



## MUSIC'S FINEST CONDUCTOR

*"If you're someone who cares about Music, then you must experience your favourite track at Audio Notes experience room in Mumbai. It will most likely forever change your perception of music that you've heard a hundred times.*

*It certainly was a very emotional experience for me to hear their breathtaking setup and Aernoud Dekker personally takes a phenomenal amount of effort to walk you through every single detail. The experience wouldn't be the same without him."*

*"I could write another two thousand words before nightfall; but none would really add any more insight into what I've been experiencing this past few weeks, and let's be honest, you really do have to audition for yourself to appreciate exactly what your own experiences would be in your own listening environment.*

*I would however suggest that any system utilising the AN-E's in particular would not suffer from the usual room related excuses – I mean problems – as other designs so often used to explain poor sound."*

*"Thank you once again for being the perfect host - indulging me beyond what I came for. The 'Zero' system you demo-ed first of all deserves a 100/100 score.*

*It was literally a 'time and space machine' that took me back and into the very venues the artists played in. I have never felt more like dancing than when listening to the acoustic, almost acapella version of 'I wanna dance with somebody'".*

*Jenny J's intonation and musical prowess brought tears of joy (you did not see as you were sitting behind me). The 1930s LP playback was definitely a transportation to the original night club - foot tapping and swinging music that came alive and drew me in.*

*As usual I had to peel myself away and I can only look forward to my next visit."*

*"My first experience with Audio Note products was some twenty years ago when I was in the audio trade – with the Oto SE and the early version of the Type E.*

*It was an ear opener for me, having played with all manner of gear up to some of the most expensive or most reputed brands raved by the hifi press, I was not prepared for what the relatively simple Audio Note system was able to do. It just played music in the most innocuous, natural and pure manner I could think of."*

*"After ten minutes of listening you will understand what is meant by the difference between 'listening to high-end' and 'listening to music'.*

*It struck me that the Jinro worked with my Audio Note AN-Es to produce the most timbrally realistic performance I've heard from those speakers. The brass instruments in Sir Adrian Boult and the London Symphony Orchestra's great-sounding recording of Vaughan Williams's 'Job' just plain 'right'"*

*"I visited AN in Mumbai and auditioned the system over the weekend. Aernoud is an awfully nice host. I heard a couple of CDs and one song on the TT. The speakers were the AN-E LX HE (High efficiency).*

*The amp was the OTO Phono SE. The music as played by this system is very very dynamic, but very balanced across the frequency spectrum.*

*Every note is like a gut punch. Nothing euphonic about this system whatsoever.*

*The system sounded snappy, utterly transparent and open - tight and fast. Very fast and resolved.*

*To be honest, I wasn't expecting this level of realism (for the lack of a better term)"*

*"Nothing in the last 30 years prepared me for the sound of these speakers. The sound that comes out from them is beyond my words.*

*It stirs my emotions and it is easy on the ears.*

*It sounded more like live music than any system I had ever heard. It has the clearest, most transparent, most coherent and most beautiful midrange I have ever heard. Vocals and instruments are just there with all their dynamics and with unbelievable tonal accurateness. The bass is quick, dynamic, and so deep it will blow your mind.*

*The top end is just beautiful like real music is. Most importantly, the system lets you emotionally into the pace and rhythm of the music.*

*It is dynamic enough for orchestral or big band music, and refined enough for a small jazz quartet or a string trio."*



MUSIC'S FINEST CONDUCTOR





BESPOKE MUSIC EXPERIENCES

For the love of music.

That universal language capable of creating a shared visceral, emotional experience,  
regardless of what language you speak.







# A Listening Room?

In India, owning a dedicated Home Theatre is considered the pinnacle of luxury.

We see people spending Crores to own one.  
Only to leave this space more distressed than they've entered it.

Tempting in the beginning.  
First week you'll be watching a movie every day.  
Second week it will become two movies a week, after that... one a month.

The itch is gone.

Enter the choice of the true connoisseur;  
those who have the character to distinguish themselves firmly from mediocracy.

They choose a Listening Room instead.  
Because Music never dies.

Not many investments will give such high returns in terms of pure pleasure,  
relaxation, pride of ownership and sheer immersion into the fine arts.

However... Not all Listening Rooms are created equal.

Introducing the Audio Note Listening Room.  
A bespoke, unique experience, realised turnkey at your home.

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# Introduction to Audio Note

## Our Heritage

The story of Audio Note starts 30 years ago, in Japan, when Hiruyasu Kondo, son of a Buddhist priest, resigns from Sony/CBS, where he worked as an engineer. As he felt he couldn't achieve his dream of building a better sound system.

Kondo San was in search of a particular sound that he was dreaming of. As a starting point, he arrived at the most simple circuit available, the Single Ended Triode (SET) amplifier. The same type of circuit first used in 1907 by Lee De Forest, inventor of the first Audio Amplifier.

Instead of improving the sound by making the circuit more complex, he started improving the sound by changing the materials of which this same circuit was made.

Only when he started using Italian silver, the same silver used in frets and strings of the famous Italian violins from Cremona (like the Stradivarius), all pieces fell together. Kondo San finally achieved the sound he had been dreaming of.

## Audio Note Today

Today Audio Note holds on to this heritage. Simple, elegant and time-proven designs combined with the best component quality and materials available on the planet. And when the right component is not available, then it is crafted by hand at Audio Note in the UK.

We not only design and craft all equipment needed for ultimate music reproduction; turntables, CD-players, amplifiers and loudspeakers. In our higher level products you will find the finest silver in wire, capacitors, resistors, transformers and other components. All hand-crafted in accordance with our heritage.

We even make our own recordings, published under our own label; Audio Note Music. This all to achieve our ultimate goal; Musical Ecstasy.

## Musical Ecstasy

A good music system is like a time & space machine. Able to transport a musical event from a different time and location, and place it in the listening room. To do this convincingly, the recording needs to take on a lifelike persona. Not only the recreation of the musical message is required, but also the composers reading, the sheer emotion and sense of "being".

To achieve this is hard, as many correlations between technology and experience are not well understood.

## Technology transforms into Art

We know that two pieces of equipment, roughly measuring the same, can sound vastly different. What does that say about measuring? Do we measure the wrong thing? Aren't we measuring accurate enough?

How is what we measure with instruments related to what we experience with our senses? Can we recreate an emotional event, just by putting our minds to work? You can't measure sound quality with an instrument.

Try measuring the taste of a Chateau Petrus. It is not possible.

At Audio Note we are not against mathematics, modelling, or measurement in any way. We routinely use all three to create our products. We have to, otherwise nothing would work.

However, there are too many papers written purporting to hold the formula to creating the Philosopher's Stone of audio. And, too often, they are written by people who haven't created a single good sounding product in their entire career as an audio engineer.

We feel this failure comes about due to a lack of understanding of the problem. Which is to recreate a musical event, one which has meaning to a human listener, in the home.







# AUDIO NOTE INDIA

## My Journey

Audio came into my life at a very young age. My father used to excuse himself frequently to find retreat in his listening room. On more than one occasion I joined him as I very much enjoyed listening to music, brought to life by his Garrard 401 record player and Quad ESL loudspeakers. It was an outer worldly experience for a child.

Later in life I started to compose my own systems, and I purchased my first Audio Note instrument in 1996.

Ever since that moment I dreamt of owning an all Audio Note UK Music System

My dream came true in 1999. After selling my Internet start-up, I was able to afford my Audio Note Level 5 heaven. Having paid more for it than the house I lived in, it was personally delivered by the 'Padre de Familia' of Audio Note UK, Peter Qvortrup, who has become a dear friend ever since.

