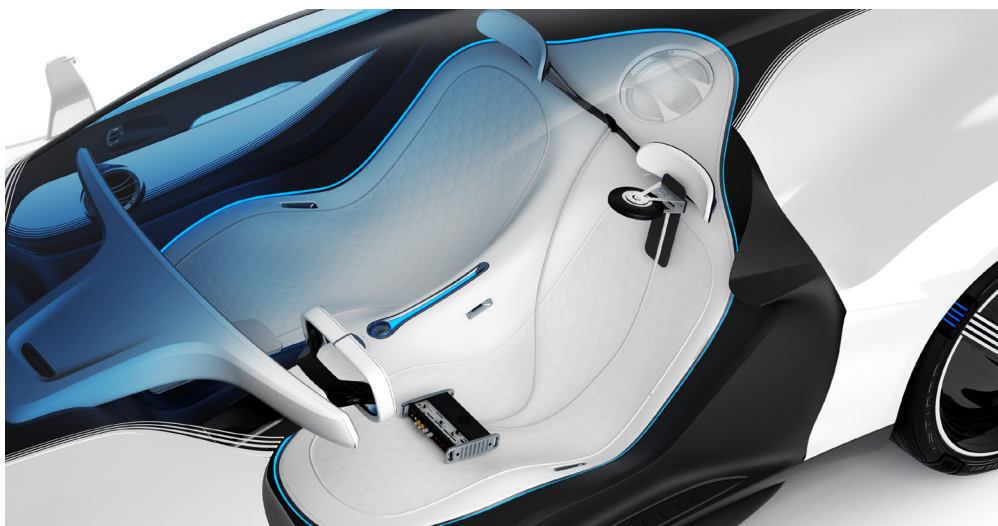


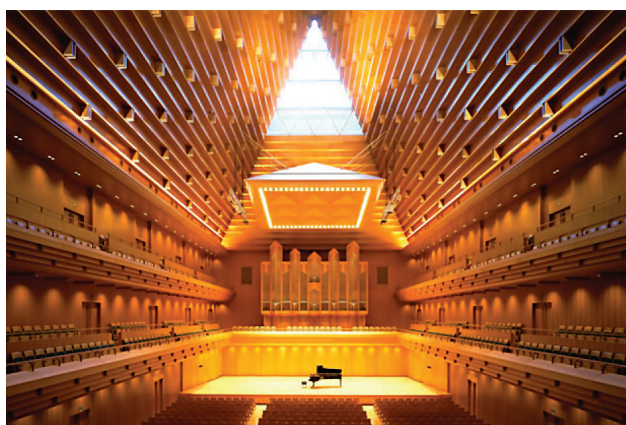
Image 3: bit One HD auto-calibration with the Audison bit Tune.

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bit One HD **FIR**
mode

FIR FILTERS FIRMWARE RELEASE

Audio quality increased thanks to the lack of phase rotations on the crossover cut-off



