

Review

Text: Wojciech Pacuła
Images: Wojciech Pacuła
| Thunder Melody



No 202

March 1, 2021

PREMIERE

[Thunder Melody is one of the newest Polish audio brands, founded just last year. The men behind it are Mr. KONRAD RAŚ and Mr. RAFAŁ HLADZIAK and it is to specialize in anti-vibration, noise reduction and conditioning of the supply voltage products. They start with a top shelf product - the MONUMENT anti-vibration platform we received for this premiere test. It is also the most expensive product of this type that I know.]

WE DISCUSSED THE MONUMENT PLATFORM TEST with the founders of THUNDER MELODY, Mr. KONRAD RASIA and Mr. RAFAŁ HLADZIAK for quite some time. I wanted to learn something about themselves, about the products they are introducing, and above all about the platform itself. It took us a lot of time, because it is **the most expensive anti-vibration platform I have ever dealt with**, and the manufacturer is extremely sparse when it comes to offering technical details.



But that's the way it is, because, as is usually the case in specialist industries, the development, the execution of an idea is only a part of the value of a given product. **In many cases the idea is the most valuable**

Recordings used for the selection

→ **Super Audio CD**

↳ CANNONBALL ADDERLEY, *Somethin' New!*, Blue Note/Esoteric ESSB-90125, SACD/CD (1958/2015) w: 6 G
↳ CHET BAKER, *Baker's Holiday*, Verve Records Verve 009960, Test Press SACD (1965/2004)

↳ PAT MARTINO, *East!*, Prestige/Mobile Fidelity 2018, SACD/CD (1968/2006)

↳ PETER GABRIEL, *So*, Realworld/Virgin S 1987, SACD (1987/2003)

→ **CD/HDCD**

↳ JEAN MICHEL JARRE, *Magnetic Fields*, MCA 488138 2, CD (1981/1997)

↳ RADIOHEAD, *OK Computer. OKNOTOK*, Virgin Recordings/Beat Records XLCDJP868, 2 x U 1997 (1997/2017)

↳ STAN GETZ/JOAO GILBERTO, *Getz/Gilberto*, Impression Music LIM K2HD 036, K2HD Master Edition UDM, Master CD-R (1964/2003)

↳ VARIOUS, *For The Masses*, 1500 Records 1500 (1988)

⋮

| TO GROUND OR NOT TO

I KNOW - I KNOW it is only a technique, i.e. in a certain way, but even for me it was difficult to get to the ground **interferes so significantly with the sound** and even more difficult to figure out why different components strongly affect the sound of the player set up on the platform. I am supposed to be "seasoned", I have tested various components, and yet ... Which components about audio and how many elements we need

one. And, as I assume, this is the case here. The owners of the company seem to confirm it, saying:

We take a great care of the protection of our intellectual property. It is a non-negotiable value. Products are designed to **self-destruct in case of any interference** (emphasis - ed). They largely lose their properties, and their reproduction is not possible without our competence and materials.

At the level of a suppliers production organization, components and materials are anonymized, nobody except us knows them and also does not know the material recipes. Even the suppliers do not know the specific application of components and materials. Printed circuits are secured in such a way that they self-destruct, hence reverse-engineering is impossible as there is no product left. Therefore, the products can not be counterfeited.

I asked both Thunder Melody owners about the sources of these ideas. It is an interesting trip through the meanders of the audio industry and a story about friendship that grew in this soil. And above all, a tip for other designers: audio is based on two things: **"hard" knowledge and musical sensitivity**. Only their combination gives one a chance to create a valuable project. The stairs one has to climb start only later ...

...

| A few simple words...

KONRAD RAŚ | RAFAŁ HŁADZIAK

Owners, designers

KONRAD RAŚ KONRAD RAŚ, BORN 1975, education - technical electronic college, specialization: digital circuit technology. Later, he studied at the Nicolaus Copernicus University in Toruń at the **faculty of experimental physics, specialization in computers and optics**. At Thunder Melody, I deal with the very idea, materials, alpha-tests and the implementation of the electronic part, as well as drawing conclusions from the feedback we get from testers and customers.



In this case, minor differences in the starting stage, **translated into large differences in the sound**. Although maybe it should not surprise all, by lowering the level of distortions, usual problems, previously masked, from under the these new, smaller problems then grow to an why engineers designing inexpensive audio p best to show as much as possible, but also as

Anyway, the differences between the lack of artificial ground and the ground taken from the wall socket were really big. The Monument p behaves like a high-end anti-vibration platform pneumatic platform. **It adds mass and depth saturates the lower midrange**. And yet it is the Thunder Melody is one, most often reduced. They clean it, but also often take away its fill saturates the sound.

