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TEST

Integrated Amplifier / DAC

PERREAUX AUDIANT 80i

Price: 9900 zł

Manufacturer: [Perreaux Industries Ltd.](#)

Contact:

Perreaux Industries Ltd.
9a Gladstone Road, Mosgiel | Dunedin 9024 | New Zealand
Tel: +64 3 4892975Distribution in Poland: [Best Audio](#)

Country of origin: New Zealand

Manufacturer's website: www.perreaux.com

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I wonder what place on Earth works in your consciousness as the most distant (in default of Polish)? I am not concerned at all about the encyclopedia, but that's a certain stereotype, encoded somewhere more or less consciously. This is how it looks at you? For me, right from the time when, being pacholęciem, traveled the globe with your finger on the map, this place was New Zealand. Australia is ... far, very far, but in the end no New Zealand is still on. And probably if not for the growing number of movies filmed on the island, which is probably initiated a series of Peter Jackson's *Lord of the Rings*, it still would be for all the proverbial place "where the devil says goodnight" (and people walk upside down, because it is in the end the other hemisphere), which is completely alien land, which hardly anyone knows anything. The world has gone mad on the point, however, hobbits and dwarves, of which the sensible New Zealanders have done good business and has increased the number of tourists visiting the country. And as some of them are probably audiophiles who are coming to a foreign country, look around for local companies related to their hobby, so more and more local brands is discovered to the world. Names such as [Plinius](#) were already widely known, but in recent years "flowed" on the world market for the company kablarskie - [Slinkylinks](#) or [Antipodes Cables](#) (they have the same Connector). Who knows how many more exciting brands is hiding there, at the end of the world?



One of the differences between electric and acoustic bass is that the former can be much faster extinguish, because there is no soundboard. In the case of the tested amplifier and built-in DAC is a question as much attack as well as the extinction of every sound - it can be done faster and in the case of Miller's bass would be welcome, but not necessary. On the other hand, probably thanks to the same effect, I liked the bass even more Do so with the rate of charge or not?

You know sampler Manger? A piece of No. 10 The Trey Quartet is nice test for columns and amplifiers, to help verify their dynamic capabilities and what they can do on bass. Perreaux surprised me very positively, both by what he could get this piece of the legendary "shoe boxes" Rogers, as well as with ART EmotionClassic s 12th In those first managed to maintain their distinctive short, dense, dynamic bass and throw to him (as far as was possible of course) a little filling, the mass, which together gave effect, in which it was difficult to believe. You may have made to the effect of even a great company stands Audio Accessories Franc, which fought a lot better than the Rogers AB1 subwoofers company, serving as stands. In any case Audiant Rogersami 80i of the same law was able to convince me that it is impossible to cheat physics, and even with so little pickups really bring out impressive bass. Listening to the same material for 12-inch wooferze ARTICLE s obviously proved quickly that some things are not to jump, and only the transmitter (in a great application) communicate the fullness of "dynamic sensation" from the aforementioned piece. In any case, comparing the version of the Oppo and would point to files on a CD again, because when playing the file also in this case was slight noticeable, but still, slow down, which actually picking up the decline.



SOUND

The recordings used in the test (selection):

- Marcus Miller, *A night in Monte Carlo*, Concord Records, B004DURSBC, CD.
- Metallica, *Metallica*, Elektra / WEA, B000002H97, CD.

- Renaud Garcia-Fons, *Oriental bass*, Enja, B000005CD8, CD.
- The Ray Brown Trio, *Summer Wind*, Concord Jazz CCD-4426, CD.
- Eva Cassidy, *Eva by Heart*, Blix Street 410047, CD.
- Kari Bremnes, *Svarta Bjorn*, Kirkelig Kulturverksted FXCD200, CD.
- Luis Armstrong & Duke Ellington, *The Complete Session*, Deluxe Edition, Roulette Jazz 7243 5 24547 2 2 (and 3), CD.
- Manager, *Sampler*, Manger, CD.

Japanese versions of the CD available at [CD Japan](#) .

The company, which came to my test amplifier - Perreaux - belongs to those known for a long time (there since 1974!), Though so far not gained more popularity in Poland. As far as I know, there was already used in our market, and then disappeared. Now, coming back and very well - the new generation of audiophiles will be able to see that hobbits can also do well playing device (no offense Kiwis!). In my hands went Audiant representative series (for the moment only) - integrated amplifier 80i symbol. New Zealand remains faithful to the producer-ohm MOSFET, which many years ago, he chose instead the popular lamps. The term "amplifier" in this case, as in regard to the growing number of devices of this type currently manufactured, is not entirely adequate. And yes, this is the integra, but with built-in digital-analog converter and phono preamplifier. English term all-in-one (all in one) would be probably more appropriate - as a matter of just a computer (or turntable) and columns to have a complete system. With a large number of inputs and outputs can also integrate with Audiantem home theater system, connect a DVD / BD / tuner, satellite TV, or whatever, and who has a DAC with built-these improve the sound of this type of equipment.

