

## SPEAKER CABLES AUDIOMICA KAMMER CLEAR



Well That Ends Well' vinyl album, compared to the Black Rhodium Twirl, lower frequencies on the Kammer were not quite as tight or punchy, blurring the tempo, although it did present a concise soundstage, pulling all the frequencies into one place as a cohesive whole. This prevented too much bleeding or blurring in the upper frequency regions.

Moving to June Christy and 'Give A Little Whistle', this upper mid-centric track played more to the Kammer's strengths as it kept the small jazz combo firmly in situ while providing the instrumentalists with enough room to express themselves. Treble, via cymbals, was free and easy while piano was energetic and relatively informative. Christy's own vocal performance was both emotive and sensitive.

Turning to CD and David Gray's album, 'White Ladder'. On

'Please Forgive Me', the digital lower frequencies aided the Kammer's soft bass, giving it more form and organisation and allowing the melody to flow. In fact, the cable's rounded, low frequency softness brought an element of the analogue to the digital bottom end.

The emotion of the performance was continued over to the jazz tones of Lee Morgan's Blue Note album, 'Tom Cat'. The rolled off bass tones of the piano provided a dark and tonally ominous presentation that was contrasted by Morgan's own breathy trumpet solo.

### CONCLUSION

When thrust with an abundance of analogue bass, the Audiomica struggles to cope but balance this with a reduction in bass or, better still, give it a digital feed, and the distinctly warming aspect of the cable shines through. Its succinct upper mid performance is complimentary and welcome.

**E**quipped with a 'compensation conductor', an earth cable that connects, via a crocodile clip, to an indirect earth such as a ground socket or hi-fi casing, the Kammer consists of six Oxygen-Free Copper conductors. The weave of the multiconductor cable helps, says the company, to reduce interference by neutralizing the mutual electric current induction through the magnetic field generated by neighbouring wires.

### SOUND QUALITY

Spinning space rockers, Man's 'All's

## SPEAKER CABLES AUDIOMICA DOLOMIT REFERENCE



into others. Distortion was low for this cable, increasing clarity in addition to performance dynamics. This supreme sense of considered transparency allowed the music to flow very easily. That was, in fact, the cable's principle asset, how relaxed it sounded no matter what sonic element I cared to examine.

Switching to the hard rock of Man, the bass performance was punchy, sprightly and nimble, allowing the guitar to dance around the lower frequencies but to fully display their steely presentation and energetic character.

Vocals were given plenty of room to emote while the vocal harmony sequence now flowed like a verbal river, blending effectively but also reminding the ear that, within the group, were individual voices.

Turning to CD and David Gray's 'Please Forgive Me', the Dolomit's

low distortion behaviour allowed Gray to sound leaner and livelier within an agile projection to his vocal. The width of the soundstage was such that individual percussive and synth elements became more noticeable too.

Another challenge, in terms of complexity, was Vivaldi's Four Seasons. During the Allegro ('Spring'), the melange of strings could easily fall over each other to reach the ear, yet the Dolomit was adept at arranging each on the busy soundstage, preventing any sense of the clinical and demanding calm and order to the proceedings. Strings were both sweet and precise with a clarity that spoke of a certain grace within the performance.

### CONCLUSION

Displaying a superb sense of instrumental separation, detail was easy to discern. A calm, efficient and rhythmic performance.

**T**he Dolomit Reference cable consists of eight Oxygen-Free Copper conductors plus a closely weaved sheath to help reduce distortion. The cable is hand-terminated with banana plugs.

### SOUND QUALITY

Starting with June Christy's jazz tones within the song 'Give A Little Whistle', the Dolomit immediately impressed. Firstly, accompanying a strong stereo image was a broad soundstage which allowed the instrumentalists to expand their performance without elbowing each other or bleeding their frequencies

# HI-FI WORLD

### AUDIOMICA KAMMER CLEAR SPEAKER CABLE £305 PER 4.5M WITH TERMINATED 4MM PLUGS



#### VERDICT

An ideal cable for digital systems, the Kammer Clear provides a softening analogue flavour.

#### FOR

- digital performance
- concise upper mids
- musicality

#### AGAINST

- bass control

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### DOLOMIT REFERENCE £570 PER 4.5M WITH TERMINATED 4MM PLUGS



#### VERDICT

Portraying composed efficiency over all sound frequencies, this low distortion cable offers top sound quality.