Connecting the Nordost artificial mass to its resolution and slightly "raised" it tonally. The away and the whole thing seemed clearer. In sounds in Joao Gilberto's voice from the *Getz* from the reference Master CD-R, were clearer warm sound, this is how the album is produced **in the deeper perspective**.

| Our albums

1 STAN GETZ/JOAO GILBERTO *Getz/*

„24 Gold Direct-from-Master Edition
Master CD-R

From the business standpoint, I am a shareholder and the President of the Managing Board of an IT company INNOVACOM, which specializes in dedicated business systems, for example telecommunications billing, industrial electronics controlled by our systems, system analytics, designing business system architectures, process and technology audits. We mainly **work in the background as technological OEM** for other vendor companies. Hence, it is difficult to find more information about the Company's activities.

Why audio? A combination of many circumstances, not accidental at all. Music has always accompanied me, but without exaggeration (although I have quite a good ear, in the sense of feeling harmony, rhythm, abstraction) + the old days of the using soldering iron + considerable architectural and programming deviation reinforced by the education of an experimental physicist.

For me, audio (apart from a content) is simply physics, my own playing with audio and a *stricte* experimental approach, and **reluctance towards the colloquial and superficial understanding of physical phenomena** that characterizes an experimenter, especially one in the field of optics, plus an experimental pragmatics, all that resulted in extracting something really impossible from an average class system. Virtually all of the things I do go against the mainstream understanding of audio ... So do the conclusions - **95% of the diagnoses of problems are different from those proposed by others**. That is why I did not participate in the forums at all or to a small extent, because it is difficult to talk about the same topics, while operating different concepts.p>

It just so happened that two years ago, accidentally Rafał and I found a common language on the audiostereo.pl forum, but only because he is an open person and he can listen. More importantly, he wants to test things, not just theorize. He got a few different prototypes from me that drew he and his local colleagues and friends found very attractive. We met and it turned out that the audio life of his colleagues **suddenly moved forward from a place of complacency and often apathy**.

Due to the fact that I sent them new things, and they began to attract users and - importantly - customers, all products developed rapidly. This emboldened me and after a year of internal efforts, I decided to show the results of my work to a wider public. Thunder Melody is a small, two-person manufacture and we make everything by hand. Our ideas go through a long way of testing and it's tests, i.e. practical experiences, that are our priority. Basing in physics and practice, long tests in several different systems is the norm for us. [KR](#)

[RAFAŁ HŁADZIAK](#) MY NAME IS RAFAŁ HŁADZIAK and I am 51 years old. In Thunder Melody, **I am mainly responsible for the housing**, that is designing elements made exclusively of Panzerholtz, which has probably become TM's showcase. Additionally, in some projects I deal with internal assembly. I am also largely responsible for customer relations, organization of presentations, etc. As I have already mentioned, I also test prototypes and any projects that are born in Thunder Melody.



The first album we looked at in the "Here's an Astrud Gilberto" series was *Getz w Polsce* (more [HERE](#)). The album, which was never recorded at all, was recorded overnight, **on November 1st and 6.32 at the Warsaw Philharmonic Concert Hall** during the 3rd International Jazz Festival - Jazz Jamboree. It was a farewell to the "middle" period of his activity.

Soon after he returned to the United States and recorded **music**, mainly Brazilian, he recorded such albums as *Samba* (1962), *Big Band Bossa Nova* (1962), and the last in the series *Getz/Gilberto* (1964). *Ipanema* from the latter, in which Astrud Gilberto, the private wife of João Gilberto, who also had recorded with himself, sang, was a huge hit and went down to history.

Getz/Gilberto is an album reissued many times in all formats. The disc I am talking about is one of the first. There were only 10 pieces and each one bears the name of the artist. Each of us also had to sign a contract prohibiting further distribution. This is because Mr. Winston Ma, the owner of the Blue Note Music label, which released it, treated it as a precious plant (the last interview with Mr. Ma [HERE](#)).



We have written about Master CD-Rs many times. I also met with you twice during the Audio Video project. What it is, I also held a meeting of the Krakow Audio Video Club on this subject. The point is that this is the sound of the future. I would even say - it's a heresy, I know, but what



I have always been interested in music, it has always been important to me. Almost three decades ago, the quality of its presentation also became an important issue. Since then, this aspect has always been very important to me and over the years I have **tried to improve my audio systems performance** in every way possible. I tried, to the best of my ability, to make the most of them. I think that for Konrad it was the decisive factor when he was looking for a person who would be open to conducting tests in their own system and checking his concepts and solutions.

