



HiDiamond Diamond 7

Publicado en 19 octubre, 2020 [Manuel Palomino](#)

HiDiamond: Shines on your system

Let's start by stating that in this hobby of audiophilia there is no chapter that raises more passions and blisters, why not say it, than that of cables and connectors. For some it is a part of the budget that we can reduce to a minimum, for others it becomes the miracle potion that will change all the blemishes of their system forever and for the better.

Luckily we are also the ones in the middle of those two trenches with an ear on each side. They shout out their argument to us while we try not to be too deaf to so much crossfire.

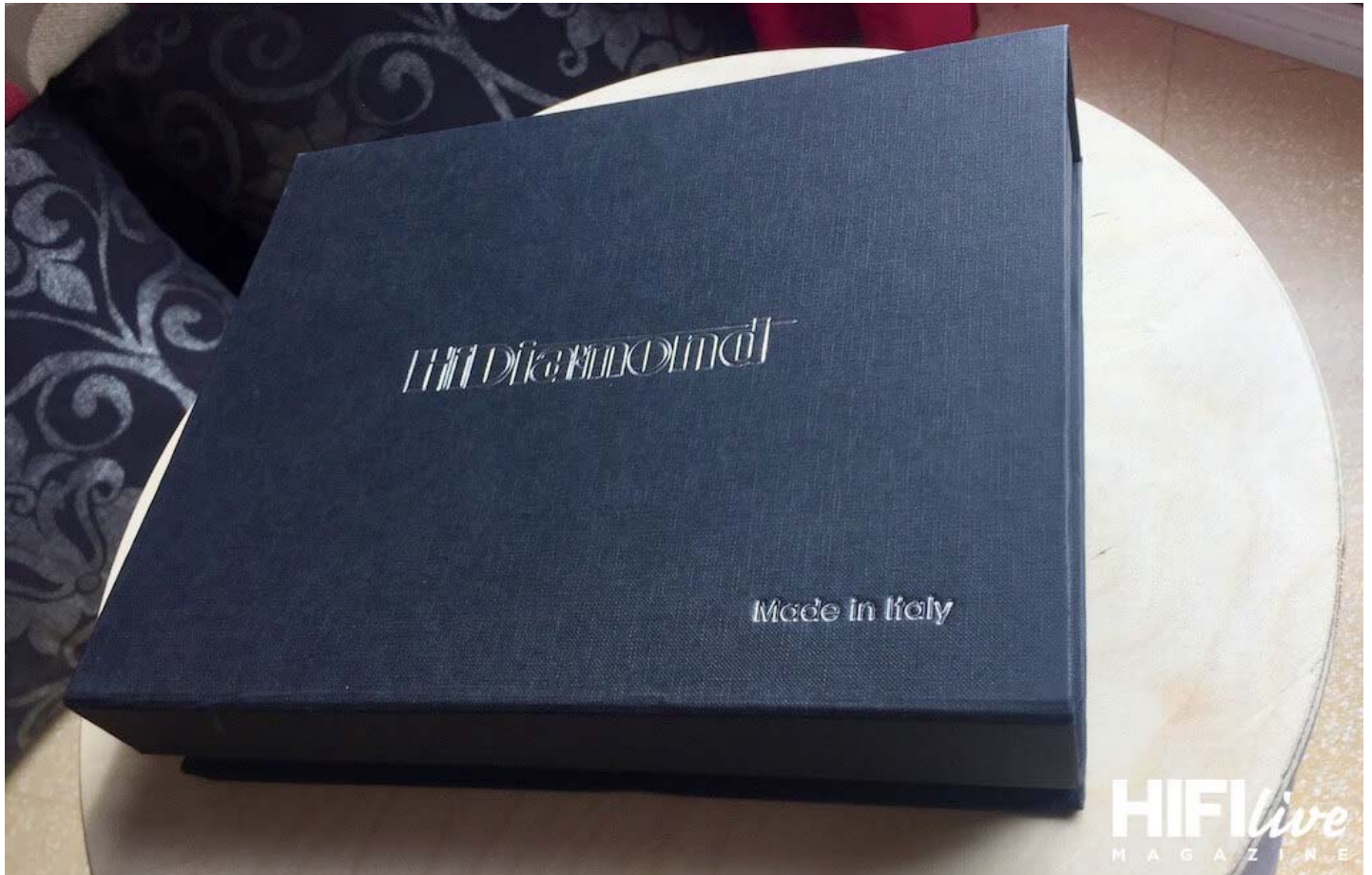
Those of the third way are those of moderation, the sensible ones, those of us who are already back from having militated in either of the two extremes and we understand that a good cable can make a difference, but only if we have done our homework with the rest team and room.