Tokyo Opera City Concert Hall

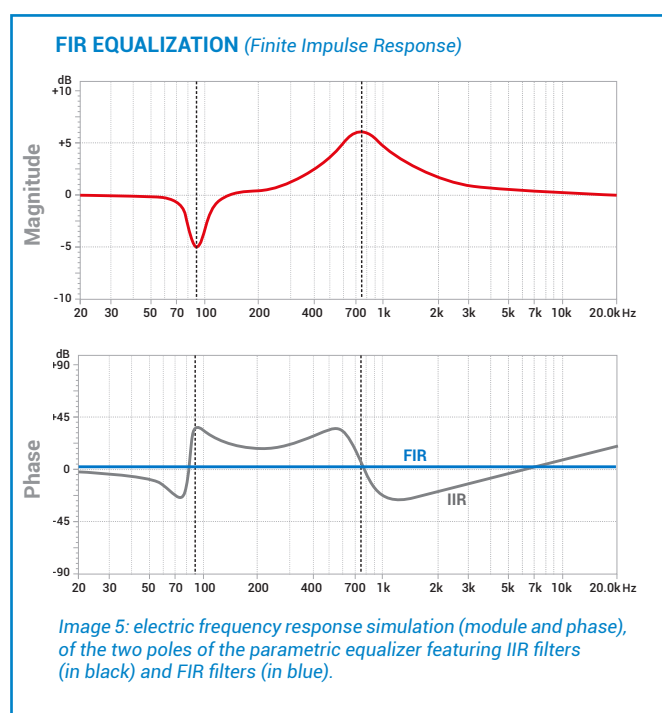
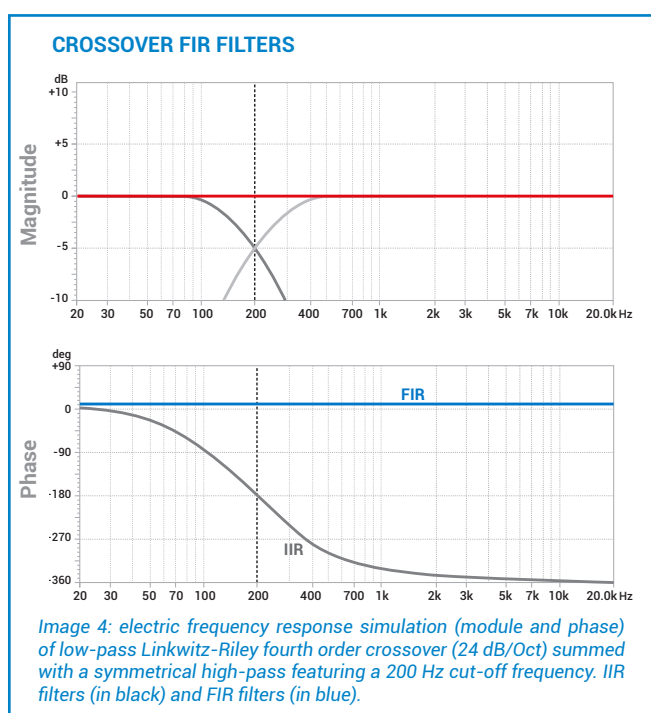
IIR digital filters faithfully simulate analog filters (active or passive), approximating phase and frequency behavior. Like their analog equivalents, they are affected by unavoidable phase rotations at the cut-off frequency, which are different based on the type of curve used (Butterworth, Linkwitz, Bessel), however still perceived when listening.

In practice, for instance, a fourth-order low-pass IIR filter (24 dB / Oct) at 200 Hz cut-off, plus a high-pass symmetric filter, results in a phase rotation ranging from 0 to -360 degrees along the whole audio spectrum. This phase alteration affects the perception of the sound image, which highlights inaccuracies in terms of coherence and stability.

Think of a 3-way system where the door-mounted 18 cm woofer is 400 Hz crossed with the middle-range, installed on the a-pillar next to a tweeter, itself crossed with the middle-range at 5.000 Hz, using crossovers with IIR filters. The system phase alteration reduces the focus of the instruments on the virtual stage. For this reason, a number of audio enthusiasts prefer to adopt 2-way systems with a woofer and tweeter crossing at 2.500 Hz with a slope of 6 dB / Oct, so as to limit phase rotations as much as possible. This solution, however, presents a number of significant disadvantages, mainly due to increased distortion and lower tweeter power. With a slope of only 6 dB / Oct., the music signal around the cut-off frequency is simultaneously generated by tweeters and woofers to a considerable extent. Since a tweeter and a woofer have very different electro-acoustic parameters, the sum of the two emissions does not produce clear output signals, which results in less clarity in the reproduction of musical transients.

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Exceeding the limits imposed by phase rotations of an IIR equalizer

Similarly to crossover filters, graphic and parametric equalizers based on IIR filters alter the signal phase behavior with significant effects on audio quality. A heavily equalized signal is characterized by an unclear stereo image and lack of transients definition. Audiophiles often classify this feeling as a veil that blurs the musical message and deprives it of the necessary emotion.

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Image 6: Typical in-car
3 way speakers setup

From the fixed-point "Sigma" family chips to floating-point SHARC chips, far more than a simple evolution

FIR filters therefore provide a better audio quality. So why are they used only by the bit One HD?