A few years ago, on one of the audio forums, Konrad contacted me about this and suggested some quick tests. These turned out to be surprisingly effective and the first steps I took in this matter made me quickly take the next ones. I think **on the basis of our shared passion** we became true friends, which a year ago resulted in the decision to create a joint project we called Thunder Melody. [RH](#)

...

| MONUMENT

THE BASE The MONUMENT PLATFORM is relatively inconspicuous. It weighs just over 20 kg, so it's heavy, but it just looks like a flat box measuring 500 x 450 x 100 mm (W x D x H). The dimensions of the platform are standardized for most amplifiers, sources, DACs, loudspeakers, power strips, but - as we can read in the press materials - for larger devices **sizes can be customized in accordance with customer's needs.**

The material used for the construction of platforms, as well as other Thunder Melody products, such as the Graal conditioner and cable supports, power supplies, LFG generator, is Panzerholz, i.e. **plywood with anti-vibration properties**, in a dry version, which is produced for this brand upon, as its creators say, "strictly defined order". It is a specialist material, therefore the lead time is approx. 3-4 months from placing the order. The material is seasoned immediately after production and after making, so that it retains its properties for many years. The

a **better sound than the master file.** Why is repeated tests confirm it.

The disc in the "24 Gold Direct-from-Master" was made using a complicated technique on an old CD-R. The album was pre-demagnetized and we have written many times about both device pressing plants. The next step was to cover the disc and cut its edges to improve its centricity. Let the material came from **an analog master tape re**
Impression Music. The uniqueness of the disc is in the measurements of reading errors, individual for almost zero. ♦*wybór*la First Impression Music potwierdzają pomiary błędów odczytu, dla każdego indywidualne, które są niemal zerowe. ♦

CONNECTING THE PLATFORM TO THE MONUMENT outlet changed the sound differently. The master in the foreground was strong and tangible, even more grounding. Not only Gilberto's voice and guitar, but also electronic instruments from Jean Michel Jarre. I listen to it in the Scot Hull's 1997 remaster, in the Monument version. **The "socket" grounding lightened but also opened it up.** This is the effect of better really BETTER one. Because 'resolution' is the Monument platform.

| MONUMENT

EVERYTHING IN MY SYSTEM'S SOUND is on the **platform, everything was more "mine".** I had the Ayon player, without it and placed on the top of the Elemente Master Reference Pagode Edition re something. It's an illusion, but very convincing. Missing in its sound, something was lost definitely was not as intense when comparing the Thunder Melody pneumatic reference platform, the Acoustic Reference slightly less. This impression, of course, was not a day for me to completely accept the sound of the Revive platform again. But a short "check" with the impression came back.

The thing is that the tested platform **significantly resolution.** And yet it is still one of the most I know. Yet, it was further improved. Monument's dimensional nature of the instruments and into a better differentiation of their height. As in *So* from the *For the Masses* with covers of this genre performed by Veruca Salt, an American alterna

In this case the track is very calm, because it's not and electronic organs (Rhodes?), But **the difference and without "the platform was very big.** Finally better separated from the organs. It's just that in an ultra-natural way, through a different "rounding" of the up-down axis. The slight brightening of the

company has its own professionally equipped carpentry workshop, the staff of which, as we learn, has 30 years of craftsmanship experience.

GROUNDING MONUMENT IS A DESIGN that works in two ways - **reduces vibration, but also reduces HF interference**. I may be wrong, but it seems that this is an original response to similar problems that Synergistic Research responded to in [TRANQUILITY BASE](#) platform.

As Peter Hansen, head of Synergistic Research, wrote to me during the test, Tranquility Base works in several different directions, generating a constant, active EM field, eliminating negative interactions between components on printed boards (e.g. between resistors and capacitors, etc.), blocking the resulting external EMI and RFI interference from other devices.

The Thunder Melody platform isn't powered, but it seems to operate in similar areas. Inside it, there are materials that require **grounding to discharge the charges** that are accumulated there. Hence my suspicion that - perhaps - they are partially piezoelectric materials. The grounding in question is connected to the high quality WBT Cu terminal, connected inside to a copper electrode embedded in the material.

