



N° 3

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N°3 Turntable

The control the PHONOSOPHIE N°3 ARO had over the music was incredible. There was a seamless, effortless flow which was beautifully timed, crafted and coherent. Additionally the PHONOSOPHIE N°3 system had the agile yet powerful wallop of only the best solid-state hi-fi.

Listening to the music at much higher than normal volumes was possible, simply because there were seemingly unstoppable dynamics and a distinct lack of grain or coarseness to the music. The PHONOSOPHIE N°3 is one of the best high end source systems I have heard.

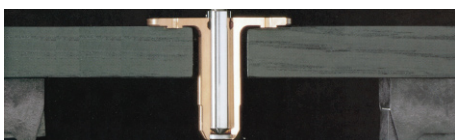
CHANNA VITHANA, HIFI WORLD MARCH 2006



The N° 3 is completely our own development. With it, we have raised the bar in terms of production tolerances, absence of resonance and long term stability.

The production and adjustment of each turntable is done in house by PHONOSOPHIE. This is the only way to guarantee perfect component matching. A variety of tonearm and pickup combinations can be added to the PHONOSOPHIE N° 3 upon request. By the perfect mechanical construction of the turntable, it was possible to reduce low frequency noise below measurable values.

The basic idea of the whole construction is, to lead the resonance out of all parts of the turntable. The N° 3 enables a great variety of tonearms to be perfectly adjusted in terms of arm resonance. The overall attention to detail and the interactions between the single components leads to a great listening experience



The sub chassis consists of a special chip board and is veneered on both sides. The resulting case construction is extremely firm, and lower resonance characteristics compared to using standard materials.

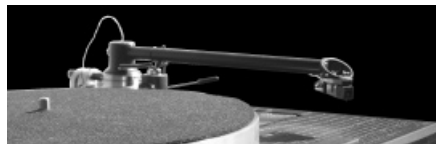
Indispensable for the smooth, vibration-free rotation is the playless bearing giving the lowest possible friction tolerances between bush and spindle. Special oil is used for minimum LF rumble and wow & flutter. The three point mounting is secured with turned brass bushes delivering the required de-coupling from sub-chassis and bearings.

The sub-chassis material and form are matched for optimum energy absorption and dissipation in the arm/headshell combination.



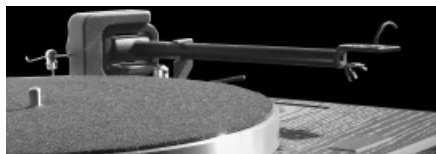
With the self centering leaf springs, resonance stays as low as 5 Hertz knowingly set an octave deeper than the arm/pickup resonance, thus removing intermodulations from the spectrum entirely.

The springs can be adjusted, without opening the deck, through holes in the chassis. The N° 3 is however a very robust deck and the sub-chassis does not require adjusting every time it is moved.



KUZMA STOGI S. This is of a unipivot design with a unique, rigid headshell made from a solid aluminium block and a base of solid brass which control all vibration and facilitate stability of the tonearm as a whole.

All parts of the arm are machined from blocks of solid metal, in order to provide damping and minimise resonance. The polished pivot point is sited in an oil well, which provides extremely low friction and bearing vibration. The height is at record level for optimum tracking. The silicone damping controls resonance of the cartridge and also gives stability in azimuth direction.



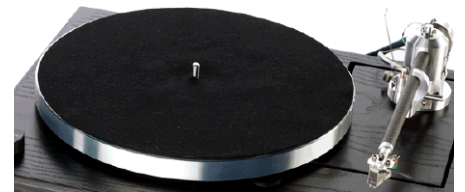
KUZMA STOGI. A decoupled brass counterweight controls balance and adjusts tracking force, while damping vibration in the tube. The massive arm base serves to clamp the tonearm rigidly to the armboard. All bearings are pre-loaded and glued into position which, while damping vibrations in them, also provides long lasting, zero play, low friction bearings. VTA adjustment is made by raising or lowering the tonearm in the arm base. Azimuth is adjusted by releasing a locking screw and manual rotation of tube.

Wires are in one length from cartridge pins to RCA connectors. High quality wires are incorporated into our own cable. It is also possible to use the tonearm in a balanced configuration.

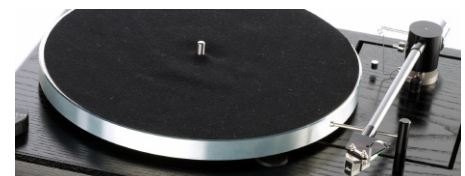


KUZMA STOGI REFERENCE. While similar in construction to the STOGI, this tonearm incorporates a conical tube and the vertical bearings have a highly damped brass housing. The conical tube is internally damped and divided into two parts which, while further aiding damping, also allows for easy azimuth adjustment.

A special mechanism, using a simple Allen key, allows the tube to be rotated back and forth in minimal increments with no air gap. This mechanism is submerged in silicone grease for further damping. A marker line clearly shows the azimuth position and facilitates use, while allowing for repeated adjustments. Tonearm geometry, bearing, wires and other parts are the same as STOGI and effective mass differs only slightly.



PHONOSOPHIE ONEPOINT 1. The ONEPOINT 1 was developed in close cooperation with CLEARAUDIO and includes much rethinking about the optimum tracking of the pickup, the suppression of resonance and their controlled dissipation. By way of a one-point bearing, the variations in tolerances inherent in multi-point bearings are avoided. Besides the re-evaluation of the mechanical parameters we also gave thought to improving electromagnetic influences on low level signals. The ONEPOINT 1 enables the pickup to work under optimum conditions resulting in a unique musical flow.



NAIM AUDIO ARO. The NAIM AUDIO ARO tonearm makes a perfect pair together with the PHONOSOPHIE N° 3.: "... than compared to the duo PHONOSOPHIE N° 3 / NAIM ARO, which was more impulsive than the LINN rivals and yet preserved an exemplary tonal balance." Wilfried Kress / StereoPlay
The ARO tonearm from NAIM AUDIO is a marvellous partner for the PHONOSOPHIE N°3 turntable. The whole arm is perfectly designed mechanically. N°3 and ARO are a perfect combination. The PHONOSOPHIE FLAIR cartridge works really well with the ARO. This combination sets standards for "live-ness", rhythm and complexity in music reproduction.



POWERCONTROL 2. The power behind "live". This power plant is designed for use with CD players, turntables, phono pre-amps, active crossovers and pre-amps. The spontaneity and power readiness forms the basis for achieving three-dimensional imaging. Separate power supplies are built more in a more sophisticated way than their internal equivalents and the interference, normally created by transformers and their proximity to sensitive electronic circuits, is therefore dramatically reduced.

ATTENTION!

Only buy Phonosophie equipment after you have heard it!
The design and construction of our components does not necessarily follow normal Hi-Fi practice.
So please check first that "more live" corresponds to your own requirements for music reproduction!