#### FOR

- broad soundstage
- clarity
- precision
- low distortion

#### AGAINST

- nothing

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## INTERCONNECT CABLES AUDIOMICA BORAX GOLD



cable was of an admirable clarity. Lead guitar, from Half Man Half Biscuit's satirical track, '4AD3CDCD', had a sheen and metallic twang that made it sound vital and ardent. The treble performance was

good too. Cymbals were easily discerned within the soundstage. In fact, there was never a moment when they appeared to be muscled out by sonic bleeding from other instruments, an all too common element of this track. That said, the cables were not perfect, there did seem to be a slight veiling within the upper midrange. More specific than that, it was as if there was a crowding of detail at the upper end of the frequency spectrum that wanted to push further upwards but, frustratingly, hit a glass ceiling. Playing Handel's 'Wretched Lovers' from Acis & Galatea via the Dunedin

Consort & Players, the slight veiling of the upper mids were a little more pronounced in both the vocal performance and the backing orchestra. The music appeared ready to soar but never quite got off the ground yet the noise floor was satisfyingly low with distortion preventing the more obvious intrusive elements muscling in upon the mix.

That said, the rest of the midrange frequencies provided a satisfyingly resonant playback with string instruments giving a powerful reproduction and more bass-like vocal renditions were particularly impressive, displaying excellent definition

### CONCLUSION

The Borax exhibited an admirable, low distortive, playback that may not have featured an extended upper mid performance but did feature a rich lower frequency playback that suited more bass-oriented fare

### AUDIOMICA BORAX GOLD INTERCONNECT 1M £350



#### VERDICT

Hitting the distortion where it hurts, the Borax Gold offers a fulfilling bass performance.

#### FOR

- low noise floor
- bass
- rich mids

#### AGAINST

- veiled mids

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www.musicworks-hifi.com

**T**he cables feature a DFSS (Double Filtering Signal System) filter that sits within a hard plastic tube on the cable. Inside are toroidal cores made from powder iron, a magnetic attenuator offering a high level of saturation induction, so that the filter acts like a choke. The cable itself uses a silver alloy conductor with a hand-terminated gold RCA.

### SOUND QUALITY

The filter system of the Borax appeared to be working as advertised because my first impression of the

### SOUND QUALITY

As soon as the Rhod Reference sprang into action via Handel's 'Wretched Lovers' from Acis & Galatea via the Dunedin Consort & Players



**P**olish-based Audiomica has been around the hi-fi industry for ten years and specialises in cables. Installed to tackle electromagnetic distortion, each cable includes a bulky filter placed halfway along the length. The Rhod Reference features the same DFSS (Double Filtering Signal System) found on the Borax Gold but also includes the company's DSS (Double Screening System) which isolates each conductor to prevent cross-contamination. The cable is also hand-terminated with a gold RCA plug.

track, my instincts forced me to nod with a knowing, self-satisfied knowledge that this is how you want your music to sound. The filtering system really came into its own here. Each vocalist sounded terribly in control. The entire group almost swaying like long grass in the wind. There was also a distinct rhythm in the tidal effect of their vocal gyrations. Upper mids were quite sublime in their smoothness: there was certainly no glass ceiling effects to stifle the potential sound quality here. The low noise floor that was heard initially on the Borax

Gold ran deeper here, giving the backing orchestra a greater chance to insinuate itself from the vocalist's melange, adding to the experience. Bass didn't so much stand out as evenly integrate itself into the mix. This sense of calm was a welcome aspect of the Half Man Half Biscuit track whose high-pitched rhythm guitar can easily squawk if not controlled, leading to listening fatigue. Lead vocals featured a greater intelligibility while the treble performance was lifted to hover over the track. Similarly, bass and percussion, while not emphasised, were strong and tried their best to integrate into the mix as a whole.

### CONCLUSION

The Rhod Reference cable offered a rich maturity to the soundstage, one that extended listening pleasure by almost encouraging the ear into the mix to see what it might discover. A rewarding listen.

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## INTERCONNECT CABLES AUDIOMICA RHOD REFERENCE

### AUDIOMICA RHOD REFERENCE 1M £605



#### VERDICT

Providing a smooth musical rendition, the Rhod Reference is almost opulent in its sonic presentation.