Implementing a FIR filter requires the DSP chip to work with an enormous array of numbers and with much more complex calculations, and is therefore much more burdensome than the one of an IIR filter. As a result, the DSP Analog Device entry level chips of the "Sigma" family other audio processors are built with do not allow FIR filters to be used because the DSP chip does not have enough computing resources to handle this and other features. In addition, the processor control software that uses the SIGMA chips is generated using the "Sigma Studio" graphic interface, which provides a series of pre-set audio codecs to the developers and none of these codecs have FIR filtering.

Improved acoustic quality with crossover filters and FIR equalizers

The use of FIR filters guarantees an important result: the phase behaviour is linear, free from rotations or indecisions. This also makes the use of filters with a very high slope (up to 48 dB / Oct) possible, without altering the phase response. Such a high slope for the filter enables the midrange and tweeters mounted on the a-pillar to work at lower frequencies without any issues with power handling, thus raising the emission front. Therefore thanks to the FIR filters the advantages of three or multiple-way systems are completely exploited taking in-car listening experience to a different level.

When listening, a system that uses FIR filters provides great clarity in transients reproduction, such as the acoustic piano hammer strikes or the drums. The stereophonic image is deeper and definite. Instruments in the virtual stage are more focused and seem to have more space between them.

Even the intervention of any equalizer over the frequency response, when available in FIR technology, does not modify the audio signal phase, allowing more precise and detailed corrections without conditioning the audio quality.

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Supremacy of the bit One HD with floating-point SHARC ADSP-21489 chip

The bit One HD is the only digital audio processor for automotive use equipped with the SHARC series Hi-End Analog Device Processor ADSP-21489. This processor works with a 32-bit floating-point computing unit, a feature that provides it with a dynamic range far superior than the inexpensive fixed-point "Sigma" used by other processors. However, the higher computational power and precision of the SHARC series DSPs requires expert hands to be exploited to the full. It is not enough, as in the DSPs of the "Sigma" family, to use the supplied codecs. That is why a development team with a deep understanding of algorithms programming for digital signal processing is needed.



Image 7: bit One HD FIR
filters firmware release

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bit One HD **FIR**
mode

The experience in programming SHARC processors that the Audison development team has built since 2006, with the implementation of the bit One, has made it possible to reach a new level of audio quality for the bit One HD. A new software allows the user to exploit the whole power of the SHARC processor by employing FIR filters on a 9-channel output platform enabling the creation of high-performance audio systems up to 4-way + subwoofer.

The result is a quality of sound signal processing which is deeply different from any other DSP.

This unique listening experience is achieved thanks to the excellent work of the development team and to the state-of-the-art SHARC DSP, raising audio quality to a level never reached before.

