

---

Subject: Japanese philosophy

Posted by [Manualblock](#) on Thu, 10 Jun 2004 12:33:50 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

This thread concerning amplifier topology and feedback has me thinking. While not having professional training I believe many of us have spent countless hours involved in the pursuit of this hobby. The number of amplifier, speaker combinations I myself have heard is staggering as I am sure you all have also. Yet only a small amount of times spent auditioning have I felt the "connection". The Japanese in their audio approach seem to require that their equipment transform the listener in some ways that we seem to ignore. So we rehash endlessly the same arguments and discussions while treading intellectual water. What I would like to find is a common path of understanding; like a chain from source to transducer; including a respect for the conditions of reproducing music in the home. The Japanese audiophiles seem to take some understanding of conditions regarding equipment as universally accepted without disagreement; then they move on. The best sounds in my experience have always occurred in situations where the mood is set and the surroundings comfortable. They understand that all perception of sound is mediated by these interactions. So while the equipment is important; the learning curve must be ratcheted up exponentially regarding the intangibles that affect every aspect of reproduced sound. We all have experienced the transformation of qualities of sound that occur just from combining pieces in different ways or replacing simple components such as caps or resistors; components that radically change in sound quality from one set-up to another. They seem to approach the art as in cooking; combining ingredients to produce a pleasing flavor. In reviewing the Japanese literature it appears they have evolved beyond the swapping amp/cable/pre-amp/cd player phase and into an integrated approach to the experience as a whole. Mr Barbour's contention that the older engineers of 50 yrs. past had an understanding that was accepted universally within their small community sparked these comments. Why it seems the dog is chasing his tail within audio as it presently exists is the question. While there has been advances in materials and implementation in the intervening time, I contend that there has not been a significant advance in the musicality of reproduced sound in 30 yrs. )

---