

Confrontation of the SRM 727 007t2 and RKV-WEE on 009 and 007



Good evening, I finally passed in the listening in the afternoon of 3 systems of development of foots the bill Stax SR 007 mk3 and [SR 009](#) at my disposal: amplis Stax SRM 727-II (mine); SRM 007t2 (that of Pierre) and combi RKV MK2 + WooAudio WEE; every ampli connected on good phase sector (what obliged me to invert the sense(direction) of the cordon sector between the WEE-RKV and the amplis Stax (having no same visible sense of it phase)

. Results on the listening of a test CD (Stéphane Grappelli and [Michel Petrucciani](#) in the album Flamingo)



Reserved CD because very well registered(recorded), but however quickly hard in the treble with a bad system; quickly lung and dislocated in the grave (followed by the double bass) with a bad system; brief, quickly unpleasant to listen to with a bad system :wink:

And the winner is.

... The [walkman](#) MP3 of my wife:mdr:

It is not true, because it is so small that I did not find him where he hides and thus I was not able to test him ...

And the winner(conqueror) is ...

To go to you quickly the knowledge :)

I proceeded with method :wink:

At first listening of the range 4 of this test CD Flamingo with my 727 + 007 mk3: results : intimist sound stage (that is not extra wide); soft and inarticulate basses (not obvious to follow), but there is of the curvature (a soft curvature); the violin and the [piano](#) are not unpleasant to hear, stamps are rather fine, but with a rather curious presentation of " clearly - dark ".

I am understandable: the top-medium is rather dark (set back), the low medium is rather carnal, but there is also a bright aura and a sparkling of the very clear acute extreme, being able on this recording, by its insistence(emphasis) for the acute percussions and harmonious acute of the violin, the tiring future.

By listening to the same range 4 of this test CD Flamingo with my 007 mk3, but this time connected on him 007t2 of Pierre, I found the a little better listening in the sense than 007t2 limit, in my ear, the sparkling of the acute extreme which I find with 007 mk3 + 727. Stamps are also more refined; the a little wider, more clean sound image. The basses of 007 mk3 + 007t2 are a little bit set back with regard to that of 007 mk3 + 727, not very dynamic, but maybe be a little more articulated than those of 727 with 007 mk3. The listening of 007 mk3 with him 007t2 is globally more pleasant, less tiring in the acute extreme than with 727, a little more refined, but without being an outstanding leader in dynamism.

Thus I have in the end a small preference of 007t2 + 007mk3 with regard to 727 + 007mk3.

Now let us cross tuned to the range 4 of this test CD Flamingo with my 727 + 009. Then there, it is one any other listening: as said it my friend Jean-Marc, as 007 seems round, as 009 appears by clear and defined contrast; it is almost the day and at night :wink:. First of all, the sound stage of 009 is wider and detailed(retailed) that that of 007 (most open sound). The dynamics is much better, with low sandbanks, articulated, very readable, less intense than those of 007, but far clearer; the grave extreme is very present. The sound is more clear with stamps of the violin and the more realistic, hard-hitting [piano](#) for the piano, but regrettably a little bit hard for these instruments at high level of listening. The acute extreme is less present, less twinkling than with 007, what in the end is more restful and more natural more also. The sound is rather alive, dynamic, but a little bit hard, " a little bit raw ".

When is it now the listening of 009 with 007 t2 of Pierre? (Always with the same test CD)

And well I am going to surprise you, it is not for me the best listening, and I prefer that of 727 with 009 (by listening to not too hardly). 007t2 differs from 727 by a little less presence in the grave, even if very clean(appropriate) with 009, but it is a little bit it's a pity to listen to one 009 the presence of which in the grave is sometimes little " just " (especially by comparison with 007); also, he limits slightly the acute extreme (always with regard to 727), what is rather good for 007 mk3, but a little bit it's a pity with 009 which has him no problem in the acute extreme. Certainly stamps are more refined than those of 727 who in comparison make more "raw", but is missing something in 007t2

(with regard to 727), a stalk of life. Indeed, I find the listening of 007t2 very civilized, very sophisticated, but being strangely lacking life, as disinfected. It is "squeaky clean", but "slightly too squeaky clean" for my taste. It is very clear for the listening of this CD Flamingo: with 727 + 009 we want to stamp with the rhythm of the musicians and to increase the volume of the sound, until be called in to order, because the sound of 727 eventually becomes hard and the tone of the piano and the unpleasant violin at high level of listening; but the rhythm is there, the life is there.

With him 007t2 we can increase more easily the sound, but that if disinfected rest (too squeaky clean, "not rather" "raw"("gross")).

Damage.

Well, I finished it with my comparative degree ...

Except that I forgot to speak to you about the listening of 007mk3 and about 009 with the combi RKV + WEE (with the good phase sector (inverted with regard to that of the amplis Stax) for the WEE)

And well, it is necessary to speak to you about it :wink:

First of all, listen to of the range 4 of this test CD Flamingo with my RKV-WEE + 007 mk3: results : improved sound scene(stage) and ...

And the [headphones](#) 007 mk3 becomes unrecognizable, transfigured in its dynamics by the RKV-WEE: and well that moves and 007 wakes up finally: powerful, robust, rhythmical, very readable basses: we stamp; we go up the sound, there is of the life, but we are called back by the acute extreme, always too present, which becomes getting tired for a too high level of listening. The neutrality is certainly not the key point with grave sound everything in acute curvature, this high a little bit set back medium and this extreme sparkling (however not unpleasant to listen to on the condition of not pushing too far the [potentiometer](#) of volume).

The best rest to be told you for the end, the listening of 009 with the RKV-WEE: and well, as said it [Jean-Marie](#), it could be completed, because gathering the best of each of the previous listening: the sound stage: she is strangely wide, of course with regard to(compared with) that of 007 mk3, but also with regard to(compared with) that 2 amplis Stax (727 and 007t2) with 009. There is of the life, the rhythm, it is without appeal with regard to the listening of 009 on him 007t2 who by contrast made disinfected, as too much civilized ; there is some strength and the power: the rhythm of the bass and the percussions urges you instinctively to go(take) up the sound, and the more one goes up the sound, the more it is good, and we still increase the potentiometer of volume of the RKV, without limit or almost. (If it is the small voice which says to me, stops there, because it becomes unreasonable; we are not in a concert live, and you are quickly going to become deaf if I continue to go(take) up the sound like that. But in the hearing, none limits visible; more we increase the sound, better is the scale, the rhythm, the life ...

As for stamps, the RKV-WEE + 009 manages of the exploit to obtain the quality of the stamps of 007t2, but with the life in more (with a contrasted, dynamic, alive sound, being able to be rough (percussions at strong level of listening), but also of a very big sweetness and a subtlety, on different musical passages), and not a little bit flat and disinfected as that of 007t2.

I thus let on you decide on the winner of this confrontation :wink: :)

Unless the [walkman](#) MP3 of my wife knocks down the situation ...

Eric