

SOUND & VISION

From test report on the Mirage Nanosat home theater speaker system in the February/March 2005 S&V. © 2004 by Hachette Filipacchi Media, U.S., Inc. All rights reserved.

in the lab

Sensitivity (SPL at 1 meter with 2.8 volts of pink-noise input)

satellite 80 dB

Impedance (minimum/nominal)

satellite 3.8/6 ohms

Bass limits (lowest frequency and maximum

SPL with limit of 10% distortion at 2 meters in a large room)

satellite 80 Hz at 65 dB

subwoofer 25 Hz at 83 dB SPL

97 dB average SPL from 25 to 62 Hz

104 dB maximum SPL at 62 Hz

bandwidth uniformity 93%

Mirage's Nanosat system uses the same satellite all around, so the differences between the front left/right, center, and surround curves in our frequency-response graph reflect the different weightings we apply to correspond with how sound normally arrives at a listener's ears from speakers placed in those positions. The curves, which represent averages of measurements taken at many different points, are virtually identical.

When I walked around the speaker, I perceived its measured treble rolloff (evident in every graph trace I made) more as if the higher frequencies were from a separate sound source. This effect might be perceived as enhanced clarity. And when I measured the speaker placed on a narrow shelf 5 feet above the floor, the main characteristics were slightly reduced levels below 150 Hz and a narrow 12-dB notch at 700 Hz.

The Nano Sub's bass limits were measured with it set to maximum bandwidth and placed in the optimal corner of a 7,500-cubic-foot

room. In a smaller room you can expect 2 to 3 Hz deeper extension and up to 3 dB higher sound-pressure level (SPL). The Nano Sub had useful output capability at 200 Hz, which makes it a good match for the Nanosat. Dynamically, the sub had strong output in the upper part of its range, but it trailed off at 12 dB per octave below 62 Hz. — Tom Nussaine

