



AUDIIONUTZ

www.teamaudionutz.com

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- 1- "A Distant Trumpet"
- 2- "Eleanor Rigby"
- 3- "Some Obscure Jazz Track"
- 4- "I'm Your Man"
- 5- "Biggest Part Of Me"
- 6- "Breaking Us In Two"
- 7- "Freshmen" (acoustic version)
- 8- "Mind Your Own Business"
- 9- "Midnight At The Oasis"

- 10- "The Lion Sleeps Tonight"
- 11- "Brother"
- 12- "Holdin' On To Yesterday"
- 13- "Cool Change"
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- 15- "Nothing's Too Good For A Friend"
- 16- "Instrumental"
- 17- "Live And Let Die"
- 18- "A Jazz Sample"
- 19- "Wild West TV" Theme



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ECA Sound Quality Series Volume 1

These tracks were compiled using my regular method...Rip to HD using EAC saved a lossless .WAV files, burned back with Lite-On DVD-RW drive at 1X. NO equalization, no volume normalizing, nothing. The copies are 1X direct disc-to-disc rips using a Phillips dual CD recorder/player.

~ Steven Head, Team Audionutz

Track 1- “A Distant Trumpet” by Prague Philharmonic Orchestra, The Wild West HDCD

An orchestral track that has excellent tonality with a large brass section, lots of percussion and tuba, great high frequency extension, and excellent stage layering / depth. You should be able to tell that certain instruments are placed in front of others or behind others, also the stage should be FULL, spanning from far left to far right. You should also hear echoes of the concert hall this was recorded in. The big kettle drums and bass drums as well as the tubas should be in the back of the stage.

What to listen for: Tonality, stage depth, width, height, instrument location

Track 2- “Eleanor Rigby” by Erik Kunzel Orchestra HDCD

An orchestral track with fabulous dynamic range, big kettle drums, with slightly less sparkle than the bells and chimes in track 1. The stage position should be notably farther away from you than track 1, with some of the background instruments appearing WAY outside the car compared to some of the brass and strings. Also, lots of room and instrument ambience is present on quiet sections of this track. And it DOES test the systems dynamic capabilities, from very low level details to thunderous crescendos. Great tonal track too.

What to listen for: Tonality, Stage depth, position to soundstage, room ambience, dynamics

Track 3- The “I got no clue where I got this” ...lets call it track 3 volume 1.

A great synth-piano-drum-electric bass check that has good bass lines throughout with nice kickdrums and various percussion work, an the piano and synth give you a wide range frequency workout. All bass notes should remain solidly up front, and you know you have it right if they are all coming from a spot just left of center and slightly in front of the drummer.

What to listen for: Tonal balance

Track 16- “Instrumental” by Dave Brubeck

A funky little number that features handclaps spanning the stage, then stick percussion that begins far left, then goes to far right, then back and forth . The stand up bass remains constant throughout at center. Piano at right.

What to listen for: Complex image tracking, stage width, midbass

Track 17- “Live And Let Die” by Sexmob

This is a horn-driven remake of the Beatles’ track that is pretty wacky...good bass grooves, in-yer-face horns, stand up bass, electric guitar. All instruments should remain distinct and the brass IS a bit harsh, so be prepared.

What to listen for: Instrument center image, bass and drum tonality, fun

Track 18- “A Jazz Sample” from the Noscow Compilation

This track has a solo stand up bass at just right of center and a mellow piano at center. The fretwork on the bass is easily heard and subtle string plucking sounds should be apparent as well as the bass notes. If there is background noise or hiss in your system, it will appear in the track.

What to listen for: Tonal accuracy of instruments

Track 19- “Wild West TV” Theme by Prague Philharmonic

A very involved full scale orchestral piece with lots of layering in the stage depth and good position to soundstage. Your stage should be far away from you and the bass drums should of course be in front of you going firmly within the stage. This should sound like you are in a large concert hall with a TON of musicians staring at you.

What to listen for: Complexity resolution, stage size, depth on stage, tonal balance, ambience

Track 13- “Cool Change” by Little River Band

A very good recording of another great song. Starts slow and builds to powerful crescendos, the lead vocals echo off the walls of the studio, as does the snare giving you a sense of room size. Like Ambrosia, LRB has multiple vocalists chiming in, and this time they are further behind the lead vocalist. Great subtle piano, good midbass, decent cymbals, fabulous drums. You'll like it, I promise.

What to listen for: Midbass, multiple male vocals, distortion, complex dynamics

Track 14- “Yellow Submarine” by The Beatles

Well, its a classic, recorded in like 1960-something off the Sgt. Pepper Lonely Hearts Club Band album IIRC...anyways...GREAT stage boundary test, as lead vocal stays firmly at far right stage. Acoustic guitar and drum stay FIRMLY at far left stage. The sound effects and backup vocals come in a eventually fill various locations in between, and its just a fun track.

