

# GutWire Synchrony<sup>3</sup> cables

Alan Sircom



**G**utWire is the example that proves the rule that marketing matters. If there were any justice in the audio world, GutWire would be up there with the Big Names, but because those Big Names spend Big Bucks (not just in advertising; they spend big at shows and events and stage lots of events to keep putting their name and products in front of media, dealer, and end-user alike) and GutWire doesn't, it will likely forever be that plucky little Canadian company with the great cables that deserves to be better known.

GutWire's entry level cables – Congruence and Synchrony – recently underwent some major changes, bringing both to 'Cube' status. The main change to the cable design is a change in insulation from polyethylene to Teflon, along with even higher purity copper throughout. Both interconnect and speaker cables in the Synchrony<sup>3</sup> range tested here are multi-stranded copper designs with a copper braided shield in the interconnects and a Mylar metallic shield in both cables. The cables are also damped using natural material known as 'Binchō-tan' (this is a big thing with GutWire; as

the company thinks plastic damping systems undermine the overall sound quality). From the outside at least, the main differentiator between Synchrony<sup>3</sup> and its predecessor is the superscript '3' on the strain-relief. There isn't a Synchrony<sup>3</sup> power cord, but the obvious partner would be B10 SE or Iris<sup>3</sup> from the same company. All samples – a set of spade/banana-plug equipped 8ft loudspeaker cables and a pair of 1m RCA interconnects – receive 300-400 hours of real-music burn-in, so I cannot speak as to the running in process and its highlights. Nevertheless, I gave them some





There's not a hair out of place; every frequency is perfectly handled without any undue emphasis or weakness.

» bedding in time before I put on my critical ears.

### Fun with Cubism

The big physical difference between Synchrony<sup>3</sup> and GutWire's more up-scale products (such as Eon-Z interconnects and the Chime<sup>3</sup> loudspeaker cable we tested in Issue 191) is the absence of heavy aluminium vibration absorbing blocks on the cables. Naturally, there's a lot more going on under the covers (that sounds rude and was probably meant to do so), but those large cans and cubes on the cables do draw attention. Of course, the Synchrony<sup>3</sup> loudspeaker cable is no shrinking violet, thanks to a one-inch diameter, and a subtle line of golden lustre from that shield beneath the braid.

Regardless, the cables Synchrony<sup>3</sup> have a lot in common with other GutWire cables I've tried. Where other cables often stress leading edges, speed, detail, soundstage width or some other aspect of performance, like previous GutWire cables, Synchrony<sup>3</sup> goes for a more mature, level-headed, and even-handed approach. It's almost acting like a butler for your music, acting invisibly but always on hand, except without a handy glass of Corpse Reviver No 1 for 'those mornings'. There's not a hair out of place; every frequency is perfectly handled, without any undue emphasis or weakness. The cable has great extension too; never forward, bright, boomy or 'in yer face', the cable simply keeps going in its natural, unforced manner from the deepest bass to the highest treble.

Synchrony<sup>3</sup> is also extremely transparent and is possessed of a fine soundstage as good as the recording itself. This degree of transparency to

source is heard more in the breach than the observance at times, as it so often comes with qualifications like 'breezy and transparent'. Synchrony<sup>3</sup> is just transparent, which is why it gets so close to some of GutWire's bigger boys in performance terms.

The same applies to almost any aspect of performance that either yanks your chain or you try to focus upon. The cable behaves itself and makes so small a footprint on the character of the music or the equipment, you find yourself nodding in approval. Change tack and listen out for another aspect of the performance, and the same happens again. The difference between this and other GutWire cables is you get ever closer to the ideal of 'nothing in-between components'. As they get larger, their imprint gets smaller!

It's hard to put a pin between the two Synchrony<sup>3</sup> cables in sonic terms. I suspect 'all roads lead to Rome' applies; you try – and like – the interconnect cables, there will be a loudspeaker cable change in the pipeline soon after. If you go down the speaker cable route, the same happens in reverse. Either way, you end up fully Synchronised<sup>3</sup>.

### Tone-shaping? Nein danke!

In trying not to think cynically about why GutWire isn't better known, I suspect a lot comes down to people using cables as a form of tone-shaping, even unconsciously. In truth, we all do this to some extent, and it's only spending some hours sitting in front of cables that don't tone shape do you begin to discover what you are missing. OK, that tone-shaping can often be very alluring (it's basically the same as a classic LS3/5a making a piano sound more 'piano-like' than the piano itself!),

but if the goal really is 'high fidelity', we should be all about the stripping away of inaccuracy, no matter how exciting or euphonic it sounds. That stripping away of inaccuracy is what GutWire does so well, seemingly whatever the price point, and Synchrony<sup>3</sup> is no exception. In fact, it does that stripping away so well, you might find the more up-market cables from the company harder to justify in absolute terms.

There might be some equipment brands that are so far from musical honesty and so reliant on cables to highlight that move. They will likely never play nice with GutWire, but in Synchrony<sup>3</sup>'s defence, criticising an intrinsically honest cable for not being dishonest enough is pretty far from the point of all this audio stuff, isn't it?

For all its honesty, GutWire's Synchrony<sup>3</sup> cables are not 'starkly' honest, and neither do they force a rethink of your system (unless it's so unbalanced it's got all the articulation of a foghorn). They just tell you what your music and your system can sound like with a surprisingly large sonic impediment removed from the equation. It's a dynamic and exciting neutrality too. Honesty, without the courtroom drama. What more do you need? +

### Price and contact details

Synchrony<sup>3</sup> interconnect cables from £900/1m stereo pair

Synchrony<sup>3</sup> speaker cables from £2,700 8' stereo pair

Manufactured by GutWire cables

🌐 [gutwire.com](http://gutwire.com)

UK contact The Audio Consultants

🌐 [audioconsultants.co.uk](http://audioconsultants.co.uk)

☎ +44(0)118 981 9891