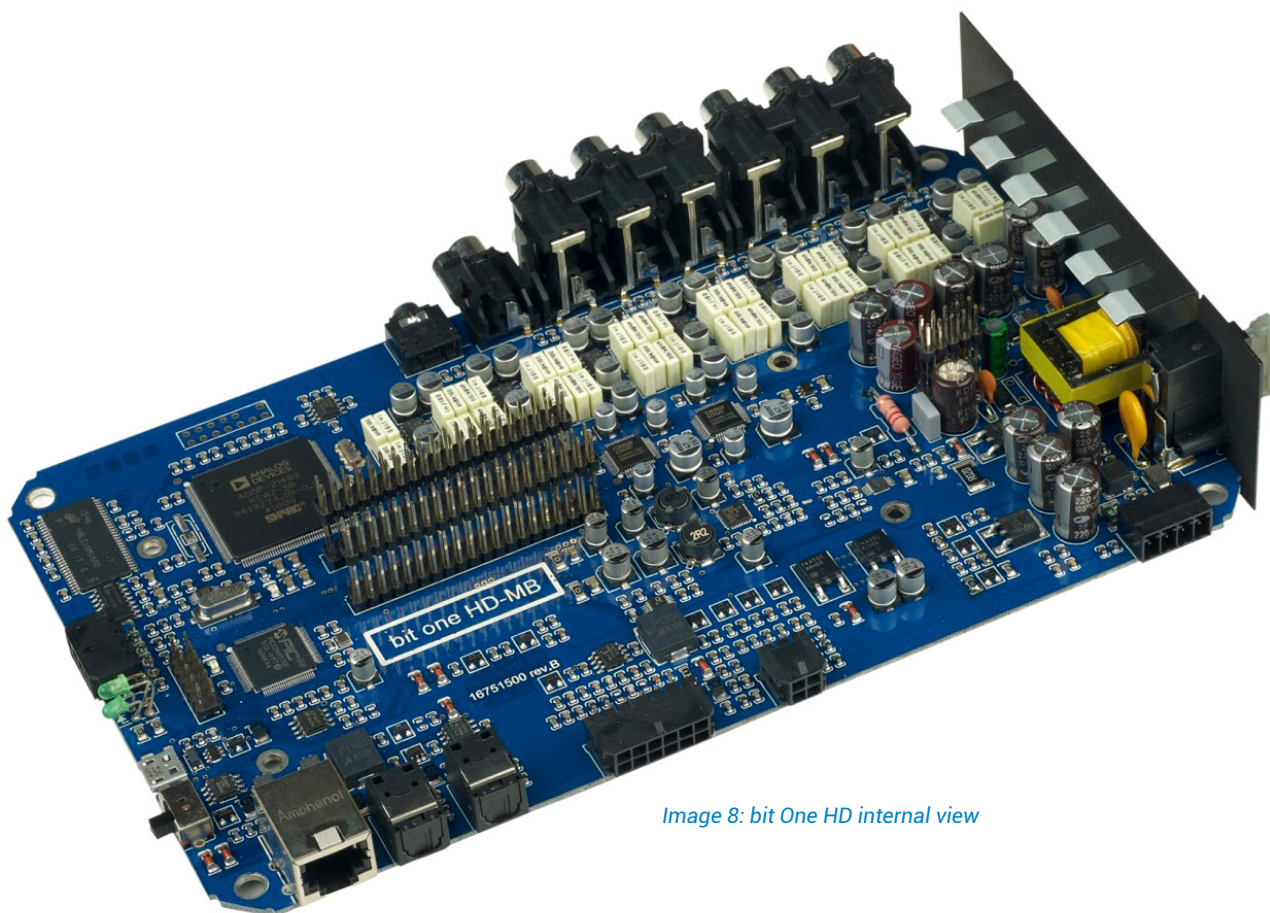


Image 8: bit One HD internal view

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Image 9: inputs panel



Image 10: outputs panel

Full Control and Connectivity

The bit One HD is equipped with two **optical digital inputs (TOSLINK)** to connect the bit DMI interface to the processor simultaneously, allowing the user to extract the digital audio signal from an OEM system equipped with factory MOST bus and from a bit Play HD to listen to Hi-Res files. The 12 analog bus along with 2 auxiliary inputs make it compatible with any OEM system and the **13 output channels**, both analog (RCA) and digital provided with double AD LINK connector, provide the ability to create very complex full-active systems.

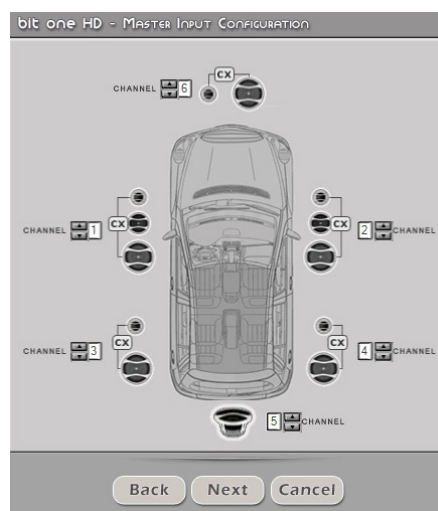


Image 11: master input configuration

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OEM Integration

The **bit One HD** further improves its integration level with **OEM head units**, offering full support to the management of the car priority signals such as parking sensor alerts, GPS messages, phone and vocal commands whilst music is played through an auxiliary source such as the bit Play HD. The new functions listed below further enhance the processor's control capabilities.