The rest is history.

No other investment could have brought more joy and ecstasy, creating visceral, musical landscapes in both my room and the minds eye. My purchase was a catalyst, bringing both a high level of musicality and a visuospatial experience.

## Hero's and Outcasts

Purchasing a Rs. 2 Crore luxury car makes you a hero. Investing the same into an audio system makes you an outcast. Such is the outcome of a world where outward moving expression is preferred over inward flowing joy.

But, I just -had- to share my experience with others. And that is why in 2002, I founded the Audio Note Auditorium in The Netherlands.

## The Search for Meaning

It is the -ever unexpected- love which led me to India, culminating into marrying a Parsi woman destined to become the partner of my life.

Emerging in the Self, the ecstatic dance of music also caused my spiritual journey to take form. Bringing me on the path of Advaita Vedanta which deeply resonates within me.

As an Advaitin I find myself immersed daily in the profound teachings of the Upanishads. Clumsily trying to remove the veil of ignorance obscuring that what is only real.

The same seems to be my destiny as a householder. Uplifting Musical Consciousness, by trying to remove the veil of ignorance which seems to have saturated the realm of this market-place.

To save music from technology, to share Musical Ecstasy and to re-create musical events, meaningful to a human listener, in one's home.

That is what I strive to do every day. Not merely for myself, but for every seeker who has been blessed with the character, insight and luxury to do the experiment.

I look forward to meet you soon.

Best Regards,

Aernoud Dekker

-Audio Note India, Mumbai







# What is a Listening Room?

A listening room is a space different from all other rooms at home.

A room with only one function;  
to transport you to another time and another place  
through silence, sound and music.

Only to come back as a better version of yourself.

A listening room is not a talking piece.  
It's a personal and private asset for every critical connoisseur.

A quintessential tool to escape from the challenges of every day life.

The room itself, and everything in the room is tuned to achieve this goal.  
Dimensions, acoustics, decoration, furniture, lighting, climate & vibration control,  
the electrical plant, and finally... the Audio Note Music system.

This is the place to which a true connoisseur escapes.  
To indulge, purely egoistically, for relaxation and revitalisation.







# Music

According to Dr. Daniel Levitin, McGill University psychologist and author of the book 'This Is Your Brain on Music', playing or listening to music "increases the body's production of the antibody immunoglobulin A, and natural killer cells that improve immune system function".

It also lowers cortisol levels, reducing stress. In other words... music makes us healthier.

But unless you're a musician, you are probably not wetting a reed, rosining a bow, or tuning your guitar when you get home from the office.

Instead, you are streaming a playlist from your life-style system.

The issue is where you listen to your music, and what equipment you use.

Without a dedicated space for listening, you might be sharing your music with others. Kids playing games? Spouse reading a magazine? They aren't as into your tunes as you are.

Also, try to imagine a music system in a bathroom. It won't work.

Then there is the equipment.

Your life-style system is designed to produce aural wallpaper.  
And your Home Theatre is designed for movie-sound and special effects.

Both are not created to offer a serious music experience,  
regardless of what your supplier wants you to believe.







# Acoustics & Design

One the main aspects of a listening room is its acoustics.

We will create a environment with acoustic properties specifically tailored to your space and our equipment.

To transform the way you perceive music.

Using the finest acoustic fabrics, materials and patented, eco-friendly products.  
Used in thousands of rooms worldwide, including Abbey Road studios in London.

Look and finishes can be tailor-made in close collaboration with your interior design team.

We consider dimensions, isolation, reflection, absorption, reverb-times and many more aspects to ensure a mesmerising experience.

An experience more profound and durable than possible with Home Theatres,  
regardless the investment.

Your mind will already calm down when you enter the room.  
Close the door and find yourself into a new world. Isolated from everyday turbulence.

Just cough, and you will experience that you're not in Kansas anymore.







# Realisation

As you might expect, an Audio Note Listening Room doesn't come cheap.

Next to a dedicated room, clients set aside a budget of one Crore Rupees on average.  
And we can cater to considerably higher ambition levels.

Yes, that same amount will buy you a brand new luxury car.

An investment which arguably will not offer even half of the pleasure,  
distinction and relaxation of an Audio Note listening room.

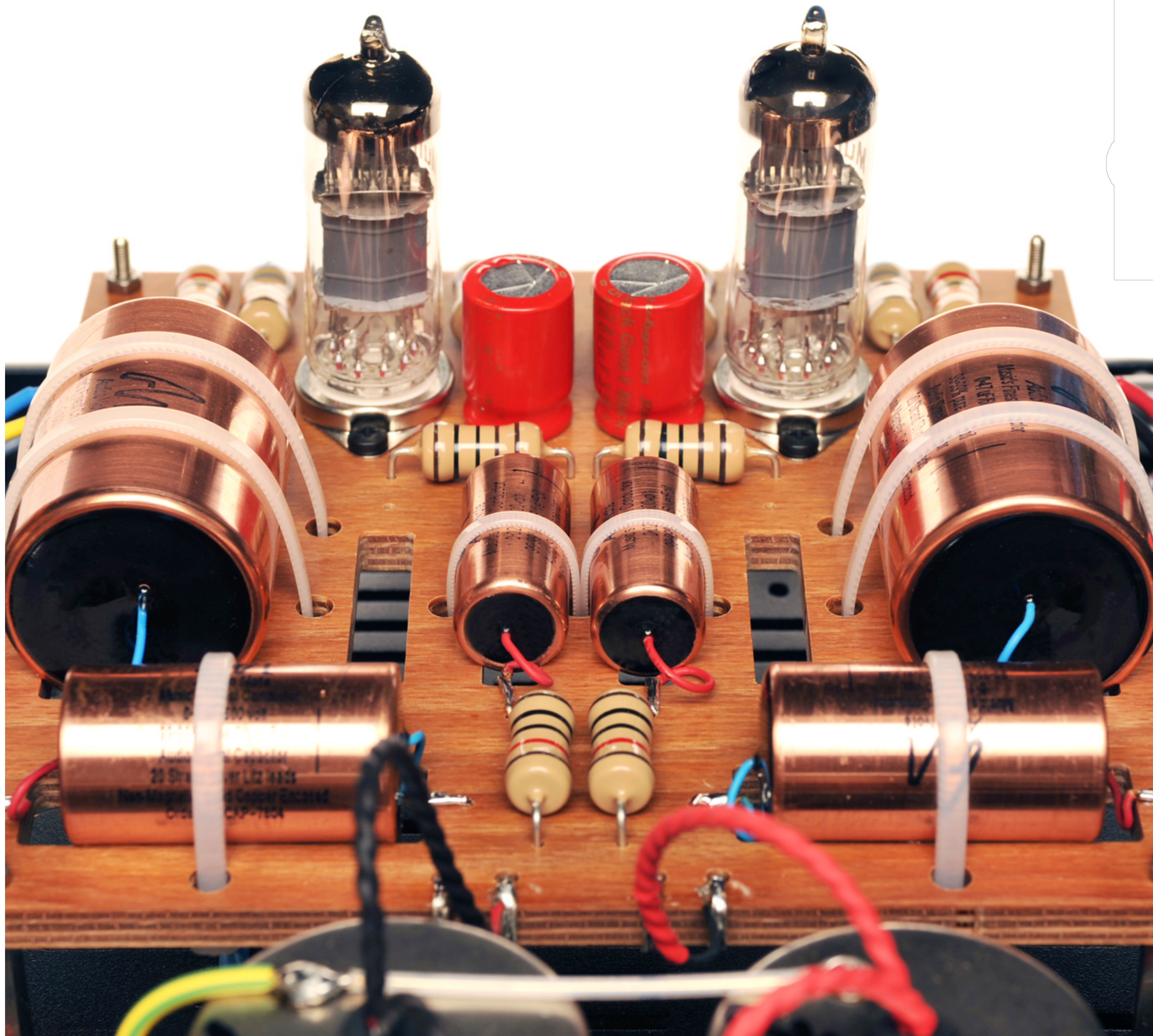
And one which will depreciate to half its value in less than three years,  
while an Audio Note listening room retains its value for decades.