The grounding of the platform is optional, and the filling it is connected to is, as the company owners say, **"is a proprietary blend of rare, top-quality materials that constitute the company's intellectual proprietary secret"**. The first products to use this technology were the LFG generator, AC mains voltage filters and a conditioner. As we read further: "We have mastered the technology and now we use it in other products. Everything we use in them has common features, because it is to constitute one common concept".

The grounding terminal should be connected to the so-called "Earth", ie a point with zero potential. In domestic conditions, **the closest available ground is the protective conductor in the wall socket**. The set includes a special cable with a great Neotech plug on one side, and a Furutech rhodium-plated spade on the other. The clamp can also be connected to an artificial ground. It can finally be left not grounded - we looked at all three cases in this test.

| SOUND

HOW WE LISTENED ANTI-VIBRATION PLATFORM Monument has been tested in the "High Fidelity" reference system. **It was placed on the top shelf of the Finite Elemente Master Reference Pagode Edition rack**. For the purpose of this test I listened to the Ayon Audio CD-35 HF Edition SACD player, which was placed on the tested platform, and for comparison directly on the top shelf of the Finite Elemente. It was a multiple repetition of a A/B/A and B/A/B comparison, with the A and B known. I also compared the Monument to the Acoustic Revive RAF-48H pneumatic platform.

an incredible coherence appeared within the result, it all gained density and mass.

The treble is an interesting thing in general. With the player they seemed clearer and brighter, y The hissing on the platform was better integrated and it was audible, it was the producer's attention to suppress them, not a mistake. With the **platform three-dimensional**, so the voice was better defined. Previously the brighter treble seemed to promote. Because the organs already sounded incredibly, the sound were brightened, both elements were

With each new album, my respect for the platform grew. Because with each subsequent disc I could feel that it **brings calmness to the sound, better greater naturalness**. Similarly to the *Somebody (for a film)* track by Radiohead from the sense of the *OK Computer* album, Thom Yorke's vocals were articulated. Without a platform, everything seemed colorful and less engaging.

I heard the same elements as with Depeche Mode later on the Adderley Cannonball's *Something* out fantastically on Pat Martino's *East!*, released on the platform allows better differentiation of the sound, more of everything with it. But this "more" is because the sound has less details, less subtle **chords of sound** and big planes began to play, much better acoustic aura.

It seems that the shifts we get with the tested when we consider them separately. **Together wave" that changes the rules of the game**. I heard things as the accidental hitting of a drumstick on Pat Martino album, which is heard about 10 seconds. It seems that the person mixing the material did not hear the instruments that were not playing - thanks to the unique atmosphere. It can be heard without the shallower, less real. The presentation is not as



On a daily basis, the Ayon player is connected to a power strip and a preamplifier - respectively - with a power cable and the RCA Siltech Triple Crown interconnect. These are stiff cables, which makes it impossible to move it. That is why for this review I replaced them with a much more flexible ones - the Harmonix X-DC350M2R Improved-Version power cable and the RCA Crystal Cable Absolute Dream interconnect.

The test was divided into two parts: the first was to **establish the best conditions for the Monument platform**. This is to find an answer to the question of whether it works better when plugged into a wall socket via a proprietary cable, or whether it works better with an artificial ground, or without grounding at all.

In the first case, the proprietary ground cable was connected to the wall socket. It is separated from the power line to the audio system - the latter features a separate fuse in the fuse box, and a 6 m long Oyaide Tunami cable with Furutech wall sockets at the end. Since the [Nordost QRT QKore 6](#) artificial mass module works in the reference system, I tried this option as well.

It was similar with the bass. It turns out that the Monument platform does not change clearly, and without the artificial ground. But Monument **deepens it, giving it energy**. This is why the space is so credible with the Polish perspective and depth. However, the "plans/la" is more difficult to point out the exact location of the speakers. Thunder Melody shows them together with the artificial ground. They are more believable, more "live". **The clutter disappears and realism appears.**

| Podsumowanie

This is one of the two best anti-vibration platforms. The other one is the [Stacore Advanced](#) - but also the most expensive. It happens that both are Polish products. The in the reference system. The Revive platform also works great, but in such a way that it is **obvious that it has limitations.**

The Monument's appearance does not tell us much about the sound, because although solidly constructed, it is made of "wood". Once again, it turns out that the knowledge of the designers do matter and we pay for them. **most expensive, most refined audio system** in the reference system. Additionally, its sound can be shaped by plugging it into a wall socket or an artificial ground, which is a nice addition. ■