We can also ensure that some cables are not going to give us what our source is unable to extract from the support, nor are they going to make a mediocre or direly inadequate amplification turn into a silk glove. In addition, cables cannot make an enclosure and small speakers go from overnight to 15 inches or for the domes of the tweeters to go from scrim to Cathay silk. But they are going to allow us that our sound system does not find a thrombus in those veins and arteries that are its cables.

Make no mistake, this makes any cable just decent. However, what a higher quality cabling achieves is not only to avoid a bottleneck, but also that all the elements of the system can receive and send the signal with a degree of purity such that the system can transmit its maximum potential.

The sound register is the block of marble that is given to us full of possibilities, but the final sound in our room



is the sculpture. All the tools, knowledge and technologies that we have will help us to ensure that the work, the reproduction, has a similarity, a high fidelity with the original

The Italian firm HiDiamond celebrates the 20th anniversary of its founding. From their headquarters in Rome, they design and manufacture with a mixture of craftsmanship and state-of-the-art engineering both electrical current distributors, power cables, single-ended and balanced analog and digital signals, as well as cables for loudspeakers and even jumpers for them. .

When it came to testing the phenomenal arsenal of cables that the distributor was kind enough to lend me for this review, the brilliant aphorism of Antoine de Saint-Exupéry came to mind:

"Perfection is achieved not when there is nothing more to add, but when there is nothing more to take away."

This masterful sentence that is used both in minimalism that I am so passionate about in music as in systems theory, and even in biology and cosmic energy does rush me. It also has another shorter and even minimalist one: "Less is more." So I opted to connect the entire HiDiamond cable set and then substitute cables into the

equation and see how the sound of the system changed. First start with the large block of marble and then reduce



it to draw conclusions.

The cable set consists of:

- 2 x HiDiamond Diamond 2 Power Cable of two meters in digital sources: Yamaha CD-S3000 CD / SACD player and in analogue: Acoustic Solid Solid Wood turntable.
 - 2 x HiDiamond Diamond 3 Power Cable of two meters: one on the Yamaha A-S3000 integrated amplifier and another replacing the one with the Furutech power strip from the factory.
 - The HiDiamond 7 RCA one meter and HiDiamond 2 XLR 1.5 meter interconnects in the SACD player•
- Finally, the 3 meter long HiDiamond 7 speaker cables.



Building

We are facing an authentic reference material. The first thing that stands out about the cables is their attractive aesthetics and their exquisite finishes, but what differentiates a simply decent cable from a great cable is how it manages the electrical signal it receives. A good cable does not seem to add or subtract anything from the sound because it respects the integrity of the signal, which can be compromised by the resistance, capacitance and inductance values offered by said cable. A large cable can give the false impression that it adds something to the sound because it makes our system sound with less EMI / RFI contamination, with a better signal-to-noise ratio that translates into a better black background. With less resistance in signal transmission, less distortion and more dynamics and thrust are achieved.

To create large cables HiDiamond has several technologies to ensure that the electrical signal passes to the transducers of the boxes with the highest possible integrity, as follows on its website:

The 4VRC © technology whereby they cook copper four times, instead of the 2VRC which is usually the industry standard and which translates into better cable purity. In this process, both the individual wires and the already braided cable are processed at different temperatures during the four firings, thus achieving a material of great purity

The copper is made available for processing in the form of wire rod (16 mm in section and 100 meters long) extruded and calibrated until it is converted into a 0.10 mm section strand for a length of 10,000 meters. The higher the purity of the copper, the easier it will be to reach reduced sections, with greater homogeneity without increasing its brittleness too much. The use of a cable with these characteristics allows a perfect calibration of the section, discriminating elements especially in the case of power cables, where the diameter of the capillaries

is reduced the most, reducing the skin effect. In this way, filaments of such a small section are obtained that it allows a better distribution of the graphite that is added in the medium and high-end cables..



XLPE technology: another material already used in cable shielding is XLPE, which has values up to 100 times better than normal Teflon. This reduces the peak output threshold and therefore the obstacle to the amplitude of the musical signal, ensuring greater linearity and less amplitude of the base sine wave, in benefit of the natural emission of the musical signal.