To realise your room, Audio Note India has its own dedicated realisation team,  
which will work together with your architects and integrators.

All coordinated personally by the CEO of Audio Note India,  
Mr. Aernoud Dekker, originally from The Netherlands, himself.

Together they bring the decades of experience required for an on-time and  
on-budget realisation, that will exceed expectations.







# What is Your Level?

Contrary to popular belief, there is literally no technical specification that says anything about sound-quality.

In over 30 years, Audio Note has designed and fine-tuned over 150 products, offering tomorrow's great classics today.

We have categorised all our products in 6 Levels, which comprises the famous Audio Note Performance Level system.

Level 0 performance starts, where that of others stop.  
For our bespoke listening rooms, we select products from Level 3 upwards.

Selecting which products will best fit your room and budget takes a lifetime of experience.  
And hence, will be part of our service.

The visual appearance of our components will not reveal their performance.  
No sommelier will select a bottle of wine based on the design of its label.

Our Jinro amplifier, for example, looks exactly the same as the Ongaku.  
Yet, the Ongaku is over six times more expensive.  
And performs well beyond this difference.

The magic lies in the metallurgy and composition of the internal components.  
Invite us to explain, as everything should be made as simple as possible for you.  
But not simpler than that.







# Integration

None of our products have wifi, bluetooth, connect with networks or runs software.  
Neither do we offer surround sound, in-wall or -ceiling speakers, subwoofers  
or digital room-correction.

Because including these technologies will not make our systems sound better.

We are purists.  
Who will keep you at peace.

No fiddling with complex remotes or tablets. No manuals to read and understand.

No frustration because of failing connections,  
software updates or network delays.

The finest and easiest music reproduction is only possible from LP or CD.  
So we have created world's finest turntables and CD replay to do so.

Although we can assist you to build a fine LP or CD collection,  
we understand your requirement to integrate your system with modern sources.

Hence we are able to integrate our music systems to computer based music libraries,  
online streaming services and more, using third party products.

For when even the most conservative connoisseur,  
has to bow for today's technology fashion.







# Audio Note Music Systems

As Home Theatre systems are designed to create special effects,  
and lifestyle systems to provide aural wall-paper,  
Audio Note Music systems are designed to create Musical Ecstasy.

They seamlessly blend audio into music with vivid and lively power.

Our products are designed for the music-loving connoisseur.  
Those who want to own the best money can buy, to enjoy an ecstatic experience at home.

No amount of words will convince, we invite you to experience.

Every day we straddle the border between science and art.  
You don't know where one finishes and other begins.

*For the love of music.*

*That universal language capable of creating a shared visceral, emotional experience,  
regardless of what language you speak.*

Indulge yourself in samples of our craftsmanship on the following pages.







# The Ongaku

Ah yes, the legendary Audio Note Ongaku... Many around the world, rightly, consider it one of the 'Holy Grails' of audio... and for good reason!

Here is the legend of handcraftsmanship. Tens of pounds of hand wound silver transformers and a generous sprinkling of exotic parts and materials, all wrapped into a single chassis.

Taking over 100 hours each to complete, by highly skilled personnel with many years of experience.

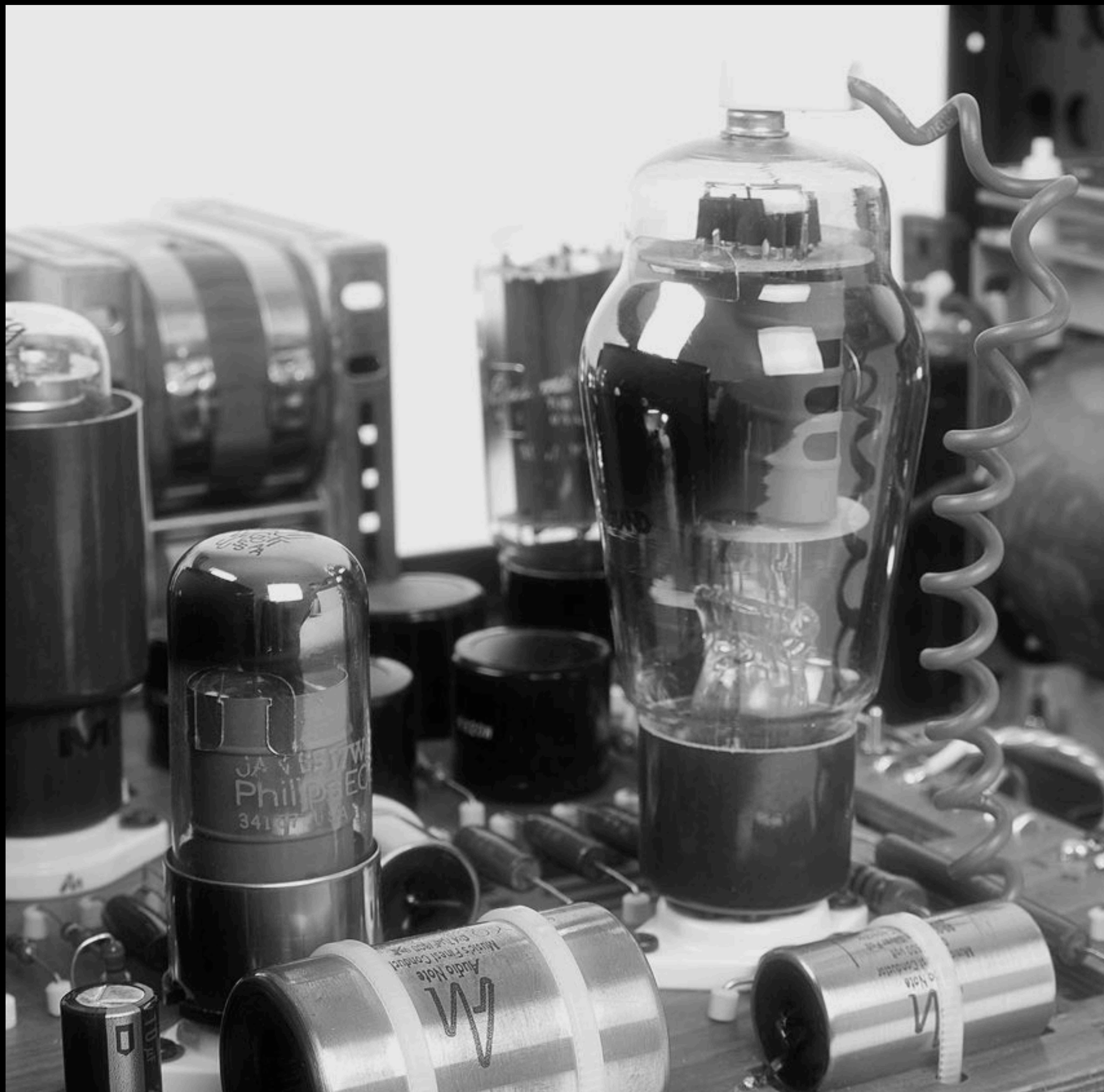
The result is an amplifier which presents more than just tonality or the harmonic structure; it is the weight, complexity and gestalt of aurally having the instrument within your listening room.

