



GoldenEar Technology Triton Two+

American loudspeaker guru Sandy Gross is something of an audio legend. With a track record that includes founding and designing loudspeakers for both Polk Audio and later Definitive Technology, he is the current proprietor of GoldenEar Technology, and also the designer of the company's award-winning loudspeakers.

The Triton Two was the loudspeaker that effectively launched GoldenEar Technology (let's just call them GET, shall we) back in 2010. The Two and its slightly smaller Triton Three were instantly successful, attracting a raft of rave reviews.

But it was the advent of the Triton One flagship in 2014 that really set the audio world alight, proving that GET's innovative floorstander could go toe-to-toe with the best, despite costing considerably less than the many high-end reference designs it was compared to.

During the four years leading up to the 2014 release of the One, Gross and his engineering team took the technology originally developed for the Two and Three several steps further.

The Triton One remained true to the core concepts of the Triton design: a slim, narrow-baffled enclosure, high-velocity folded ribbon tweeter, an integrated active subwoofer with DSP-controlled digital amplifier, inertia-balanced bass radiators and proprietary drivers. But each of these elements was honed and improved for their implementation in the One.

Two years later, the original Triton Two and Three have been thoroughly updated, using the advanced concepts and technologies developed for the Triton One, while also benefiting from the experience gained during the One's development. The updated models have been dubbed the Two+ and the Three+, with the Two+ under scrutiny here.

The Triton One was the benchmark throughout the development of the new Plus models, with the aim being to achieve a level of performance as close as possible to the One, despite the smaller form factor. That process, says Gross, meant re-examining every aspect of the original design.

Notable upgrades incorporated include



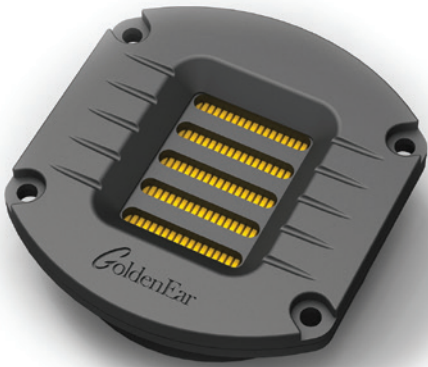
a new upper bass/midrange driver derived from the driver in the Triton One, and featuring a new cone, surround, spider and voice coil. The balanced crossover is also completely new, and has been fine-tuned to make the most of the new mid/bass driver.

Also totally reimagined is the DSP low-level control unit, which has been reprogrammed to closely

match the acoustic presentation of the larger Triton One. The rewritten DSP software allowed the reduction of filter stages in the signal path, while flattening the LF response, especially in the key 100 – 250 Hz area.

Cosmetically, the Two+ is identical to the original. It's a tall and slim speaker, slightly scaled down compared to the Triton One, with a narrow front baffle to

Indeed, the speakers became completely unobtrusive in a sonic sense, spreading their musical wares with both generosity and precision.



address diffraction. A sock-type covering adds to the slick, uniform look.

The main, tapered enclosure is located on a screw-on, gloss-finished composite plinth, which in turn is home to four adjustable spikes for efficient coupling and stable location. The top of the enclosure is finished off with an equally glossy cap.

Because of the active subwoofer, the Two+ needs to be powered up via IEC sockets on the rear panel. A subwoofer level control allows the Two+'s LF output to be trimmed to suit room conditions. A pair of robust, all-metal, gold-plated binding posts ensures positive speaker cable connections.

The bulk of the review was done with the Tritons hooked up to our regular reference combo, comprising a Primare PRE32/Parasound Halo A21 pre/power combo, with the source signal provided by a combination of Marantz CD/SACD deck, Olive network player, Bryston BDA-3 DAC, and a Synology NAS.

However, a Marantz PM6006 integrated amp was also used for this test, mainly to find out whether a 2x 45 watts RMS integrated would be able to drive the slim floorstanders. Well, with the Marantz not needing to do any hard slogging in the low-frequency department, the sound was both powerful and revealing.

The folded ribbon tweeter is a beaut, contributing hugely to the exceptional transparency of the 2+s. Indeed, the speakers became completely unobtrusive in a sonic sense, spreading their musical

wares with both generosity and precision.

They painted an expansive, yet finely detailed and carefully focussed sonic image that was almost holographic in its ability to portray three-dimensionality.