GRAPHITE: mixed with copper in 4VRC © technology, it allows blocking the noise generated inside the cable by the electrical signal passing through to obtain a perfect musical signal without any added noise.

In addition to the materials used, HiDiamond explains on its website the engineering reasons for the geometry of its cables, which is why I invite you to consult its website in English and Italian for more information in this regard. Also the rhodium terminals, the bananas with their locking system, the rca terminals of the modulation cables as well as the XLRs, the IEC connectors and the schukos, the whole set has an immaculate workmanship and a style as beautiful as a product made in Italy that is.

As the copper-graphite alloy is so pure and the dielectric insulator so effective, the final section of the cables is not so thick and thus avoids, on the one hand, the skin effect and other associated auditory defects. But it is also that, with the exception of the Power 3 that are a bit more rigid, the rest of the cables are quite flexible and allow easy installation.



Sound

With all of them working at the same time, the sound of the system has improved mainly in holographic sensation when positioning the instruments on stage, making them more carnal, although the three axes of the scene have also seen their size increase, gaining a few more meters. There is also an improvement in the black background that makes the sound gain body in the bass, which sounds drier and more precise. The upper zone also benefits from this pristine serenity, and these diamond-coated metal tweeters sound extra soft and sharp.

It is as if a hidden veil had been removed from the sound or as if the sculptor removed the cloth with which it covers the stone and proudly showed us his work. It's not that cables are changing giants for mills, because they aren't really adding or inventing anything. All that sound was there at the source waiting to be discovered, and my system reveals it with a musicality and naturalness unheard of to date..



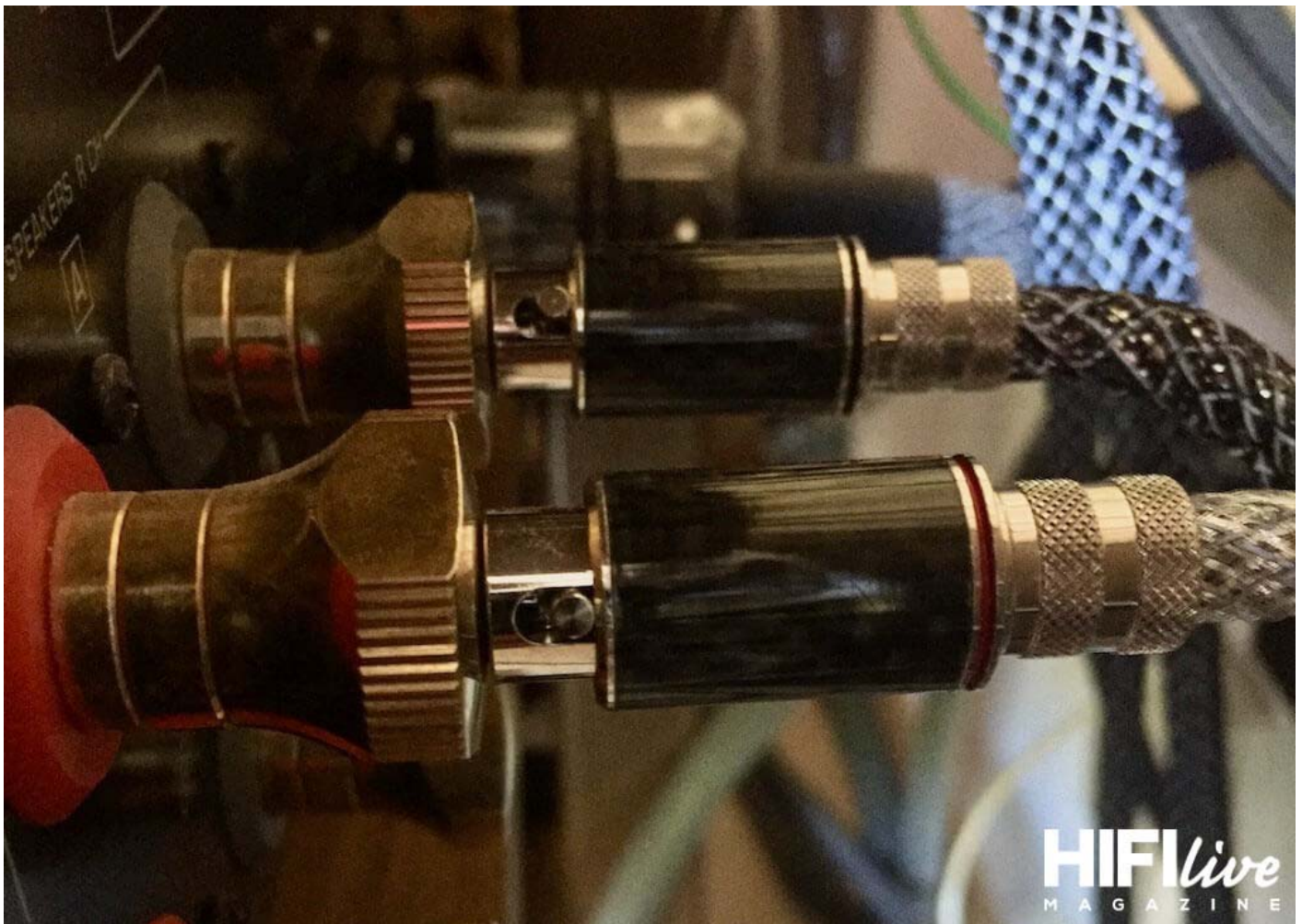
These couple of specific passages are worth:

