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### Dear GoldenEar Fan,

*This issue is a continuation of the last edition ([click here to view](#)), where we went over the preliminary steps you'll need to take in order to manually set speaker levels in your system. So, now's the time to actually perform them! With this edition in hand and your SPL meter or app running on your Apple/Android device, you're ready to begin. There's a supplement located [here](#) with lots of information about affordable SPL meters and SPL Meter (and other) apps that you can use for the setup procedure.*

We hope you're finding this kind of information informative and worthwhile. But the only way we'll know if you are (or what else you'd like to read about) is if you give us some feedback regarding these newsletters. We'd like to pick a topic of broad general interest to cover from the ones sent in. So what are you waiting for? Send your comments and suggestions (and if you have any questions regarding this content) to [info@goldenear.com](mailto:info@goldenear.com) right away and we'll address them in the next issue. Of course, if you have immediate set-up questions regarding your system you can call our Tech support line at 410-998-9134, or email [support@goldenear.com](mailto:support@goldenear.com).

Happy setup and happy listening!

***The GoldenEar Team***



## Setting Your System Speaker Levels Using a Sound Pressure Level Meter or App - Part 2

Begin here **only** if you've just read (or re-read) Issue 3 of this series and performed the preliminary steps described therein. What follows are the steps you'll take to do a manual system setup using an SPL meter or app. See the Supplement (linked above) if you don't have such a device.

We know there's a lot of information in what follows. **Please take the time to carefully read each instruction before you perform the action.** You'll be rewarded with excellent system performance if you do.

[Read the Full Article ...](#)



## Sandy's Place - My Favorite Demo Music - Part 1

Many people have visited me, with my various companies, at dealer events or trade shows over the years, and most have commented on my selection of demo material. So I thought I'd share with you those tracks that are my all-time favorites - I play them again and again because they're so good. I should point out that I have always selected material that allows me to "suspend disbelief" when listening. What I mean is, I want to sit down to listen and in moments forget I'm listening to a stereo system and be transported to the performance or control room of the studio. Here are some of my favorites (pt 1) ...

**The Great Gate of Kiev**, from "*Pictures at an Exhibition*" as conducted and performed by Eiji Oue and the Minnesota Orchestra. Reference Recordings catalog #RR-79. This HDCD recording is crystal clear and preserves all the dynamics as though you were sitting only a few rows back in the hall while it was performed.



**The Peacocks**, by the *Bill Holman Band* from the “A View from the Side” XRCD. Perhaps one of the most respected yet unrecognized master arrangers and players of the Big Band era, Bill Holman paints a beautiful picture with this song. As it begins you can just see in your mind peacocks slowly opening their plumes and revealing the intricacies and lush, bright colors. This song is much the same and reveals its dense but sublime beauty as you listen. Wait ‘til you hear it on a great system with a pair of Tritons!

**Pie Jesu**, from “Requiem and Five Anthems” by *John Rutter* and performed by the *Turtle Creek Choral*. Reference Recordings catalog #RR-57. This HDCD recording perfectly captures both large and small scale choral performances along with subtle pipe organ playing some very low notes! The way it’s recorded I feel like I’m in the front row of the balcony and the soloist is singing her aria as though I am the only one in the audience. This disc was selected as a Super Disc by The Absolute Sound editors. It’s really, really, really good!

**Summer Days** by *Ana Caram*, from her album “Rio After Dark”. Chesky catalog #JD028. This is what I would call a typical Chesky recording: very simple and it captures all the nuances in the performances by each of the musicians. Latin jazz relies on the subtle interplay of musicians and should wrap itself around you like a warm breeze if the system is up to the task.

**Once in Love with Amy** by *Mel Tormé*, from the album “Mel Tormé Swings Shubert Alley”. Verve catalog #821 581-2. The Velvet Fog himself with the Marty Paich Orchestra, released in 1960. Mel’s voice sings right to me on this cut and the whole thing sounds incredibly natural. This shows that, no matter how old the recording, the system really has the power to pull me into the performance. Now also available from HDtracks in both 24/96 and 24/192 resolutions!

Those are just the first few, look for part II in a future issue. Now, if I can find my old record by Terry Riley called “A Rainbow in Curved Air” ...

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