Vinyl Club **AC** Records

Galeria

Gallery









High
Fidelity_{pl}



High
Fidelity_{pl}

Review



No 202

March 1, 2021

Text: Wojciech Pacuła
Images: Wojciech Pacuła
| Thunder Melody

PREMIERE

[Thunder Melody is one of the newest Polish audio brands, founded just last year. The men behind it are Mr. KONRAD RAŚ and Mr. RAFAŁ HLADZIAK and it is to specialize in anti-vibration, noise reduction and conditioning of the supply voltage products. They start with a top shelf product - the MONUMENT anti-vibration platform we received for this premiere test. It is also the most expensive product of this type that I know.]

WE DISCUSSED THE MONUMENT PLATFORM TEST with the founders of THUNDER MELODY, Mr. KONRAD RASIA and Mr. RAFAŁ HLADZIAK for quite some time. I wanted to learn something about themselves, about the products they are introducing, and above all about the platform itself. It took us a lot of time, because it is **the most expensive anti-vibration platform I have ever dealt with**, and the manufacturer is extremely sparse when it comes to offering technical details.



But that's the way it is, because, as is usually the case in specialist industries, the development, the execution of an idea is only a part of the value of a given product. **In many cases the idea is the most valuable one.** And, as I assume, this is the case here. The owners of the company seem to confirm it, saying:

We take a great care of the protection of our intellectual property. It is a non-negotiable value. Products are designed to **self-destruct in case of**

Recordings used for the selection

→ **Super Audio CD**

- ⌞ CANNONBALL ADDERLEY, *Somethin' Else*, Blue Note/Esoteric ESSB-90125, SACD/CD (1958/2015) w: 6 G
- ⌞ CHET BAKER, *Baker's Holiday*, Verve Records V6-6009960, Test Press SACD (1965/2004)
- ⌞ PAT MARTINO, *East!*, Prestige/Mobile Fidelity 3300, SACD/CD (1968/2006)
- ⌞ PETER GABRIEL, *So*, Realworld/Virgin S 1000, SACD/CD (1987/2003)

→ **CD/HDCD**

- ⌞ JEAN MICHEL JARRE, *Magnetic Fields*, MCA 488138 2, CD (1981/1997)
- ⌞ RADIOHEAD, *OK Computer*, OKNOTOK Records/Beat Records XLCDJP868, 2 x U 2 (1997/2017)
- ⌞ STAN GETZ/JOAO GILBERTO, *Getz/Gilberto*, Impression Music LIM K2HD 036, K2HD M from-Master Edition UDM", Master CD-R (1997/2017)
- ⌞ VARIOUS, *For The Masses*, 1500 Records 1500, CD (1988)

⋮

| TO GROUND OR NOT TO

I KNOW - I KNOW it is only a technique, i.e. in a certain way, but even for me it was difficult to understand the ground **interferes so significantly with the sound** and even more difficult to figure out why different components strongly affect the sound of the player set up on the anti-vibration platform. I am supposed to be "seasoned", I have tested various components, and yet ... Which components about audio and how many elements we need

any interference (emphasis - ed). They largely lose their properties, and their reproduction is not possible without our competence and materials.

At the level of a suppliers production organization, components and materials are anonymized, nobody except us knows them and also does not know the material recipes. Even the suppliers do not know the specific application of components and materials. Printed circuits are secured in such a way that they self-destruct, hence reverse-engineering is impossible as there is no product left. Therefore, the products can not be counterfeited.

I asked both Thunder Melody owners about the sources of these ideas. It is an interesting trip through the meanders of the audio industry and a story about friendship that grew in this soil. And above all, a tip for other designers: audio is based on two things: **"hard" knowledge and musical sensitivity**. Only their combination gives one a chance to create a valuable project. The stairs one has to climb start only later ...

...

| A few simple words...

KONRAD RAŚ | RAFAŁ HŁADZIAK

Owners, designers

KONRAD RAŚ KONRAD RAŚ, BORN 1975, education - technical electronic college, specialization: digital circuit technology. Later, he studied at the Nicolaus Copernicus University in Toruń at the **faculty of experimental physics, specialization in computers and optics**. At Thunder Melody, I deal with the very idea, materials, alpha-tests and the implementation of the electronic part, as well as drawing conclusions from the feedback we get from testers and customers.



From the business standpoint, I am a shareholder and the President of the Managing Board of an IT company INNOVACOM, which specializes in dedicated business systems, for example telecommunications billing, industrial electronics controlled by our systems, system analytics, designing business system architectures, process and technology audits.