What to listen for: Stage width, image placement, complexity

Track 15- “Nothing’s Too Good For A Friend” by Doyle Dykes

An acoustic guitar solo that is sure to please all string fans. Nice ambience, wide frequency range, great clarity, microdynamics, good tonal qualities. Any buzzes, rattles, resonances, chirps tweaks, etc., will mean your system has a problem. This is a very well recorded track with no anomalies at all. If distortion is present, its a bad thing.

What to listen for: Tonality, ambience

Track 4- “I’m Your Man” off of the Z-Cable tonality demo, Leonard Cohen

This track features a wacky synth-sound in the background of an eerie deep male vocal, which is center and well in front of the rest of the instruments. His wide dynamic range is difficult to reproduce without resonance, and you know you have it right if ALL of his voice comes from a single concise point in the center of the stage. If the lower octaves drift to the midbass locations or his voice loses focus depending on frequency, there is a problem with phase, x/o freq. and slope, resonance, or some other wacky anomaly...Fix it!

What to listen for: Imaging, tonality, center image focus across wide bandwidth

Track 5- “Biggest Part of Me” by Ambrosia

A good tonality track for bass and midbass transition, the lead vocal in the center should stay prominent even when the rest of the band chimes in, and the band spans the stage from far left to far right, with individual voices becoming apparent at various times. there should be a sense of stage fullness with no “sonic holes” where there is noticeably no music. Good ambience with the horn and certain percussions throughout.

What to listen for: Dynamics, midbass attack, multiple vocal placement with center vocal focus

Track 6- “Breaking Us In Two” by Joe Jackson

Features good center image position of the male vocal, percussion with congas etc. at far right and smooth piano. As the track goes on the percussion location changes to just rt of center. The bells come in and provide a decent work out of the left tweeter, although they seem to have a little edge to them.

What to listen for: Center vocal, clarity of upper frequencies, stage depth and ambience

Track 7- “Freshmen” by The Verve Pipe

An OUTSTANDING track for left, center, and right stage locations and width boundaries. Features a bass guitar in the foreground at far left stage, a single snare drum being played with brushes at the back of left stage, well behind the bass. Vocalist is absolutely center throughout the track, sometimes seeming to be just SLIGHTLY right of center by mere inches. A single acoustic guitar occupies the far right stage and stays solidly there with NO wandering at all. All these instruments remain fixed firmly in their positions--what a great track! Room ambience is good, tonality range is also good, though upper treble isn't really tested in this track. A main goal of this track is to keep ALL of the bass notes FIRMLY fixed at the far left stage position with no wandering or even slightest hint of moving to the rear of the car or down toward the midbass driver.

What to listen for: Image placement, location, and focus, stage width, stage height, string tonality

Track 8- “Mind Your Own Business” by Taj Mahal

This track is a complex New Orleans blues-based jam that incorporates many individual instruments spanning the entire stage, lots of strings and brass with good bass line, and Taj's voice is true bluesy grit. The lead brass appears at left center stage and an old honkey tonk blues piano remains present at right stage, and when the band sings you should be able to pick out the individual vocal locations. Fun track, play it LOUD.

What to listen for: Center male vocal, complex multiple instrument location, tonality

Track 9- “Midnight At The Oasis” by Rene Olstead

A great female vocal track with an infectious funky smooth-jazz type mood, her vocals are pristine, and close-mic'd, so she should be up front and center with fabulous detail remaining solidly at center stage. She should also appear at or above eye level.

What to listen for: Center female vocal, tonality, fun

Track 10- “The Lion Sleeps Tonight” from the Lion King Soundtrack

An OUTSTANDING track for stage width boundaries and multiple vocal resolution. The distant bass drums appear far left, then far right, switching back and forth throughout the song. ALL bass notes should appear stable in height and localized at far left and far right stage. Also, there should be a sense of stage layering with many vocalists appearing to be behind the others. Good tonality as well.

What to listen for: Multiple vocal placement, stage width, room ambience

Track 11- “Brother” from Alice in Chains Unplugged

Simply remarkable track!!! The recording quality of this disc is superb, and it is full of dynamic and microdynamic content, excellent tonality spanning the entire spectrum, great ambience and audience ambience, and awesome image placement. This track features acoustic guitar at far right, bass guitar at rt center, another acoustic guitar at far left, Layne Stanley and Jerry Cantrell at just left and just right of center on Vocals, full drum kit behind the vocalists spanning across the stage with a variety of percussion sounds. The image separation is remarkable and it should literally sound as if the band is live in front of you. The goal here is to keep all instruments firmly affixed in their respective places, and of course, the tonality of the string instruments is tested over a very wide range of frequencies. A Must Have disc!

What to listen for: Double male vocal placement, far left and far right image location and stage width, room and audience ambience, tonality, clarity, instrument placement

Track 12- “Holding On To Yesterday” by Ambrosia

A dynamic midbass riff throughout, like the other Ambrosia track, the entire band joins in on vocals, each of which should become distinct at certain times, sweet cymbals, electric guitar at far left, with a little distortion pedal work. Even a violin chimes in at right stage ! Just a nice, full-bodied selection.

What to listen for: Depth and vocal layering, dynamics, distortion