CD - Ambient - Alio Die & Martina Galvagni - Eleusian Lullaby

Behind the stage name Alio Die is the Italian ambient music composer and producer Stefano Musso, who studied art and electronics in Milan. More than three decades of musical career and dozens of albums released alone or in collaboration with other artists make him one of the leaders of ambient music in Europe.

In this album signed together with the singer Martina Galvagni, the musician plays the psalter, the zither, the kalimba and the sitar, both live and on drones, loops and their characteristic field recordings that he uses as mattresses and that he develops in successive layers .

His music is hypnotic, contemplative, introspective, lysergic and even entheogenic. The melody is usually conspicuous by its absence and the percussion does not act as a rhythmic framework or at least not in an obvious and rhythmic way but rather serves to create atmosphere.



In the second track entitled “A Drone song for Alienor” the Kalimba sounds fragile and its subtleties in the highlights are presented with an extra definition and spatiality.

Martina's voice sounds throughout the room. On the one hand, it can be seen that it leaves the center of the stage but there is a masterfully added reverb that manages to wrap us around the periphery of the room. The psalter, the zither, everything accompanies the singer, providing subtle phrases that never cover one another. They all have their place behind Martina's voice and some transient of the delicate percussion dares to put herself for a moment in front of the singer. As if it were a butterfly walking on the stage.

¿ How do cables not matter? An album that has been with me for more than a decade manages to surprise me again and reveal new secrets, as if the compact disc were a palace of which I had rooms to discover. It is something exciting, magical and evocative. Like the music of Alio Die, neither more nor less. But it is not only digital spelunking that the curious audiophile lives, but he also likes to enter the depths of the analog groove as if it were an inaccessible ravine river..



LP - Dexter Gordon - A Swingin 'Affair (Blue Note 80th Anniversary 100% analog)

We left astral travel with Alio Die at the wheel of the aircraft and went on to listen to an album by saxophonist Dexter Gordon entitled A Swingin 'Affair and which was recorded just two days before his monumental album Go, with the same cast of artists on the credits. A less famous album but just as round and that transmits very good vibes.

The first cut “Soy califa” sounds, the saxophone panned in its entirety in the right channel, the piano in the center of the scene but delayed a few meters in the background next to the double bass and the drums on the left. With this arrangement you experience the feeling of good recordings of being in front of a real stage. That what comes out of the speakers has not gone through an immense mixing table where it has been compressed, expanded, processed and reassembled until it becomes an implausible and amorphous paste. It is raw and live music.

Some notes of the drums, especially the cymbals, are projected in front of the stage but without overshadowing the piano in any way. It was already perceptible with my set of cables but with the HiDiamond the microdynamics, the definition, the fine detail, everything raises those last points of excellence that are so difficult to tear out of any sound installation. What cables, gentlemen! What gentlemen cables!

Conclusión

Less is more. The ideal would be not to have to use any cable but it is an element of the system that cannot be avoided and much less neglected. Providing our system with first-class acoustic, electronic and sources when not referenced and not paying attention to the cables is like having the heart and lungs of Miguel Induráin, but the veins and arteries of a chain smoker with morbid obesity. Nothing good can come of it.

This fabulous HiDiamond cable set has made my system sound several notches above what I was used to. But what part of responsibility has each of the cables had?