RVA (Remote Volume Aux)

Function to select an auxiliary source (bit Play HD) and adjust its volume via the OEM Head Unit.



CONTROLS

External service terminals to select the presets as well as the OPTICAL 1, OPTICAL 2 and AUX inputs.

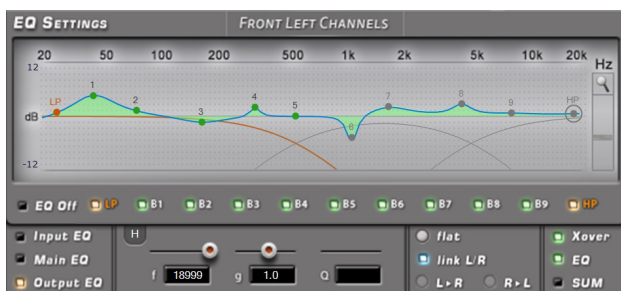


Image 12: bit One HD EQ Settings

Equalization

For an absolute control of the car compartment acoustics, the R&D team has introduced **three equalizers based on two different types of digital filters (FIR and IIR) to manage the frequency response**: 5 parametric poles input equalization (MASTER, AUX, OPTICAL 1, OPTICAL 2), FIR type, to flatten the curve based on the input selected; 13 IIR 11 poles or 9 FIR (FIR firmware release) 5 poles output equalizers, to adapt the frequency response in the car compartment; **5 parametric poles main equalization, FIR type, to "shape" the sound of the entire system** according to the user's personal music preferences.

A/D - D/A Conversion

The bit One HD hardware employs **very high performance Cirrus Logic (CS5368 8ch and CS4365 6ch) converters** to take full advantage of the dynamics of Hi-Res files played by the bit Play HD.

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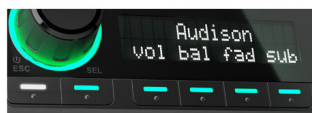
bit One HD

DRC MP - Digital Remote Control Multimedia Play

The DRC MP supplied with the bit One HD features a reduced size and a total black look with possibility of customizing the RGB light of the volume control as well as the keys. A Joystick has been added to the volume knob, providing the ability to intuitively browse the menu, adjust the display colour and brightness and also control a bit Play HD that may be connected to the processor. The display features black background with white characters, for maximum readability also at daytime, and a brightness sensor, for the automatic setup of the Night&Day function.



Image 13: DRC MP (Digital Remote Control Multimedia Play) supplied with bit One HD)



It is possible to select forty-two different colours on the keyboard.

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Signal processing

The Bit One HD features a powerful **Sharc** series DSP ADSP-21489 Analog Device which **thanks to the 32 bit floating-point arithmetic, optimized to process high performance audio, is capable of elaborating 2.7 GFLOPS at 450 MHz**. Such a powerful hardware configuration allows for the use of digital FIR networks to reach new milestones for in-car listening experience. In case of interfacing with an OEM system through the MASTER inputs, following the conversion from analog to digital, the bit One HD provides the ability to:

1. **(De-Ta) automatically detect time alignments**, often found in multi-amplified OEM systems, synchronizing input channels (delay compensation) before reconstructing the signal;
2. **sum up the signals coming from multi-amplified emission fronts, to automatically reconstruct a full-bandwidth stereo signal**;
3. **(De-Eq) flatten the frequency response** using the **FIR type 5 parametric poles input equalizer**, to obtain a distortion-free signal even from the most complex OEM systems.

After reconstructing the emission fronts and when using the S/PDIF digital inputs or the AUX input, the bit One HD, thanks to the new SW interface, provides the ability to:

4. **customize the entire audio system frequency response using the 5 parametric poles FIR type main equalizer**, to satisfy any music genre;
5. **manage the subs and woofers channels equalization**, thanks to the Bass Boost function selectable via DRC MP;
6. **improve the listening with the Dynamic Equalization function** acting on the variation of the frequency response when the volume changes;

