

# Dynamique Audio Shadow and Aurora Cables

by Jimmy Hughes



In Dynamique Audio's interconnect range, Shadow sits above mid-table, and just below the company's more expensive Maya and Zenith cables. It consists of six 24AWG solid-core silver strands in air-spaced PTFE insulation with a triple-balanced helical array. My set came terminated with WBT Nextgen plugs, and each cable is fitted with a single resonance damper.

Accompanying Shadow is Dynamique's Aurora loudspeaker cable. This is a new design, and sits below the company's more expensive Caparo, Halo, Chronos, and Celestial speaker cables. Dynamique Audio's aim was to incorporate much of the technology found in the Caparo cable, but at almost half the price. Six multi-strand wires are employed for each channel using silver-plated copper strands insulated in a Teflon dielectric. These wires are arranged in what's

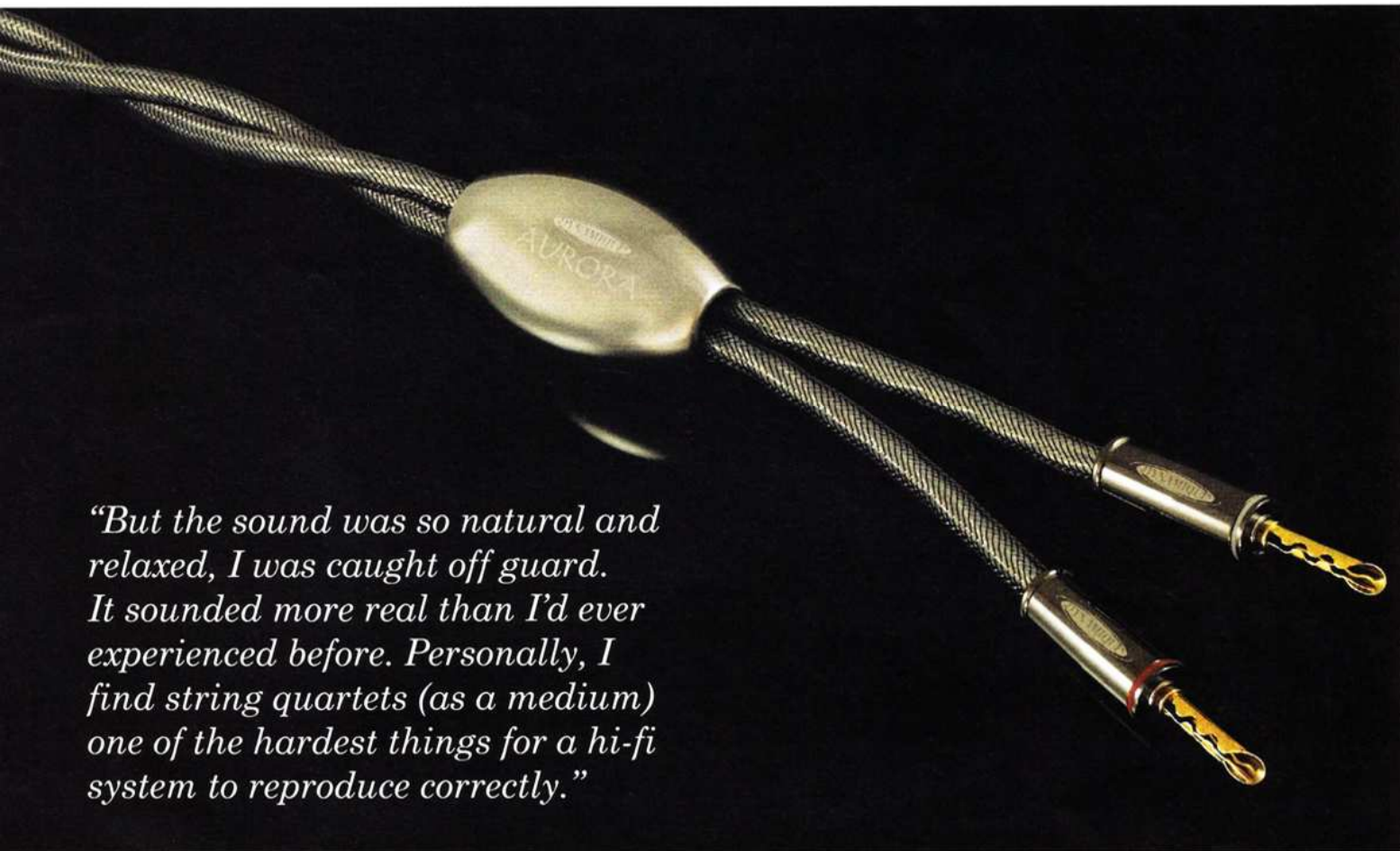
described as a counter-balanced helical-twist geometry, with two resonance dampers – one at each end – to reduce mechanically-induced distortions. Aurora is not too thick, and at 10mm diameter, remains fairly flexible and discreet. Both cables feel well-made and are nicely finished.