The network cables have improved the black background of the set making it sound more relaxed but without killing the dynamics. In the sources they have been somewhat less evident (but also appreciable), but it is that in the amplification and in the strip they have been decisive.



The interconnection cables have also pleasantly surprised me. My Yamaha CD-S3000 player usually presents a more audiophile sound without reaching clinical, in addition to a better bass control, due to its balanced XLR connection, in addition to better bass control, while by RCA until now it had sounded more musical although at the cost of losing control of the serious, nothing scandalous but appreciable. That had been the case until this pair of HiDiamond 7 RCA modulation cables entered the scene as they have managed to enhance the virtues and mitigate the weaknesses of the source. Of course, I would love to have tested HiDiamond 7 in XLR at the same time so that the fight would have been between contenders of the same weight.

With HiDiamond 7 speaker cables it's been love at first atrium. So much was the improvement in the system that I opted to leave them fixed when doing the rest of the tests, because as soon as I replaced them with my simply

decent Supra Classic 6.0, a calamitous bottleneck was produced that made the points of excellence they offer the rest of the HiDiamond cables will be in mere tenths.

But that's how hard is the life of the tester of electronics, cables and Hi-End tweaks, that when the "End" of the test arrives some times -and this is one of them- they have to go from "high" to "middle" when not to "low" and settle for what one can achieve. But if I could afford them, do not hesitate in the least: these magnificent HiDiamond cables did not leave my room even with a court order.

They win our biggest prize



HiDiamond 7 Cables altavoz 3m – 1330€

HiDiamond 7 RCA 1m – 800€

HiDiamond Diamond 2 Cable Red Eléctrica 2m – 270€

HiDiamond Diamond 3 Cable Red Eléctrica 2m – 580€

Distribuye DASHaudio

EQUIPO UTILIZADO PARA LAS PRUEBAS

Fuente Digital

- Reproductor de CD/SACD Yamaha CD-S3000
- iMac mid 2007 Core 2 Duo 2,4 GHZ y 6 gigas RAM DDR3 con disco duro interno SSD para sistema operativo y software
- Macbook Pro Retina Early 2015 con Intel Core i5 a 2,9 GHZ 8 GB de RAM DDR3 a 1867 MHZ y disco duro interno SSD de 500 GB
- Disco duro Western Digital My Passport Ultra 2,5" y 2 tB para biblioteca musical

Fuente Analógica

- Giradiscos Acoustic Solid modelo Solid Wood con Brazo Rega RB-303 y cápsula Ortofon MC-3 Turbo

Cableado y otros

- Rack marca Rogoz modelo 4QG3
- Base para giradiscos de granito de 3 centímetros montada sobre 4 silent-blocks
- 2 Bases para cajas acústicas de granito de 8 centímetros montadas sobre 6 silent-blocks
- Regleta Furutech e-TP80e con cable de corriente Furutech G-314AG-18E
- Cables de altavoz Supra Classic 6.0 en bicableado con bananas Qed Airlock de 4mm crimpadas en origen en ambos extremos
- Cables de altavoz QED Silver Anniversary XT / CF con bananas Qed Airlock de 4mm crimpadas de origen en ambos extremos
- Cable de corriente Furutech G-320Ag-18-E en SACD
- Cable de corriente Cardas Golden Power Cord en Amplificador
- Cable USB Audioquest Carbon en Macs / SACD
- Cables de modulación RCA Groneberg Quattro Reference
- Cables de modulación RCA Ortofon

- Cables de modulación XLR Hivilux

Sala dedicada de 22 m² acondicionada acústicamente con alfombra gruesa de lana natural, cuatro paneles de fibra de vidrio de 50 mm marca EQ Acoustics situados en la pared tras el punto de escucha. 2 Paneles de poliéster de 100 mm marca EQ Acoustics en la pared de fondo. 2 Paneles de lana de roca de 150 mm en la pared de fondo y dos difusores cuadráticos de tipo residual marca T.Akustik modelo SC Diffusor. 5 difusores 2D marca T.akustik modelo Spektrum D20 en la pared de las cajas acústicas.

Ocho trampas de graves marca Auralex modelo Lenrd. Cortinas gruesas muy rizadas y doble cierre de aluminio con rotura de puente termoacústico. 2 trampas de graves de membrana marca Hofa modelo Baby tras el punto de escucha. Trampa de graves de lana de roca de 80 kg/m³ de densidad de 200 cm x 35cm x 70 cm.