7. **be filtered with a Linkwitz, Butterworth, Bessel or FIR mode (alternative firmware release) crossover alignment**, with adjustable slopes between 6 and 48 dB/Oct., at the useful cut-off frequencies within the audio bandwidth, for high-pass, low-pass and band-pass filter types with asymmetrical slopes;
8. **time-delay each output channel up to 22 milliseconds, corresponding to 760 cm speaker virtual movement**, with a maximum resolution of 0.01 ms. In keeping with the Audison tradition, the software simplifies the time delays set up through the time/distance double notation. The delay can be set up for each channel (loudspeaker) or for a group of loudspeakers within the same emission front;
9. **correct the frequency response in the car compartment** using the 11 poles parametric output equalizer, within a wide range (± 12 dB), setting the Q factor and the cut-off frequency for each channel at very high resolution and precision;
10. **adjust the output levels of each channel to better balance the system overall response**;

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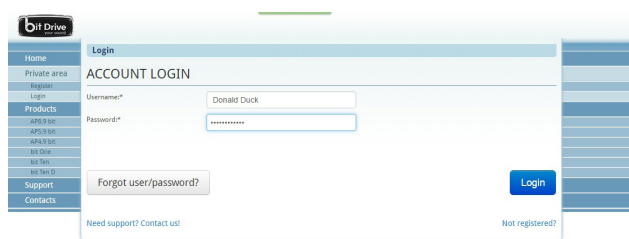


Image 14: bit Drive portal login page



Image 15: LCK port to link two bit One HD obtaining 26 output channels with IIR filters or 16 + 2 channels in FIR configuration

bit Drive Technology

By registering the bit One HD to the **bit Drive** portal (<http://bitdrive.it>) **the processor will be always up-to-date**: the PC software **checks the availability of upgrades online** and the user is constantly informed about the new functions available. In this way it will be a long-lasting investment.

Constant Evolution

Upcoming

WI-FI HI-RES CONTROL INTERFACE AND STREAMING

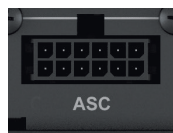
Adding the Wi-Fi optional module (under development), the user will control the DSP using a dedicated Audison APP available for Android and IOS tablets and smartphones. Hi-Res audio streaming up to 24 bit/96 kHz will be played by bit One HD using this Wi-Fi optional module.

COUPLING KIT BETWEEN TWO BIT ONE HD

The bit One HD is suitable to be linked to a "twin" processor to obtain 26 output channels with IIR filters or 16 + 2 channels in FIR configuration. The kit will comprise a dedicated software as well as an external synch master clock.

OPEN PLATFORM

The bit One HD has been designed as an open platform which will offer the following new functions:



ASC (Audio System Control)

Communication port to be used in OEM integration with the future car industry protocols.



CNK (Car Noise Killer)

Future applications will feature a microphone to nullify the noise.

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POWER SUPPLY	
Voltage	11÷15 VDC
Operating power supply voltage	7.5 ÷ 14.4VDC
Idling current	0.75 A
Switched off without DRC MP	2 mA
Switched off with DRC MP	5 mA
Remote IN voltage	6.5 ÷ 15 VDC (1mA)
Remote OUT voltage	10 ÷ 15 VDC (130 mA)
ART (Automatic Remote Turn ON)	4÷7 VDC
Fuse	2 A
SIGNAL STAGE	
Distortion - THD @ 1 kHz, 1 VRMS Output	0.004 %
Bandwidth @ -3 dB	4.5 Hz ÷ 32 kHz
S/N ratio @ A weighted, 4 V Output , 2 V MASTER input	100 dBA
S/N ratio @ A weighted, 4 V Output , 2 V AUX input	98 dBA
S/N ratio @ A weighted, 4 V Output , OPTICAL IN1/IN2 input	110 dBA
Channel Separation @ 1 kHz	77 dBA
Input sensitivity PRE / MASTER	1.3 ÷ 9 VRMS
Input sensitivity Speaker / Master	3 ÷ 22 VRMS
Input sensitivity AUX Master	0.3 ÷ 5 VRMS
Input impedance Pre In / Speaker In / AUX	15 kΩ
Max Output Level (RMS) @ 0.1% THD	4 V
INPUT STAGE	
Low level (Pre)	Ch1÷Ch6, AUX L/R
High Level (Speaker In)	Ch1÷Ch12
Digital	2 x Optical (S/PDIF; Max 192 kHz/24 bit)
OUTPUT STAGE	
Low level (Pre)	Ch1÷Ch13
Digital AD Link 1	Ch1÷Ch8; FIR firmware Ch1÷Ch8
Digital AD Link 2	Ch9÷Ch13; FIR firmware Ch9 only
CONNECTION	
From / To Personal Computer	1 x micro USB
To Audison Amplifiers	2 x (AC Link/AD LINK) control bus
To Audison DRC MP	1 x AC Link