Audiant 80i is a modern device and so it seems. A relatively small enclosure made of aluminum, in part (the upper lid and the front part) colored in silver, and in part (sides and rear) to black. The bottom half of the front is the variety most likely acrylic or other plastic, under which are hidden touch-sensitive backlit buttons / sensors to operate the device (of course, is also available for remote control). Then there is a large, nicely complements the front, placed in the middle, volume control knob (silver sake of accuracy) and on the top cover embossed logo. Rear view is perhaps not quite as impressive as it was used fairly simple speaker terminals (with plastic caps), and RCA jacks (gold, but placed fairly close together, which meant that I had to refuse to interconnect a New Zealand connection, equipped with a great, but and large plugs **Xhadow**), though the other hand, the number of inputs / outputs is impressive.

As we currently do not have a turntable (that I'm somewhere between Michelle Gyro SE a. . . next, because I can not imagine their system without a good grinder vinyl) I could not see how the integrated phonostage writes. But I already used the DAC, although this was a very difficult task (at least when it comes to USB input), because I started listening to it right after putting the magic boxes from Norway - Hegel's HD2. This inconspicuous device, although it costs money funny, he can totally charmed, captivated by - simply do not want to stop listening to it (which does not necessarily mean that it is, objectively speaking, the best USB DAC in the world - probably not, but .. . moreover, listen for yourself - just borrow from the Polish distributor's [My Audio](#)).

But back to the hero of the text - Audianta 80i. Although recently I tried to hold on as a uniform set of recordings to test all the devices, however, this time even though I had to make some changes in the playlist - in the end how much you can listen to the same? I went to the element, or simply listened to what I wanted. The first one went to Marcus Miller, played both the CD (via line) and with their own ripu, from the computer via a USB input. Comparison of the more interesting that both my player and built-in transmitter use the bones from the same manufacturer - the company ESS Sabre. However, for a description was easier to "digest" but I will try to divide it into two parts - the first will involve listening to the amplifier and the second amplifier fed the signal from the built-in DAC.

Amplifier

Impressions of the two listening sessions were a number of common features, but I observed some differences. Whatever the source of the most important element of Marcus' recordings - heavy electric bass did a great impression - going down low, down to a level where the bass is more felt than heard. Descent to a very low amp threw in gratisie good filling bass and differentiation, and the latter played perhaps an even greater role for recording bass (even Ray Brown). I would not call Audianta speed demon - and indeed did well and fast fingers and Marcus Miller, perhaps even faster, chopsticks Lars Ulrich (for the uninitiated - Metallica drummer), but the speed of Gryphon Attila even a little was missing. The more that MOSFETs are (in the signature sound), something between a transistor and the lamp can be heard here, it very well. The bass is meaty, heavy, but not as fast or hard, as in other amplifiers based on transistors. For lampiarza, like me, is a huge plus, but many also tranzystorowiec already appreciated the advantages of this solution, which simply makes the message is a bit more relaxed, natural (or so I receive it), and provides perhaps simply more fun with listening position. Additionally, in my opinion, this bass is perfect for acoustic recordings - even the bass - it allows a natural softness to appreciate the sound of the strings, and emphasizes the contribution of "wood" in the following instruments.



The nature of the wording of the diameter and the top band is fully consistent with the bottom band. Mount no shortage of brilliance, voicing, but also you can hear a little "tube" ciepelka. He is not too much - "hissing" ladies (even Eva Cassidy) still hiss, but this is shown in the unobtrusive manner, so that is not paid to much attention to it - just a normal part of singing. Trumpet (Luis Armstrong) was able to sound hard, even sharply, but when we had almost ethereally, which shows very well that and the diameter and the highs are very well differentiated and there is also no mention of excessive warming or smoothed out.