Listening to 'Beryl', from Mark Knopfler's *Tracker* CD, the ex-Dire Straits frontman's double-tracked vocals embraced the trademark electric guitar, with gentle accompaniment from keyboards and almost muted drums, while the bass provided a benign but succinct backbone.

The Tritons opened up the soundstage, providing a clear, engrossing view of the music. The production here is very tidy and very precise, and the Tritons reflected that, yet also allowed the music to really ebb and flow.

Impressive was the linear, smooth transition up the tonal ladder – the midrange

VITAL STATS

Enclosure type.....	Sealed floorstander, active subwoofer
Drive units.....	1x HVFR folded ribbon tweeter 2x 115 mm mid/bass drivers 2x 178 x 254 mm quadratic planar infrasonic radiators 2x 127 x 229 mm long-throw quadratic bass drivers
Built-in amplifier.....	1 200 watt digital/DSP subwoofer amp
Bi-wiring.....	No
Impedance.....	8 ohms compatible
Efficiency.....	91 dB
Frequency response.....	16 Hz – 35 kHz
Recommended power.....	20 – 500 watts
Dimensions (WxDxH).....	133 x 381 x 1 220 mm
Weight.....	27,2 kg each
Price.....	R69 990

Verdict

GoldenEar's pioneering Triton 2 gets even better. Amazing transparency, momentum and outright punch linked to smooth tonal integration. Superb value.

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OUR RATING: 88 / 100





was sleek and perfectly integrated, while the upper frequencies were lucidly presented. Compared to the standard Two, an enhanced sense of transparency was perhaps the most noticeable improvement here, while the integration of high frequencies was seamless.

Emilie-Claire Barlow's vibrant, realistic vocals on *The Beat Goes On* were delivered with such power that it was easy to imagine her actual presence in the room. The recording tracks her every inflection, each intake of breath, and the Tritons allowed that level of detail to be heard – not in a dispassionate, clinical kind of way, but rather as if seated in the front row.

They exposed plenty of subtle detail and nuance, but the real focus here was on the music's liquid delivery, and a on a sonic approach that was clear and inviting

while not letting anything escape their close attention.

If the Triton Two+ speakers wowed me in the company of the feisty, musical Marantz, then they completely bowled me over when I switched to the much more powerful, and dearer, Primare/Parasound duo. They took the concept of transparency and dimensional detail to a whole new level.

The soundstage became a room-filling entity, with the music no longer merely projected from a speaker set, but rather presented completely independently of the electronics.

Eleanor McEvoy's vocals on *Yola* were beautifully, vibrantly presented, with a keen sense of focus that placed her voice dead centre in the midst of an enveloping, all-embracing soundstage. The bass was

muscular and even a little pugilistic, but well controlled, while the midrange displayed a lustre and approachability that further benefited engagement with the music.

On 'I've Got You To See Me Through', the pace and timing were immaculate: the lovely piano cascaded through the sound picture, while loads of air extended the sonic image in all directions. The listening was very much participative – the music's vibrancy and energy simply demanded rapt attention.

Tonally, the sound was full and rounded, again with excellent linearity in the critical mid and lower treble region. The Tritons were able to resolve the full harvest of sound, with the close attention to fine detail enhancing the realism and the emotive content of the music. In short, the Two+s allowed the music to come vibrantly alive.

There was admirable balance and poise, too: on 'The Rain Falls', the vocals reigned supreme, despite the hugely powerful, bass, but it was never allowed to dominate McEvoy's voice or the delicate acoustic guitar.

The original Triton Two was a marvellous speaker – so good that it played a pivotal part in putting GoldenEar Technology on the audiophile map. But the Two+ version is just so much better in every respect: unimpaired clarity, seamless tonality, majestic staging and a real ability to convey the life and soul of the music.

It brings the listener and the music closer together, allowing a level of rapport that makes for a captivating listening experience. And they still represent astounding value for money, too.

Deon Schoeman

Software

Mark Knopler – *Tracker* (Universal CD)
 Eleanor McEvoy – *Yola* (Blue Dandelion 96/24 FLAC)
 Emilie-Claire Barlow – *The Beat Goes On* (Empress 44/24 WAV)
 Fleetwood Mac – *Tango In The Night* (Warner CD)

Associated Equipment

Primare PRE32/MM30 pre-amp
 Parasound Halo A21 stereo power amp
 Marantz PM6006 integrated amp
 Marantz SA-KI Pearl Lite CD/SACD player
 Bryston BDA-3 D/A converter
 Olive One network player
 Synology DS212se NAS