In this case, minor differences in the starting stage, **translated into large differences in the sound**. Although maybe it should not surprise all, by lowering the level of distortions, usual problems, previously masked, from under the these new, smaller problems then grow to an why engineers designing inexpensive audio p best to show as much as possible, but also as

Anyway, the differences between the lack of artificial ground and the ground taken from the wall socket were really big. The Monument p behaves like a high-end anti-vibration platform pneumatic platform. **It adds mass and depth saturates the lower midrange**. And yet it is the Thunder Melody is one, most often reduced. They clean it, but also often take away its fill saturates the sound.

Connecting the Nordost artificial mass to its resolution and slightly "raised" it tonally. The away and the whole thing seemed clearer. Int sounds in Joao Gilberto's voice from the *Getz* from the reference Master CD-R, were clearer warm sound, this is how the album is produced **in the deeper perspective**.

| Our albums

1 STAN GETZ/JOAO GILBERTO *Getz/*
„24 Gold Direct-from-Master Edition
Master CD-R

We mainly **work in the background as technological OEM** for other vendor companies. Hence, it is difficult to find more information about the Company's activities.

Why audio? A combination of many circumstances, not accidental at all. Music has always accompanied me, but without exaggeration (although I have quite a good ear, in the sense of feeling harmony, rhythm, abstraction) + the old days of the using soldering iron + considerable architectural and programming deviation reinforced by the education of an experimental physicist.

For me, audio (apart from a content) is simply physics, my own playing with audio and a *stricte* experimental approach, and **reluctance towards the colloquial and superficial understanding of physical phenomena** that characterizes an experimenter, especially one in the field of optics, plus an experimental pragmatics, all that resulted in extracting something really impossible from an average class system. Virtually all of the things I do go against the mainstream understanding of audio ... So do the conclusions - **95% of the diagnoses of problems are different from those proposed by others**. That is why I did not participate in the forums at all or to a small extent, because it is difficult to talk about the same topics, while operating different concepts.p>

It just so happened that two years ago, accidentally Rafał and I found a common language on the audiostereo.pl forum, but only because he is an open person and he can listen. More importantly, he wants to test things, not just theorize. He got a few different prototypes from me that drew he and his local colleagues and friends found very attractive. We met and it turned out that the audio life of his colleagues **suddenly moved forward from a place of complacency and often apathy**.

Due to the fact that I sent them new things, and they began to attract users and - importantly - customers, all products developed rapidly. This emboldened me and after a year of internal efforts, I decided to show the results of my work to a wider public. Thunder Melody is a small, two-person manufacture and we make everything by hand. Our ideas go through a long way of testing and it's tests, i.e. practical experiences, that are our priority. Basing in physics and practice, long tests in several different systems is the norm for us. [KR](#)

[RAFAŁ HŁADZIAK](#) MY NAME IS RAFAŁ HŁADZIAK and I am 51 years old. In Thunder Melody, **I am mainly responsible for the housing**, that is designing elements made exclusively of Panzerholtz, which has probably become TM's showcase. Additionally, in some projects I deal with internal assembly. I am also largely responsible for customer relations, organization of presentations, etc. As I have already mentioned, I also test prototypes and any projects that are born in Thunder Melody.



The first album we looked at in the "Here's an Astrud Gilberto *Getz w Polsce* (more [HERE](#)). The album, which was recorded at all, was recorded overnight, **on November 1962 and 6.32 at the Warsaw Philharmonic Concert Hall** during the 3rd International Jazz Festival - Jazz Jamboree. It was a farewell to the "middle" period of his activity.

Soon after he returned to the United States and started recording **music**, mainly Brazilian, he recorded such albums as *Samba* (1962), *Big Band Bossa Nova* (1962), and the last in the series *Getz/Gilberto* (1964) with *Ipanema* from the latter, in which Astrud Gilberto, the private wife of João Gilberto, who also had recorded with himself, sang, was a huge hit and went down in history.

Getz/Gilberto is an album reissued many times in all formats. The disc I am talking about is one of the first ones, there were only 10 pieces and each one bears the name of the artist. Each of us also had to sign a contract prohibiting further distribution. This is because Mr. Winston Ma, the owner of the Music label, which released it, treated it as a plant (the last interview with Mr. Ma [HERE](#)).



We have written about Master CD-Rs many times. I also met with you twice during the Audio V... what it is, I also held a meeting of the Krakow... this subject. The point is that this is the sound... would even say - it's a heresy, I know, but wh...