It so happened that I had the opportunity to listen Audianta with several pairs of columns. I was just the anniversary at home, professional version of the Rogers LS 3/5a. This is one of the most famous play "shoe boxes" created (in fact somewhat by accident) for listening the BBC sound engineers working in the cars transmission. These delightful baby in a sealed enclosure can grab the sound of his heart. Of course these are not full-range column, the bass goes down to 70 Hz and is certainly without proper fill, but it is really compact and fast, and almost all media bursting dynamics. While the diameter of the top and simply enchant, and, says the current distributor, which is hard to disagree, but rather the column for the music lover, than for the audiophile. Before I listened to them with a dedicated amplifier - the anniversary version of the Rogers E40a (ie, tube amp), and only then plugged



Listening to the end of the singing ladies got the impression that vocals from CDs were somewhat smoother, more compelling, engaging, than those of the files played using the built transducer. Again, it is difficult to talk about the significant differences - if not a direct comparison (because really listened to the same material from the disc and immediately afterwards with the files, or the reverse) is I'm not sure if I picked them at all. In conjunction with the audio CD Rogersami was just a little more "magic", this rendering it absolutely did not want to distract from listening, but only to deliver another record. Listening to properly file was similar, at least until there has been no direct comparison of the CD - inevitably comparison to even just slightly better version of the same sound automatically makes us aware that "can be even better."

Summary

Audiant 80i is in my opinion the device, which defended its price even if it was "only" an integrated amplifier. Modern design, sufficient power to drive most speakers, even, consistent frequency, which is, and low, dociażony bass, and beautiful sparkling mountain, complemented by a warm (in a good sense), smooth, colorful midrange. Maybe, as I wrote, the New Zealander is not a speed demon, but it's actually the only thing one could argue (given its price of course), if any, can be regarded as a weakness. Well, and yet we get, in my opinion properly in gratisie, good DAC with a set of digital inputs (USB), inclusive, and phono preamplifier. I think it is true that this amplifier has a slightly higher class of sounds, but that does not mean that the DAC is poor - just simply if the amplifier will deliver even higher quality signal that he will be able to show. Although I did not check phonostage'a, but with an opinion that can be found on the network that it is also a good quality device for MM cartridges and possibly high-level MC. We buy so Audianta 80i, turntable, the columns, the computer probably already in the house, and we have a complete system of good quality. Could be better? Of course, only that it must have a much bigger budget.

CONSTRUCTION

Perreaux Audiant 80i is the first representative of a new series of New Zealand manufacturer. In keeping with classical terminology must say that this integrated amplifier transistor, except that it additionally integrated DAC and phono preamplifier. According to tradition, this manufacturer reinforcing elements are MOSFET-type transformers, and the device operates in class AB, giving 80 watts per channel into 8 Ω (130 Ω for 4). Nice looking cover is made of thick aluminum - the upper half of the front and top panel are silver, and the back and bottom are black. The lower part of the front is black and is made (I think) with acrylic. Placed in the lighted, touch sensors to operate the basic functions of the amplifier. The degree of tactile button illumination is adjustable. Front is adorned with an additional large volume control knob. The rear panel has a three line inputs (RCA), including one for a phono input, a loop amplifier for integration with home theater system, the output analog pre-outs and line-out, digital inputs (2 optical, 1 coaxial, 1 USB), and the speaker terminals. In addition to the phono input is prong. Coaxial digital input is transformer coupled to ensure adequate electrical insulation, and according to the manufacturer it is also an impact on reducing jitter. As I mentioned in the text is true that RCA gold-plated and quite solid, placed fairly close together which makes it difficult, and in the extreme of case prevents the use of interconnects with large plugs (like plugs Xhadow).



The device is equipped with a remote control. Among the functions of the remote control is also possible to control the i-Tunes or Windows Media Player (when you connect your computer with a USB cable amplifier). Integrated DAC is based on the ESS Sabre bone capable of working with a resolution of 24 kHz bitów/96. The signal of such a resolution accept optical and coaxial inputs, USB input and can deliver a signal with a resolution of 16 kHz bitów/48. Phonostage provides reinforcement at the level of 40 dB, input impedance 47 kOhm - it allows you to interact with MM inserts, and probably also many high-level MC cartridges. As befits a modern device power consumption in standby mode (standby) is minimal and is only 1 W.

Technical data (according to manufacturer):

them Perreux. And it was New Zealander made the sound became a bit more "audiophile". It's hard not to appreciate the magic of a set of speakers and an amplifier Rogers, but Audiant showed that the LS 3/5a bass can be a bit faster, more compact and perhaps a tad better dociążony, and the mountain can be a bit more open, there may appear more air.

And besides, as you might expect, the diameter is a strong argument also tested the amplifier - a naturally warm, rich, plastic, tangible - a word more "Tube" rather than "solid state", although the tangibility, organicity lamp Rogers slightly lacking. If so earlier I had somehow the impression that tested the amplifier does not sound too " tranzystorowo", now just sounded rather like a good transistor, with additional benefits in the form of a smooth, dense sound. Ot - different perspectives result in different assessment.