CROSSOVER	
Filter type	Full / High-Pass / Low-Pass / Band-Pass
Filter mode and slope	Linkwitz @ 12 / 24 / 36 / 48 dB
	Butterworth @ 6 / 12 / 18 / 24 / 30 / 36 / 42 / 48 dB
	Bessel @ 6 / 12 / 18 / 24 / 30 / 36 dB
	FIR mode (alternative firmware version) @ 6 / 12 / 18 / 24 / 30 / 36 / 42 / 48 dB
Crossover Frequency	70 steps @ 10 ÷ 20k Hz
Phase control	0° / 180°
EQUALIZER (20 ÷ 20K Hz)	
High Level Inputs (Speaker In)	Automatic De-Equalization and Delay compensation
AUX Input	Parametric Equalizer: ±12 dB; 5 poles FIR type
OPTICAL IN1/IN 2 Inputs	Parametric Equalizer: ±12 dB; 5 poles FIR type
OUTPUTS	N.13 Parametric Equalizers: ±12 dB; 11 poles IIR type
	N.9 Parametric Equalizers: ±12 dB; 5 poles FIR type (alternative FIR firmware release)
MAIN EQ	Parametric Equalizer: ±12 dB; 5 poles FIR type
Dynamic Equalization	Self-adjusting System between low and high listening levels
Bass Boost	Adjustable parametric pole (±12 dB; 10 ÷ 500 Hz)
TIME ALIGNMENT	
Distance	1.4 ÷ 756 cm / 0.6 ÷ 297.7 inches
Delay	0 ÷ 22 ms
Step	0.04 ms, 1.4 cm, 0.6 inch
GENERAL REQUIREMENTS	
PC connections	USB 1.1 / 2.0 / 3.0 Compatible
Software/PC requirements	Microsoft Windows (32/64 bit): XP, Vista, Windows 7, Windows 8, Windows 10
Video Resolution with screen resize	min. 800 x 600
Ambient operating temperature range	0 °C to 55 °C (32°F to 131°F)
SIZE	
W (Width) x H (Height) x D (Depth) mm/inch	148 x 43.6 x 233 / 5.82" x 1.7" x 9.17"
Weight kg/lb	1.775 / 3.9