I have always been interested in music, it has always been important to me. Almost three decades ago, the quality of its presentation also became an important issue. Since then, this aspect has always been very important to me and over the years I have **tried to improve my audio systems performance** in every way possible. I tried, to the best of my ability, to make the most of them. I think that for Konrad it was the decisive factor when he was looking for a person who would be open to conducting tests in their own system and checking his concepts and solutions.

A few years ago, on one of the audio forums, Konrad contacted me about this and suggested some quick tests. These turned out to be surprisingly effective and the first steps I took in this matter made me quickly take the next ones. I think **on the basis of our shared passion** we became true friends, which a year ago resulted in the decision to create a joint project we called Thunder Melody. [RH](#)

...

| MONUMENT

THE BASE The MONUMENT PLATFORM is relatively inconspicuous. It weighs just over 20 kg, so it's heavy, but it just looks like a flat box measuring 500 x 450 x 100 mm (W x D x H). The dimensions of the platform are standardized for most amplifiers, sources, DACs, loudspeakers, power strips, but - as we can read in the press materials - for larger devices **sizes can be customized in accordance with customer's needs.**

The material used for the construction of platforms, as well as other Thunder Melody products, such as the Graal conditioner and cable supports, power supplies, LFG generator, is Panzerholz, i.e. **plywood with anti-vibration properties**, in a dry version, which is produced for this brand upon, as its creators say, "strictly defined order". It is a specialist material, therefore the lead time is approx. 3-4 months from placing the order. The material is seasoned immediately after production and after making, so that it retains its properties for many years. The

a **better sound than the master file.** Why is repeated tests confirm it.

The disc in the "24 Gold Direct-from-Master" made using a complicated technique on an old CD-R. The album was pre-demagnetized and we have written many times about both device pressing plants. The next step was to cover the disc and cut its edges to improve its centricity. Let the material came from **an analog master tape re**
Impression Music. The uniqueness of the disc measurements of reading errors, individual for almost zero. ♦*wybór*la First Impression Music potwierdzają pomiary błędów odczytu, dla każdego indywidualne, które są niemal zerowe. ♦

CONNECTING THE PLATFORM TO THE outlet changed the sound differently. The master the foreground was strong and tangible, even grounding. Not only Gilberto's voice and guitar also electronic instruments from Jean Michel listen to it in the Scot Hull's 1997 remaster, in version. **The "socket" grounding lightened but also opened it up.** This is the effect of being really BETTER one. Because 'resolution' is the Monument platform.

| MONUMENT

EVERYTHING IN MY SYSTEM'S SOUND **platform, everything was more "mine".** I had Ayon player, without it and placed on the top Elemente Master Reference Pagode Edition r something. It's an illusion, but very convincing missing in its sound, something was lost definitely was not as intense when comparing the Thunder pneumatic reference platform, the Acoustic R slightly less. This impression, of course, was day for me to completely accept the sound of Revive platform again. But a short "check" with impression came back.

The thing is that the tested platform **significant resolution.** And yet it is still one of the most know. Yet, it was further improved. Monument dimensional nature of the instruments and into better differentiation of their height. As in *So* from the *For the Masses* with covers of this genre performed by Veruca Salt, an American alter

In this case the track is very calm, because it's and electronic organs (Rhodes?), But **the diff and without "the platform was very big.** F better separated from the organs. It's just that ultra-natural way, through a different "round the up-down axis. The slight brightening of the

company has its own professionally equipped carpentry workshop, the staff of which, as we learn, has 30 years of craftsmanship experience.

GROUNDING MONUMENT IS A DESIGN that works in two ways - **reduces vibration, but also reduces HF interference**. I may be wrong, but it seems that this is an original response to similar problems that Synergistic Research responded to in [TRANQUILITY BASE](#) platform.

As Peter Hansen, head of Synergistic Research, wrote to me during the test, Tranquility Base works in several different directions, generating a constant, active EM field, eliminating negative interactions between components on printed boards (e.g. between resistors and capacitors, etc.), blocking the resulting external EMI and RFI interference from other devices.

The Thunder Melody platform isn't powered, but it seems to operate in similar areas. Inside it, there are materials that require **grounding to discharge the charges** that are accumulated there. Hence my suspicion that - perhaps - they are partially piezoelectric materials. The grounding in question is connected to the high quality WBT Cu terminal, connected inside to a copper electrode embedded in the material.