There is simply no other way to put it, and thousand more words would not tell you more than that.

If you desire true realism, then here it is.









# The M10

The M pre-amplifier family, is still the standard in pre-amplifier topology,  
and as a result it is widely copied.

Our research and development reached its current pinnacle in the M10 with the patented Galahad  
power supply. History knows what happened when the M10 was released to market.

And what was intended to be just a special pre-amp for a few chosen customers,  
became a phenomena in itself... It became the standard by which all line preamps are to be judged!

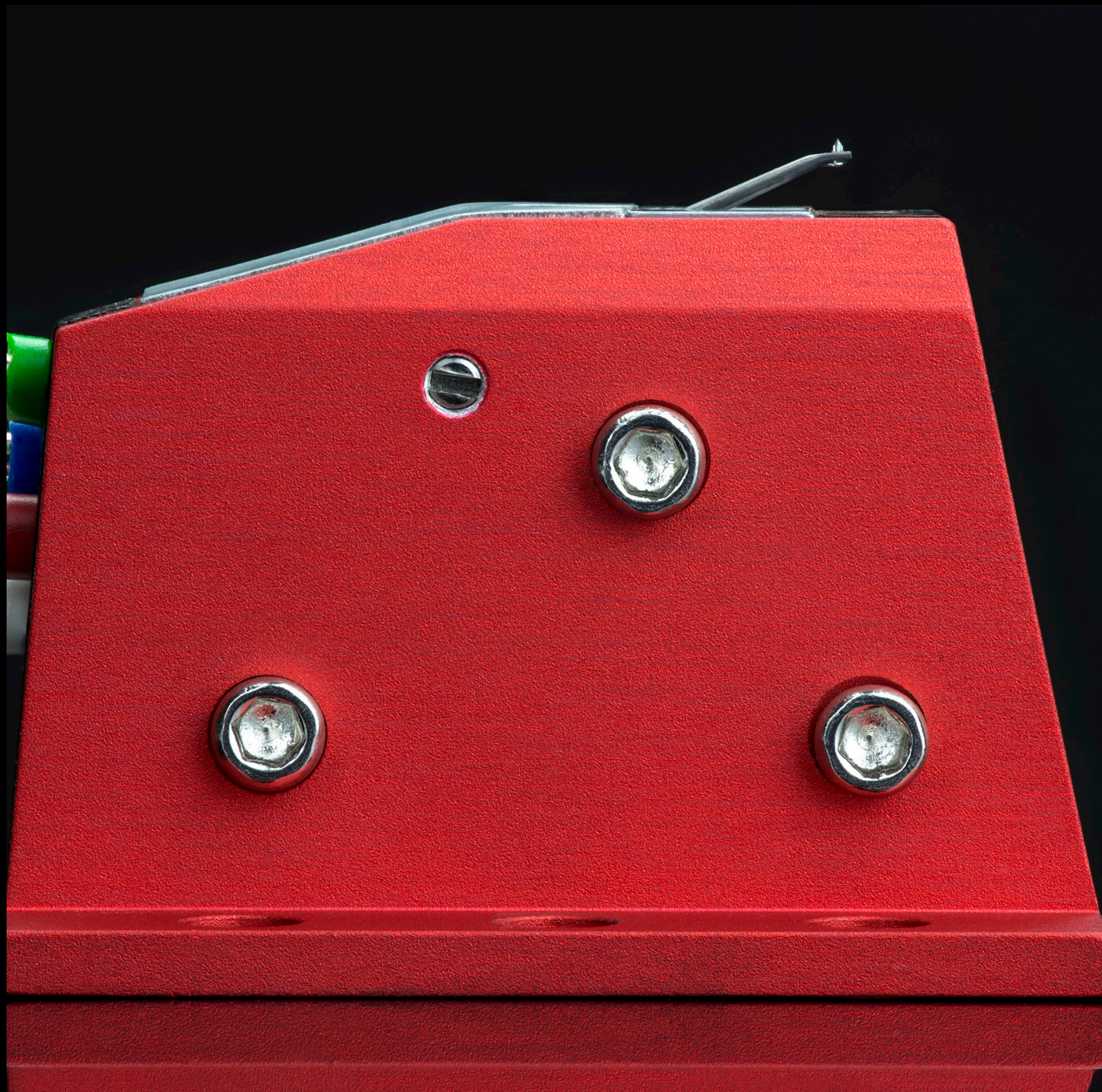
What really left us with open mouths -and a tear in our eyes- was the representation of voices.  
It seemed that before, you hear a voice, but there is a thin veil between the sound of that voice  
and the communication with your soul.

The M10 lifted that veil, and Ella was singing to each of us personally.

We know what it means when you look at a pretty girl across the street,  
and then she turns and looks in your eye.









# The TT Three

Against the background of technological advancements in the world of computers and digital technology, many audio manufacturers have applied this type of technology to their products.

In most cases this thinking is misguided and fundamentally flawed.

Music is by its very nature an analogue signal, borne from mechanical vibration.

Whether it be the skin of a Drum or the bow and string of a Violin,  
all sounds come from vibration.

Locked deep in the grooves of a vinyl record lies an immense amount of musical information.

Indeed quite how much is still unknown for sure.

But while our competitors have been "barking up the wrong tree" in a digital sense, Audio Note

have concentrated great energy, time and resources in developing a superb range of  
analogue products capable of reproducing this information.

The TT-Three Series turntables incorporate what we consider to be the ultimate solutions  
to most of the solvable problems in vinyl replay.









# The Fifth Element

It is in the area of digital technology our company differs most from the mainstream.

As owner of what is probably the world's largest private record collection, Audio Note UK's CEO, Peter Qvortrup might appear an unlikely champion of Red Book CD.

But champion he is, spending big R&D money in an effort to make CD deliver similar musical satisfaction to vinyl. The work led Audio Note to pioneer a fundamentally different approach to D/A conversion then that taken by the rest of the industry.

Music is a time continuum from start to end, which when broken is irreparably damaged.  
And no amount of clever manipulation can ever restore it to its original  
time-frequency-amplitude duration or relationship.

Regardless of what the theorists may tell you.

As a result we have developed a way of excluding or bypassing all these corrective measures.  
To allow the conversion from digital to analogue to be done without any manipulation whatsoever.

The result is that with the Fifth Element DAC, we can represent the best possible digital replay in the world. The result closely resembles that what is possible from our top analogue setups.









# AN-E SOGON

Our pièce de résistance loudspeaker, the AN-E SOGON, uses silver-foil capacitors and silver-wire inductors in its external crossover.

