



How not to listen to music.

All these years we have been instructed on how to listen to music incorrectly!

A few internet review sites do the right thing however, See my [links](#) page for a number of them. We have been taught in infinite ways, how to listen to electronics, not music; and thus the difference is born.

I am not saying that while auditioning a new piece not to do an ABA test to see if changes wrought are worth the expense of the product. This is called critical listening. Way too many of us listen "critically" when we should be listening for pleasure. Instead of enjoying the whole or "Gestalt" of the sonic envelope before us, we are trained to listen for deficiencies or a weakness in our systems. Again, IMHO Stereophile magazine exploits this much to their own benefit; and the subsequent loss to your enjoyment and bank account. Their constant whisper echoes in our minds; "where are the flaws?", or "my system didn't do what it was supposed to do on this song."; must buy latest and greatest.....

The problem is well known as "Audiophile Nervosa" which I explain on my [Madness](#) page. Let me site some fundamentals:

Live music in the home (or as close as we can get) is the ultimate goal of electronic systems. Yes or no? Hopefully you answered yes. Though this will never happen, there are systems that do an extremely good job portraying this goal. mbl's 101D loudspeaker is the ultimate example of this.

When we are seated at a live event, anywhere, and the music begins to play, where does it come from? In front of you naturally! The whole orchestra IS in front of you. You can hear the room's natural acoustic as well, as a wonderful (though sometimes poor) sense of warmth; or being enveloped in the atmosphere of music.

Let us state that there is a gentleman in the rear right of the stage and he plays the triangle. While we are enjoying the gestalt of the production (note, NOT LOOKING for flaws in the sound) that triangle rings out a perfect time. Ask yourself this: "Does the sound of the triangle, beam directly at you from one exact point in space, never wavering from its point of origin?". Hopefully you answer no. The musician strikes the instrument and sound is propagated everywhere. The "event" just happens! No matter where you sit in the theater, you have a very good idea of approximately where the triangle emanates from. You also have the added advantage (disadvantage?) of being able to see the gentleman standing there. Visual cues are much more powerful than sonic ones!

IMHO - there are 2 types of audio systems: these are stereo systems and music playback systems. A stereo system owner wants his music to

presented in a way which gains every "micro"-pit or groove of information. The music is laid out so every nuance is clear as a bell and focused on one particular piece of space (your head in your listening position). Thus, that triangle from above 'appears' to come from one unwavering point in space. Move even slightly out of that position and the illusion disappears. This is what we have been brainwashed to believe as "accurate" musical reproduction. We can find, all too easily, any single flaw in the recording, which we automatically assign to a flaw in the stereo system. Just look at how many people buy analytical crap for ungodly amounts of money, only to wind up selling it for something less expensive, but better sounding! Krell/Wilson comes directly to my mind.

THIS IS WRONG FRIENDS!!!!!!!

Stereo systems do not portray music as a whole or gestalt. They portray each individual piece of information separately, as if it existed alone, among every other piece of information going on around it. This is the way we have been taught how to listen. This is wrong and will lead to the purchase of more stereophile magazines, etc...

On the other hand we have **music playback systems** which focus our attention, not on a single piece of data, but as that 'gestalt' we should be listening to! Yes, we can hear all the information in the recording, the method is in the delivery system. HighEndAudio, LLC is all about these types of systems. I'm the owner (Ted, nice to 'meet' you!) I do not sell audio components which will dissect any particular recording and display thusly.

I choose to hear my music the way it was meant to be heard, as close to a natural event as I can get. I don't need a "sweet spot" though all systems have one. I want a system that does not call to attention, a particular aspect of the music. Rather, the music playback system that allows us to fall into the blissful state (almost druggy) where there is nothing but the music, the whole, the gestalt!

Comments?