#### FOR

- low distortion
- balanced presentation
- clarity

#### AGAINST

- nothing

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www.musicworks-hifi.com

## DIGITAL CABLES AUDIOMICA ALUNITE REFERENCE



**T**erminated with gold-plated RCA plugs, the cable has two silver-plated hot wires and a dense silver-plated braid with an impedance of 75 Ohms. The screening features Audiomica's own DFSS filter to reduce distortion.

### SOUND QUALITY

I decided to introduce a valve element into the digital signal while testing the Alunite. Hence, I connected the digital cable from my Densen B-475 reference transport to the Icon CD-X1 valve DAC. Starting with David Gray's 'Please Forgive Me', I was immediately

impressed by Gray's full vocal performance that exhibited a tremendous amount of texture and effusive passion. The well-constructed

soundstage showed a tremendous focus. Without careful control, this track can be subject to some stridency but there was no hint of that here.

The featured acoustic guitar exhibited delicacy and finesse which was enhanced by the general low distortion that improved clarity and background silence. As a result, low-level detail rose and could be easily picked up by the ear.

Turning to classical and Gluck's 'Dance Of The Blessed Spirits' which was the essence of subtlety. This track can become a muddy, confused mess when faced with excessive distortion. The Alunite showed a

terrific ability to tease out each filament of detail, opening the track fully to the ear like a complex flowering bloom.

Moving to the sometimes-temperamental Lee Morgan's 'Tom Cat', this track showed no sign of getting out of hand. The bass tones of the piano were powerful but didn't overly dominate, retaining a place in the mix that allowed the subtle cymbal work to be fully heard while the brass section exhibited a complete suite of metallic textures that were crisp but never clinical. Turning to CPR's 'One For Every Moment', the Alunite established a balanced midrange that infused upper mid life to the vocal harmonies. Deeper bass, meanwhile, was crisp and forceful.

### CONCLUSION

Listening to music via the Alunite was a pleasure. Exhibiting no vices but plenty of sonic highlights, this cable is a toe-tapping delight.

## DIGITAL CABLES AUDIOMICA VANDINI GOLD



**T**he Vandini Gold is equipped with both the company's own DFSS anti-interference filter and the DSS screening system and is terminated with gold-plated RCA plugs.

### SOUND QUALITY

Sound tests began by spinning David Gray's 'Babylon', that impressed due to its smooth presentation and low distortion. Gray showed an almost playful vocal delivery, offering a high degree of sensitivity in his delivery as well as nuance in his interpretation of the lyrics and a multi-layering texture of the presentation.

Subtlety was noticeable within instrumental play. I could now

gauge effort applied to percussion, for example.

Another notable feature

was the lack of 'stickiness' amongst the instruments. That is, subtle sounding

instruments that may have previously hidden behind or were almost too close to another instrument to enable you to hear its detail in full were now operating and standing on their own, contributing to a fuller soundstage. For example, the backing synth had real depth while cymbal treble was almost ethereal in its wash.

Onto classical and Bach's 'Double Violin Concerto' which took full advantage of the multi-layering effects and the advanced instrumental separation that allowed the conglom-

eration of instruments to stand apart from each other and make a positive contribution to the overall presentation. The included harmonic effects between the violins resulted in an enlightening combination that stemmed from the greater nuance from each individual performance. The soft rock of CPR and the well-mastered track, 'One For Every Moment', allowed the Vandini to shine in terms of the vocal harmonies and the broad soundstage that featured a gamut of dynamic instruments. The cable was particularly adept at tracking the delicate changes in vocal force that the harmonic collage displayed on the stage. Piano was animated while secondary percussion was detailed and perceptive.

### CONCLUSION

When you view the Vandini's combination of sonic capabilities and its attendant price, the result is an audiophile revelation, providing a gratifying level of aural maturity.

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### AUDIOMICA ALUNITE REFERENCE 1M RCA DIGITAL INTERCONNECT £399 FOR 1M



#### VERDICT

Combine a low distortion performance with an overall sonic finesse and you have a superb cable digital performer.

#### FOR

- soundstage
- focus
- balance
- punchy bass

#### AGAINST

- nothing

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# HI-FI WORLD

### AUDIOMICA VANDINI GOLD 1M RCA DIGITAL INTERCONNECT £189 FOR 1M



#### VERDICT

A delicately balanced, multi-layered performance produced a mature sonic performance that will delight all audiophiles.

#### FOR

- sonic maturity
- overall sound quality
- low distortion
- transparency

#### AGAINST

- nothing at the price

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