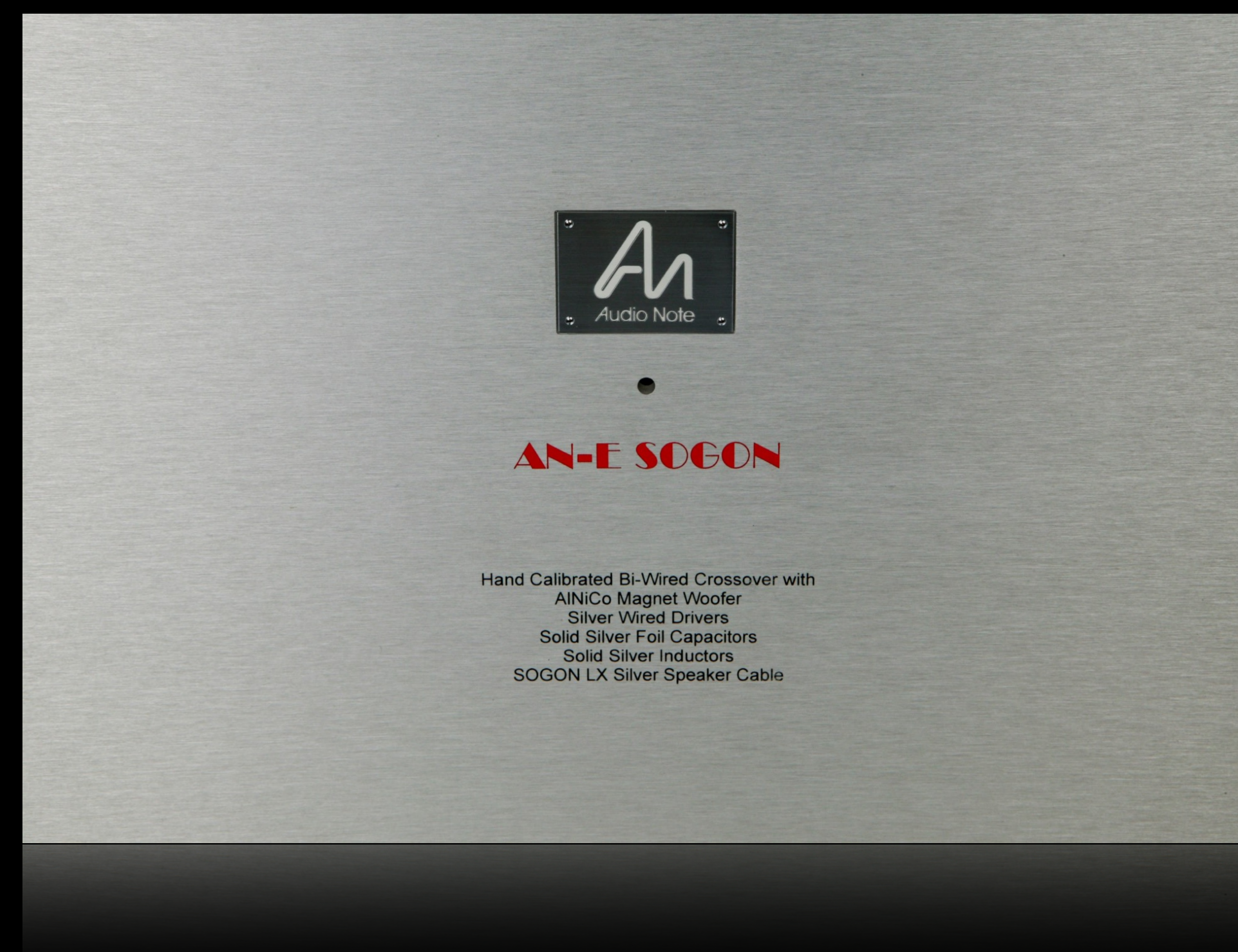
In fact, there's a total of about 40 pounds of pure silver in each of those external boxes, with which we enter another era of The Loudspeaker.

With the AN-E SOGON, the joy of audio now conjures up not a mere recreation attempt, but a redefinition of the world only the most fortunate connoisseurs will get to appreciate.

Actual auditioning of an over one Crore Rupees modest-looking pair of two-way loudspeakers may or may not persuade you if its worth more than a one lakh five-way design.

Because sound quality is never the only factor involved in a speaker purchase decision.

But if we would be living in a world in which we would be judged only by the contents of our character, and were loudspeakers would be judged qualitatively and not quantitatively, then the AN-E SOGON would sell like pancakes.









# A Bespoke Experience

All our products are handcrafted -on order- in the United Kingdom.

Craftsmen with countless years of experience will build your system from scratch.

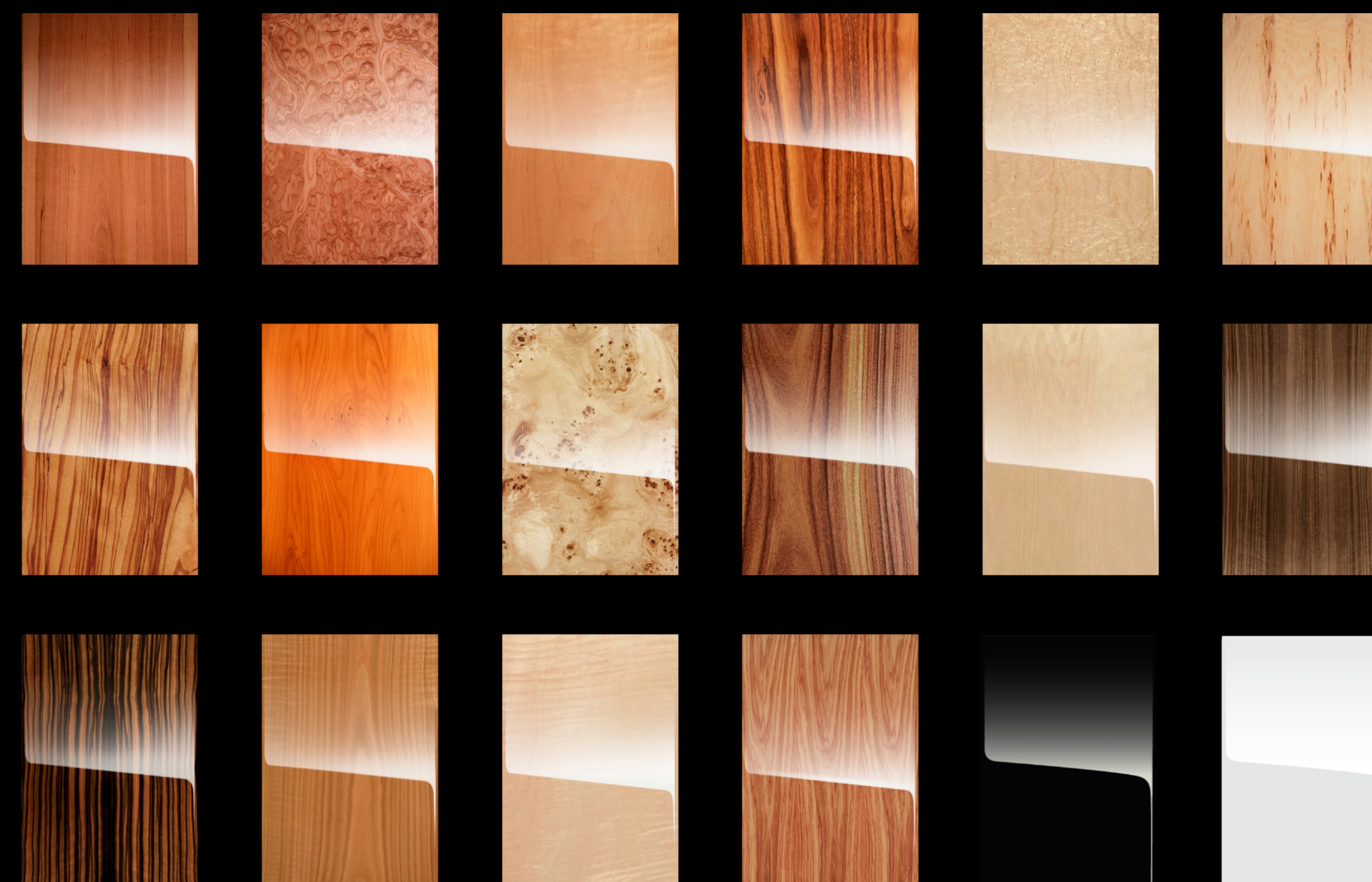
As we don't only craft every required piece of equipment and cabling,  
but also the actual building blocks of sound - the components themselves.