The grounding of the platform is optional, and the filling it is connected to is, as the company owners say, **"is a proprietary blend of rare, top-quality materials that constitute the company's intellectual proprietary secret"**. The first products to use this technology were the LFG generator, AC mains voltage filters and a conditioner. As we read further: "We have mastered the technology and now we use it in other products. Everything we use in them has common features, because it is to constitute one common concept".

The grounding terminal should be connected to the so-called "Earth", ie a point with zero potential. In domestic conditions, **the closest available ground is the protective conductor in the wall socket**. The set includes a special cable with a great Neotech plug on one side, and a Furutech rhodium-plated spade on the other. The clamp can also be connected to an artificial ground. It can finally be left not grounded - we looked at all three cases in this test.

| SOUND

HOW WE LISTENED ANTI-VIBRATION PLATFORM Monument has been tested in the "High Fidelity" reference system. **It was placed on the top shelf of the Finite Elemente Master Reference Pagode Edition rack**. For the purpose of this test I listened to the Ayon Audio CD-35 HF Edition SACD player, which was placed on the tested platform, and for comparison directly on the top shelf of the Finite Elemente. It was a multiple repetition of a A/B/A and B/A/B comparison, with the A and B known. I also compared the Monument to the Acoustic Revive RAF-48H pneumatic platform.

an incredible coherence appeared within the result, it all gained density and mass.

The treble is an interesting thing in general. With the player they seemed clearer and brighter, y The hissing on the platform was better integrated and it was audible, it was the producer's attention to suppress them, not a mistake. With the **platform three-dimensional**, so the voice was better defined. Previously the brighter treble seemed to promote. Because the organs already sounded incredibly, the sound were brightened, both elements were

With each new album, my respect for the platform grew. Because with each subsequent disc I could feel that it **brings calmness to the sound, better greater naturalness**. Similarly to the *Somebody (for a film)* track by Radiohead from the sense of the *OK Computer* album, Thom Yorke's vocals were articulated. Without a platform, everything seemed colorful and less engaging.

I heard the same elements as with Depeche Mode later on the Adderley Cannonball's *Something* out fantastically on Pat Martino's *East!*, released on the platform allows better differentiation of the sound, more of everything with it. But this "more" is because the sound has less details, less subtle **chords of sound** and big planes began to play much better acoustic aura.

It seems that the shifts we get with the tested when we consider them separately. **Together wave" that changes the rules of the game**. I heard things as the accidental hitting of a drumstick on Pat Martino album, which is heard about 10 seconds. It seems that the person mixing the material chose the instruments that were not playing - thanks to a unique atmosphere. It can be heard without the shallower, less real. The presentation is not as



On a daily basis, the Ayon player is connected to a power strip and a preamplifier - respectively - with a power cable and the RCA Siltech Triple Crown interconnect. These are stiff cables, which makes it impossible to move it. That is why for this review I replaced them with a much more flexible ones - the Harmonix X-DC350M2R Improved-Version power cable and the RCA Crystal Cable Absolute Dream interconnect.

The test was divided into two parts: the first was to **establish the best conditions for the Monument platform**. This is to find an answer to the question of whether it works better when plugged into a wall socket via a proprietary cable, or whether it works better with an artificial ground, or without grounding at all.

In the first case, the proprietary ground cable was connected to the wall socket. It is separated from the power line to the audio system - the latter features a separate fuse in the fuse box, and a 6 m long Oyaide Tunami cable with Furutech wall sockets at the end. Since the [Nordost QRT QKore 6](#) artificial mass module works in the reference system, I tried this option as well.

It was similar with the bass. It turns out that the platform does not change clearly, and without great. But Monument **deepens it, giving it energy**. This is why the space is so credible with the Polish perspective and depth. However, the "plans/la" more difficult to point out the exact location of the Thunder Melody shows them together with the they are more believable, more "live". **The clutter disappears and realism appears.**

| Podsumowanie

This is one of the two best anti-vibration platforms. One is the [Stacore Advanced](#) - but also the more happens that both are Polish products. The in Revive platform also works great, but in such **obvious that it has limitations.**

The Monument's appearance does not tell us about the sound, because although solidly constructed of "wood". Once again, it turns out that the k the designers do matter and we pay for them. **most expensive, most refined audio system** Additionally, its sound can be shaped by plugging grounding, which is a nice addition. ■

Vinyl Club **AC** Records

Galeria

Gallery









High
Fidelity_{pl}



High
Fidelity_{pl}