DAC

As I mentioned also heard the same musical material, zrzucanego FLAC files, using the built-in DAC using the optical input and USB. The first noticeable difference occurred in the fill and weight of the bass, as well as its speed. In each of these elements towered recordings played by my Oppo (modified by Dan Wright), and rather it was not a question of quality of RIPS as such, because I listened to them many times before and have not noticed any problems. Not that there were huge differences, but the most noticeable, which clearly shows that this issue-a built-in DAC, not the same amplifier. I wrote earlier that Audiant 80i does not seem to be a speed demon - his version of Marcus Miller's bass guitar is just ... well-balanced - you can not say that is too slow, but also and heard more quickly. Using the built-in DAC rather exacerbated this effect - say, no hurry. Please do not misunderstand me - there is no question, as is popularly said, "muleniu" and only a small but noticeable differences in speed.

Amplifier

Power (per channel at $<0.05\%$ THD + N): 80 W / 8 Ω | 130 W / 4 Ω
 Harmonic distortion (THD + N):
 0.002% (1 kHz, 80 W / 8 Ω)
 $<0.05\%$ (80 W / 8 Ω)
 $<0.05\%$ (1 W / 8 Ω)
 Frequency Response: ± 0.1 dB/20 Hz to 20 kHz
 S / N (weighted): 105 dB, ref. 80 W / 8 Ω
 Damping Factor: 400 / 1 kHz, ref. 8 Ω
 Gain: 28 dB

The preamplifier

Analog inputs: 3 x RCA, 1 x Phono
 The inputs for home theater: a
 Analog Input impedance: 47 kohm
 Digital inputs: 1 coaxial (RCA), 2 optical (Toslink), 1 USB (Type B)
 Digital Input Impedance: 75 Ω (coaxial)
 Analog Outputs: 1 Pre Out, 1 Line Out
 Analog Output impedance Pre Out: 540 Ω , Line Out: 270 Ω
 Volume control range: -90 dB to +6 dB
 S / N (weighted): 113 dB, ref. 2 Vrms

Digital to analog converter (DAC)

Sampling frequency of the input signal (maximum): 96 kHz (coaxial and optical),
 48 kHz (USB)
 The length of the input word (maximum): 24-bit (coaxial and optical), 16-bit (USB)
 Digital-Analog Conversion: 24-bit/96kHz (upsamplowana)
 Output: 1.95 V rms at 0 dBFS
 Harmonic distortion (THD + N):
 20Hz to 20kHz: 0.002% at 1 kHz, -20 dBFS
 $<0.004\%$, -20 dBFS
 Frequency Response: ± 0.2 dB, 20 Hz to 20 kHz
 S / N (weighted): 120 dB, ref. 0 dBFS

Phono Stage

Gain: 40 dB
 Input Impedance: 47 kohm
 Input capacity: 100 pF
 Harmonic distortion (THD + N):
 0.06% / 1 kHz, 1 V rms
 $<0.15\%$ / 1 V rms

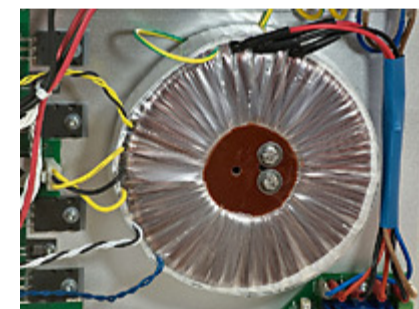
The general parameters

Power consumption:
 in idle mode: <1 | on and offline: 50 | maximum (130 W / 4 Ω): 640 W
 Dimensions (WxDxH): 431 x 309 x 67 mm
 Weight: 11.5 kg



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galeria



r e k l a m a



Reference system

- multiformatowy player (BR, CD, SACD, DVD-A), [Oppo BDP-83SE](#) tube modification of [Dan Wright](#) , and an external power supply PS 9.0; test [HERE](#)
- integrated amplifier [ArtAudio Symphony II](#) with model trafami Diavolo and Western Electric 300B tubes, power amp [Modwright KWA100SE](#)
- preamplifier [Modwright LS100](#)
- DAC USB (including USB converter / coax) [Hegel HD2](#)
- turntable [Michell Gyro SE Terminator](#) arm [TransFi T3PRO](#) and [Tomahawk](#) and inserts AT33PTG, Koetsu Black
- phono [ESELabs Nibiru](#)
- column - the modified draft of the speakers Jericho -2B [FSAC](#) supplemented tweeterami [Fostex T900](#) , and a subwoofer [Velodyne](#) CHT 10Q
- interconnects - [Gabriel Gold Extreme mk2](#) (CD-amplifier), Binaural focus monolith Ag (phonostage-amplifier), Antipodes [Komako](#)
- speaker cable [PHY HP](#)
- power cables - DIY Acrolink 6N-PC4300, [Shunyata Diamondback Platinum](#)
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