Like resistors, amplifying and rectifying devices, capacitors, wound components,  
transformers and inductors, not to mention connectors and wiring.

As nothing is mass-produced, there is ample room for ultimate personalisation.

Not only for the finish and materials which will comprise your listening room,  
but also the front panels of the equipment, the veneer and finish of the loudspeakers  
and pretty much everything else.

Just consult us.





# Testimonials

Hundreds of customers and reviewers have raved about our products,  
from all over the world, already for three decades.  
Many artists use Audio Note exclusively.

Like Academy Award winning sound engineer Damien Quintard,  
or mastering legend Steve Hoffman.

But instead of feeding our ego with name-dropping,  
we invite you to write your own testimonial.

Come visit our Experience Centre in Mumbai,  
and we are sure to have a new family member soon thereafter.







# Flesh and Blood

What better way to learn about us, then to meet the 'Padre de Familia'.

Peter Qvortrup, without there would be no Audio Note UK.

Kari Nevalainen of 'Inner' Magazine chatted with Peter Qvortrup about all things Audio Note,  
and much more besides.



# ”No one does it like we do it!”

## Talking to Peter Qvortrup, CEO Audio Note UK

While talking to Peter Qvortrup, the mastermind behind and man without whom there would be no Audio Note UK, it strikes me how open he is about his role models. He keeps telling about Peter Snell, the legendary loudspeaker designer from the 1970s and 1980s, on whose designs AN UK’s speakers are based on; how he’s been studying; Class A topology, fancy OTPs, extravagant windings etc., and most importantly: Peter’s respect for Kondo’s legacy of seriously looking into material foundation of the amps and other products.

And so on.

But how surprising Peter’s openness is after all? If you did what Audio Note UK has done, namely start with what you consider the most solid basic designs, whether loudspeaker, amp or turntable, what would you do? Naturally you set out to improve them! Except that ”improve” is a too mild a word in this context: to perfect the designs in a number of areas as much as they can. Main lines given and known in advance, going to extremes with every detail is not surprising, it’s logical! That’s the logic of the AN UK’s design philosophy and business model.

Audio Note UK is certainly not the only company out there to stress the utmost importance of every detail of their designs (in fact it has become a fairly common jargon in the field nowadays). What distinguishes the AN UK from others is their un-paralleled extremism, how madly meticulous they’re about what goes in the amps and speakers and turntables.

It’s one thing to hear or read about it and another to be able to actually visit the factory and tour the premises, and see people working there each on his or her workstation and specific area of expertise, all those cabinets and shelves and storage rooms, one after another, loaded with rare and precious components and parts, tubes, resistors, caps, transformers, PC boards and so and so forth.

One need not believe that entering into every detail to this degree counts, or agree upon the true sonic effect of every component change, but there’s no way of denying the seriousness of the Audio Note UK’s approach. More than 20 years in audio journalism and I simply fail to see who else would go to this length and in such a strong-minded manner in order to achieve what they believe in. I sense that this is something different.

## A bit of Epistemics

”But how do you know? How do you know!”

Audio Note UK’s obsession with details no doubt partly springs from Peter’s personal perfectionism. I get the feeling that when it comes to audio, there’s something in him that gets fascinated by the tiniest facts inside the boxes, tubes and what have you, which is kind of compelling because otherwise he doesn’t give the impression of being a fiddly engineer. Is he trying to compensate his generosity and un-subtleness manifested eg. by the creative jumble and chaos of his workbench? His grandiloquence? Good food, good wines, good music, good conversations. Never met an engineer exuding similar broad-mindedness toward life and its many divergencies.

I don’t know, but there’s a methodological or epistemic issue behind the obsession too. That is the desire to have a full control over all endogenous (to the designs) variables in the equation. When all components to the very smallest ones are sourced from one’s own pockets, the manufacturer can guarantee its full command over what goes in the amps, loudspeakers etc., and only then, Peter is convinced, it’s possible to assess the true sonic effect of changing a single variable in the designs; and that’s precisely what people at the Audio Note UK do: listen to the sonic fingerprint of inserting a new resistor, cap etc. in the circuitry:

”Listening to every new component such as resistors, is essential in our scheme of things, that is really what sets us apart from all other audio manufacturers, as you know.”

## Supervenience

”New scientific truths do not succeed by convincing its opponents, but rather because its opponents eventually die.”

That’s Peter quoting Max Planck.

X supervenes on Y if some difference in Y is necessary for any difference in X to be possible. In other words, X supervenes on Y only if X cannot vary unless Y varies. It’s clear that ”sound quality” supervenes on certain physical properties in this way. Supervenience limits our possibilities to draw evaluative conclusions about sound quality: we must make sure that if two components sound different, they also differ with respect to some natural property in a necessary and relevant way.



The Audio Note UK devices certainly differ with respect to their physical properties (eg. materials used for resistors, caps, transformers), but are the material differences necessary and relevant to making evaluative judgements (about sound quality)?

To prove (scientifically) that they are, is not a trivial thing to do. Peter points his finger to inadequacy of scientific knowledge when it comes to audio: we simply do not know yet. I'm positive that as an intelligent person he's not fully happy with the answer and would be happier if the audio-related physics had more to say. For the time being he can only site parallel cases from other fields, where the protagonists have fought against the prevailing understanding of the scientific community.

But as said, the not-known-yet argument has its pitfalls, and probably is the weakest link in Peter's overall theory.

In the absence of scientific evidence, we are left with subjective assessment of sound quality, and Peter is not happy with that condition either. That's why he's offering us his intermediate solution: the Comparison by Contrast method.

"In audio the spectacular failure of our "science" to square the circle between providing any consistently realistic musical experience with equipment that perform well under the steady state measurements that the audio industry applies to the design of its products, has undermined the validity of the science used, but no attempts have been made to develop a science that is closer to the sonic end results it yields."

### **Varieties of Goodness**

"All other things being equal, silver is better!"

To claim that something is good (better, best) is not a walkover because good is not an ordinary adjective. There's no pure unadulterated goodness that would assume the same meaning irrespectively of which noun it precedes (or comes after). It's somewhat similar to big/small: a big fly is not big, and a small elephant is not small. Something can be good (better/best) only in such and such a way.

What is it for silver to be good? Surely goodness of some metal is not goodness of a knife or car, for example. The goodness of a metal depends, presumably, on the purpose the metal is used for (tin-silver is better for soldering than tin-lead because ... ). But that's not what Peter means with his conclusion; he rather means that silver is good/better in that it produces a better sound. But isn't that taking us out of the frying pan into the fire? What is a good sound? A little bit of reflection is enough to show that there must be numerous ways in which a sound can be good (or none, which is an interesting possibility). Perhaps a good sound is a sound that is good to listen to?

But what does that mean? Should we call together a group of experts to decide which sound is good and which not, just as we let the art community to decide which paintings or sculptures are good enough to be dragged to the galleries or museums?