Starting with Aurora, first impressions were of a smooth, open, well-balanced sound that was effortlessly sweet and clean at the top end. The music sounded focused and crisp, yet at the same time relaxed and integrated. There seemed to be no lack of brilliance or bite, but the higher frequencies definitely seemed smoother and sweeter than before.

The acid test (literally) came when I tried a recording of a classical orchestra playing 'period' instruments. Typically, I would expect the sound to display a slightly edgy congested quality on massed violins. But, using the Aurora speaker cables, the top end seemed beautifully sweet and clean, with plenty of air and space around the notes.

Yet it wasn't as though the upper frequencies were being artificially smoothed-over or rolled off; the sound was just cleaner – as though some unwanted grunge had been eliminated. You could hear a similar kind of improvement on human voice; the sound had noticeably more 'body, and less edge, creating a fuller more seamless impression from high to low.

Adding the Shadow interconnect delivered more of the same; by now my system was purring like a contented cat. The sound seemed to have a more fluid ▶



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▶ sort of quality – more free-flowing and mellifluous, yet not lacking in dynamics or attack. It definitely sounded more relaxed and easier to listen to. Not that it had seemed otherwise before, but now such qualities were unmistakable. While it’s fairly easy to create a sound that has lots of fast leading edges and huge dynamic contrasts, it’s hard to have this and at the same time achieve a sound that caresses the ear with sheer refinement. If you can obtain a blend of these two extremes, you’re getting closer to the qualities of good live acoustic (unamplified) sound.

Almost as if to demonstrate this, I put on a recording of Beethoven’s late string quartet, Op 127 – a piece that starts with all four instruments being bowed in unison. There was no reason for the choice of music, save that it was something I fancied listening to. I selected the classic Philips recording with the Quartetto Italiano, but wasn’t especially ‘listening’ to see how it sounded.

But the sound was so natural and relaxed, I was caught off guard. It sounded more real than I’d ever experienced before. Personally, I find string quartets (as a medium) one of the hardest things for a hi-fi system to reproduce correctly. True, you don’t have gut-wrench lows and huge dynamic contrasts. Nor are there excessive demands at high frequencies.

Yet the combination of two violins, a viola, and a cello is extremely demanding. Unless the tonal balance is right, the sound will seem boxy, with a harsh peaky treble. A string quartet – especially one playing Haydn or Mozart – is essentially an un-flashy sound: one that doesn’t ‘impress’ with extremes of loud and soft, or high and low.

So it was nice to hear a sound that was properly homogenous, well-balanced, and very natural, with good clarity. I felt I could hear the individual

timbre and pitch of each string as it was bowed. Although the overall impression was due to many factors, I felt the Dynamique cables definitely played an important part in the creation of such a truthful, realistic sound.

Especially for those who listen to classical music, and want cables that sound natural and unexaggerated, Dynamique’s Shadow and Aurora deserve careful consideration. They’re both very good, very musical cables, without costing the earth. Just the same, they make me wonder how much better Dynamique Audio’s more expensive cables might sound... +

## CONTACT DETAILS

Price (Shadow): £495/1m pair

Price (Aurora): £465/3m pair

Manufacturer: Dynamique Audio Ltd

Web: <http://www.dynamiqueaudio.com>