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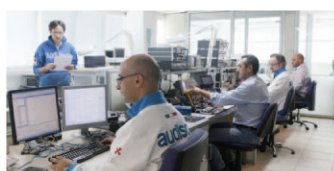
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High Definition
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Audio DSP and converters	Analog Devices DSP (ADSP-21489), 32 bit floating-point Sharc series (450 MHz clock). Cirrus Logic (CS5368 8ch and CS4365 6ch) A/D and D/A converters (24 bit/192 kHz) providing very high level performance
Inputs	12 independent high-level channels (signal-summing) or 6 independent analog low-level channels 2 analog low-level stereo auxiliary inputs 2 optical digital inputs (TOSLINK)
Memory	8 Preset separately managed and recalled from the DRC MP
Outputs	13 IIR or 9 FIR independent low-level analog channels and 2 AD Link outputs. 13 IIR or 9 FIR independent digital audio channels to be connected through two CAT 5.S LAN cables for use with AD Link provided amplifiers
Turn on Controls	ART™, Automatic Remote turn On/Off for high level inputs through the DRC MP
Configuration	Guided procedure for the calibration and "signal routing" of the input channels to the output channels based on type and number of inputs, loudspeakers and amplifiers, for the system setup to be developed
Signal summing, De-Equalization and Delay compensation	Automatic algorithms dedicated to the reconstruction of a stereo signal from a multi-channel signal and to fine-tune the signal in advanced OEM systems: time delay compensation (De-Ta); sum of multi-amplified and limited bandwidth signals; signal de-equalization (De-Eq)
In/Out Volume	Input sensitivity automatically adjusted for the main inputs (Wizard with CD and DVD Test) Manual input sensitivity adjustment for auxiliary inputs (SW) Independent level control for each output channel for system fine-tuning (-40 ÷ 0 dB)
Dynamic Equalizer	Automatic system for the dynamic equalization between low and high listening levels, to be selected by the user via DRC MP
Equalizers	Four 5-poles parametric FIR type equalizers, one for each source Thirteen 11-poles IIR equalizers / Nine 5-poles FIR equalizers (alternative FIR firmware), one for each output channel 5-poles parametric FIR type main equalizer
Bass Boost	Low frequencies enhancement based on parametric equalizer, bound to the Woofer and Sub sections, to be set up by the user and selectable via DRC MP
Crossover filter	Filter type: Hi-Pass, Lo-Pass, Band-Pass, Full Range Cut-off frequency: 70 steps available from 10 ÷ 20 kHz Cut-off slope: 6 ÷ 48 dB Oct.; Bessel 6 ÷ 36 dB Oct. Alignments: Linkwitz, Butterworth, Bessel, FIR mode (alternative firmware version) Mute/Solo: for each output (On/Off) Phase: for each output (0°/180°)
Time alignment	Procedure to set up the time delays on the real distances between the loudspeakers and the listening point (0÷22 ms max). The system also provides for a manual fine-tuning in steps of 0.01 ms
Auto restart	Auto restart in case of DSP fault
DRC MP	Control: Master Volume (-60 ÷ 0 dB), Subwoofer Volume (MUTE, - 11,5 ÷ 0 dB), Balance, Fader; Inputs selection; Management of the pre-sets stored; Bass Boost function turn on/off
PC Connection	1 micro USB connector (1.1/2.0/ 3.0 compatible) to connect to the PC
bit One HD software	Windows-based software (32/64 bit): Windows XP, Vista, 7, 8, 8.1, 10 available in "Standard" or "Expert" mode Minimum resolution: 800 x 600

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ABOUT US

Elettromedia, an Italian company, is a leader within the world-wide car Hi-Fi market. Born in 1987 in Potenza Picena by a group of friends who shared the same passion for in-car high fidelity, throughout the past years Elettromedia has been walking the path of excellence: its products are distributed in more than 60 countries; the company has received many awards and acknowledgements from the most authoritative leaders within the car audio industry; it also can boast reviews of more than 3000 pages published in 30 different languages (visit: www.elettromedia.com/media-centre/press-review/).

The Elettromedia brands are Audison, Hertz, Connection and AZaudiocomp. Through a co-branding strategy, the company offers all of the components required for a complete, top-level car audio system.

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AWARDS



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Press Kit

(www.elettromedia.com, Press Room)

bit Product Information

(PDF version, 150 dpi resolution)

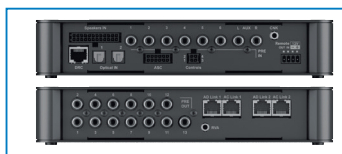
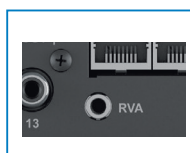
Logos: Audison, bit One HD, Full DA HD

(Adobe Illustrator version, 300 dpi resolution)

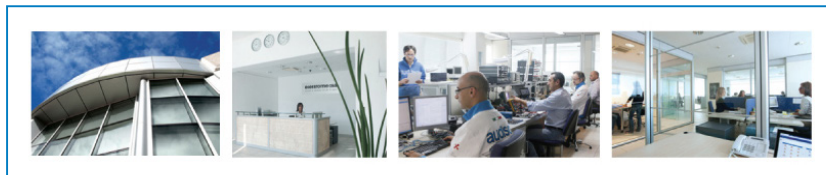
Photo (JPG version, 300 dpi resolution)



bit One HD



DRC MP



Sede Elettromedia



www.audison.eu

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