Interestingly, for the goodness of a pro-speaker it seems not necessary that the speaker sound's good in the sense that the sound pleases its listener as long as the speaker does the job it is planned for (mastering and monitoring). Instead, for a goodness of a hi-fi loudspeaker it is essential in what a specific way the speaker sounds, i.e. the goodness of hi-fi speakers is inseparable of its owner and user.

But this kind of subjective evaluation is exactly what Peter aims to get rid of with his Comparison by Contrast method. The point of the this methodology is simply to engage in the business of revealing obvious known sonic differences between the recordings.

"Secondly, we can also look at this from the recordings' perspective. It is clear that the consistency achieved, for example, by DECCA with the Orchestra de la Suisse Romande, Ernest Ansermet conducting, or with their Vienna Philharmonic recordings, where they had a permanent set up that was perfected over many years, resulted in a predictable and consistently high quality of sound.

More silver means that one can more quickly or more easily make this conclusion or how does it manifests itself. There are many other great recordings out there with a consistent sonic vision, and that can be clearly and unequivocally demonstrated by the Comparison by Contrast methodology."



## The Listening Sanctuary

“If only I knew where all my string quartet LPs are?”

Peter’s listening room resembles a library of some well read writer or academic person expect that the shelves are filled with LPs, thousands of them, from floor to ceiling. The traditional style massive bookcase is specifically made for the room by a local carpenter. Books are lying all over the coach table and around Peter’s listening seat but otherwise the room is dedicated to listening to records and showing up the audio system. Music.

One cannot choose a practical attitude towards such a number of records. A little bit of maths suffices to show the limits of life, our mortality. So I guess it must be a matter of self-identity. Whether an audiophile or record collector or both, it’s important to have the feeling or awareness of being surrounded by all this wonderful Western music, and especially the LPs from the golden era in the 1950s and 1960s.

The system of the room is more or less the best that the Audio Note UK can offer, including the new three-motor turntable that still needed some features to be bettered.

Peter is known for being a big friend of classic music and jazz, as well as analogue playback, but at first he makes me listen to a CD track of some very heavy techno stuff played back on a very high volume level, just to show, like a proud little boy, what his speakers are capable of, if really pushed to the extreme. To have physically reasonable sized speakers driven by a reasonable number of tube watts does not imply one would have to limit one’s love for music to classic or jazz. No distortion, no clipping.

Rest of the time we spent with classic music (opera, orchestral) & jazz. Peter praised the excellent radiation characteristics of the tweeters, thanks to which the off-axis response remains smooth and energetic. This feature Peter associates with Peter Snell’s ingenuity in building up cross-overs. Because of this property, and perhaps for some other reasons too, Peter, just like me, is not in favour of listening to music by sitting in the hot spot. His listening seat is almost straight in front of the right channel speaker, and it doesn’t matter because from that distance, the sound is fully usable from that angle too. I myself prefer to sit even further away from the speakers, and listen with one ear rather than two, in order to make the stereo sound become more monophonic, and thus much easier for the brain to chew.

## Decline of the Decades

“Progress is not a straight line.”

Peter wrote an essay as useful and important reminder of historicity of things; of how easily we mistake something that looks like development for true development, and how looking back often provides us with a different story. That is why sensitivity toward historical issues should be an essential part of every audiophile’s self-reflection, also because most of the audio techniques date back to mid-20th century and in some cases much longer. How would you tell the best audio journalists from ordinary ones? Almost without exception, by their very good grasp of the history of audio. (In fact it’s an interesting question whether any genuinely new technology exists, since most modern technology is based on inventions made decades ago, digital included.) Anyway, when you talk to Peter be prepared that historical themes show up from time to time.

Another all-pervading thought in Peter’s essay is the non-linearity of technological progress. I remember an exhibition at the London Design Museum that nicely demoed how for the spread of colour TV, prince Charles and Diana’s wedding might have been a way more influential than any purely technological factor. If you still hold the naive view that any new technology, simply by virtue of being new, would be better than older one, read Peter’s article. Personally the most valuable offering of Peter’s contribution is its insight into the non-parallel nature of the development of different branches of audio and recording technology, how progress and advances in one area often mask the decline in another.

To the Peter’s story I have only this to add: the performance of the peak periods cannot be repeated because the reasons why some technology peaks are not only technological but ‘cultural’ as well, and those underlying cultural factors cannot be repeated.

Technology is not something that is born to satisfy clearly defined necessary human needs – in fact most technology serves human needs that objectively seen are unnecessary – or as a caprice of some individual engineer, but because each era has a pre-technical desire for life that is not for engineers to decide upon. The reason why certain audio technology peaked when it did was that there were people back then who had ideas, not about technology, but about music and life that eventually led to the development of highly competent technology.



# Contact

Today Audio Note UK is without competition.

It is not without reason that Audio Note was featured in Rolls Royce's Book - 'A Legacy Of Luxury',  
as one of few companies who strive for perfection, regardless of cost or difficulty.

However our company is not about snobbery, but about quality.  
Offering value instead of vapour.

Audio Note is a cult, not only a brandname.

You will not find us when looking in regular shops.

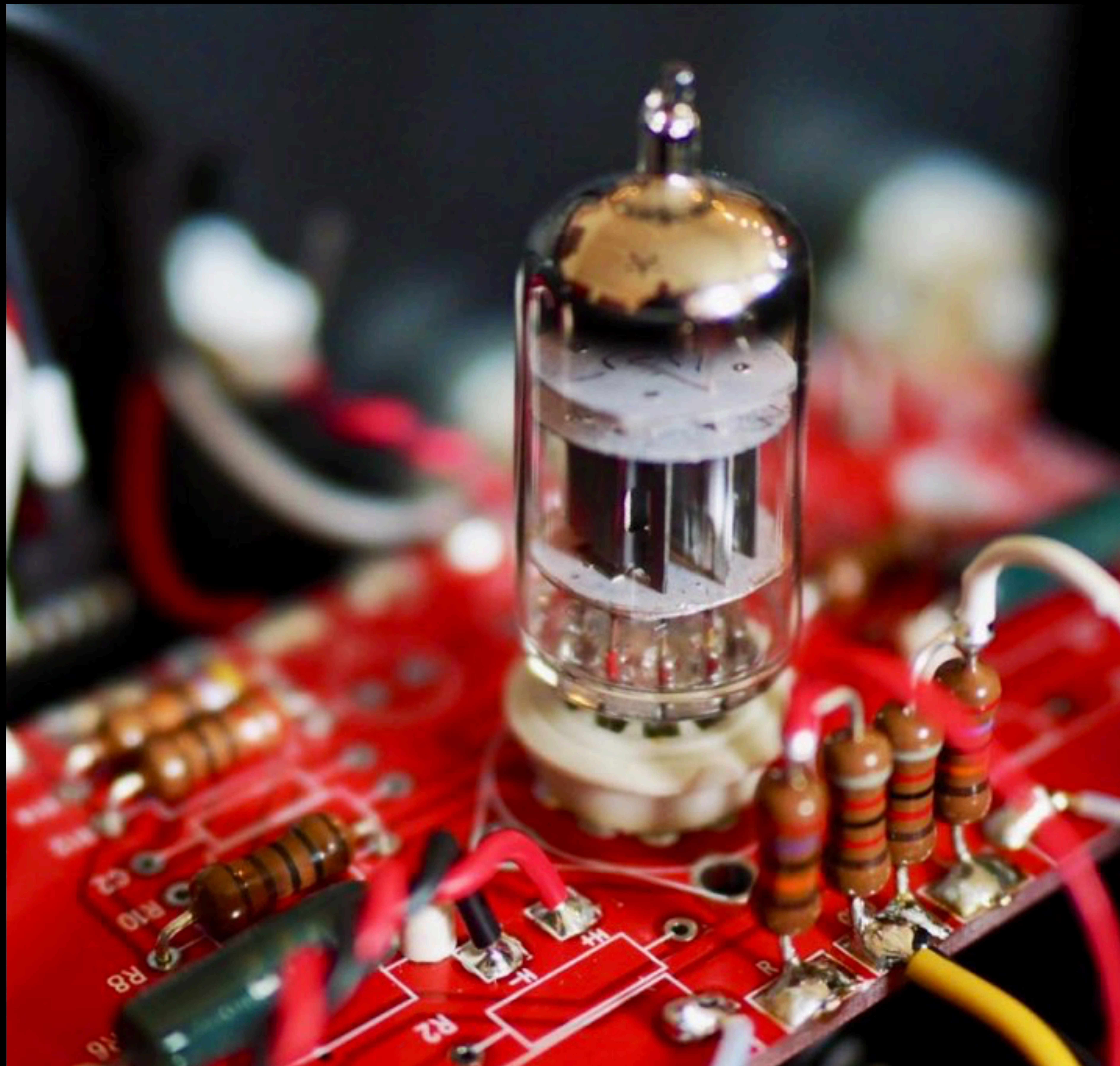
We will find you...

When your path has deviated from the noise of the market, to a truth that speaks for itself.





























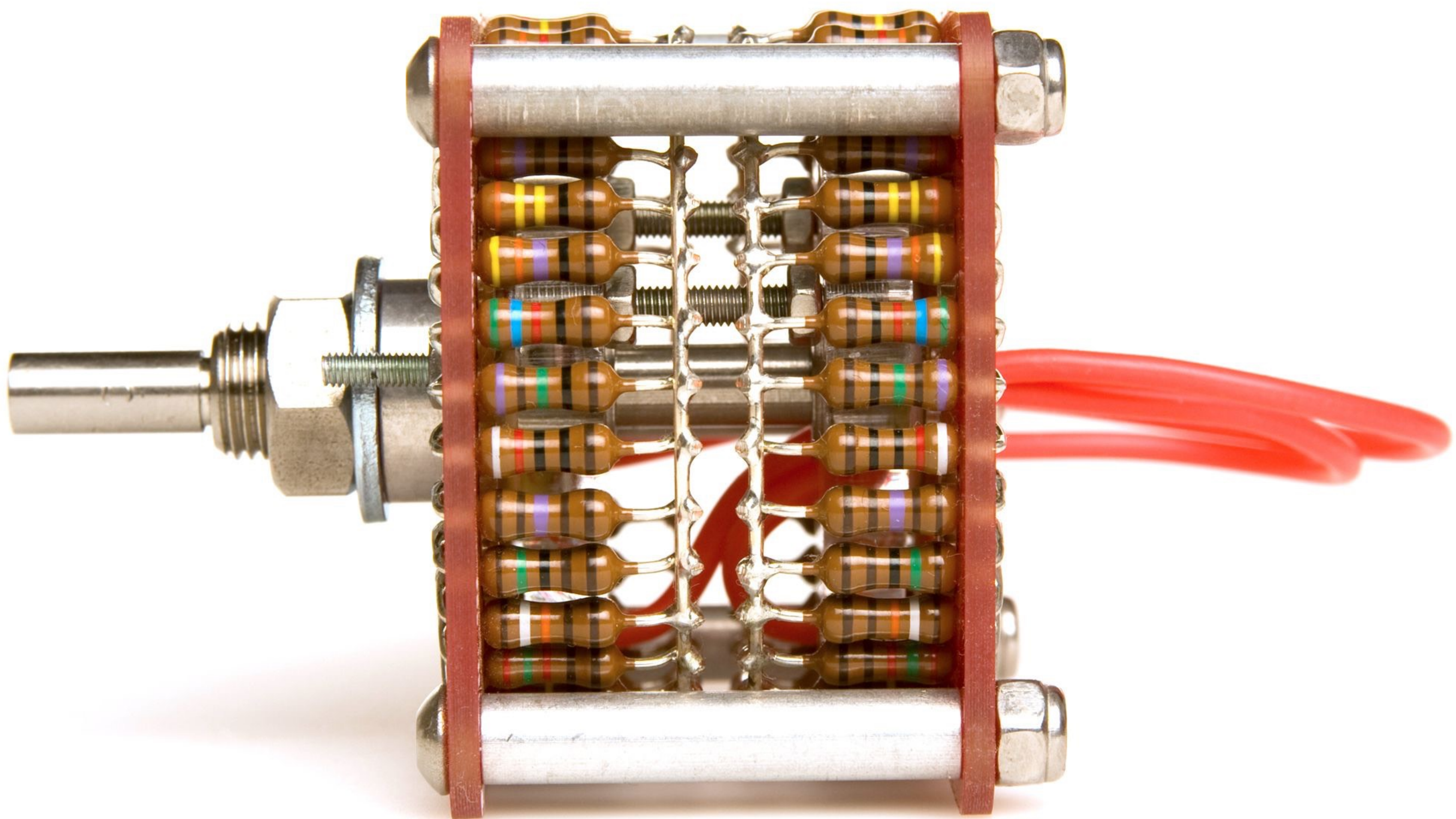






















*"Audio Note often takes flack from the peanut gallery on internet forums for their very high priced audio components.*

*Many of us who live on things called budgets view \$100,000+ components as crazy toys for the rich.*

*However, over the years I have come to the conclusion that if I came across the bucks to spend such dollars the first company I would look to would be Audio Note"*

*Why?  
Quite simply, they "get it."*

*The music coming from this system is, frankly, astoundingly, unbelievably superb!*

*It is absolutely nothing like any Hi-Fi System I've ever heard.*

*Hugh Lawrie, Let Them Talk. Sensational!*

*My friend just left, he was listening to a top Linn system yesterday, the speakers alone were 24 lacs. He says this system spans it!*

*Happy Days!*

*"If you have not heard Audio Note CD replay then you have not, in my view, heard what CD replay can achieve. There are players that have loads of detail, spatial cues, and bass lines that are deeper perhaps, or players that have lower noise floors which give a better sense of "layering".*

*All of those things may be commendable achievements but what the AN designs do that I have heard from no one else is their ability to sound tactile in a sense that approaches the best analogue.*

*I would make the case that if you are a vinylphile and generally hate digital, then Audio Note is probably the only CD player manufacturer out there that could convince you to invest in the shiny silver discs."*

*"So in conclusion, what has amazed me the most about the Audio Note system is it's ability to present whatever music you decide to play with grace, ease and color. This particular ease makes the music sound more realistic, present and alive.*

*Even when going all out and listening to some serious bad recordings, its' s like the system doesn't care about the quality of the recordings but focusses on the music in a way that just lets you hear it as a whole. It even delivers the most detailed and sustained soundstage you could ever image.*

*Every single little note comes through. It's easy to distinguish what is going on and one doesn't have to concentrate to get the full emotion out of whatever music is being played."*

*"Listening to the system today, it was déjà vu! I am in love with listening to music again, not listening to equipment! The sound has that 'organic' feel of real musicians playing electronic or acoustic instruments before me.*

*Nothing overblown, nothing exaggerated, just an honest, coherent presentation and most importantly, I could easily relate with the music being played.*

*I can happily listen to the Audio Note system for hours with no signs of listening fatigue. For this is no ordinary hifi system, this is close to what I would describe as musical transcendence!"*



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