



POWER STRIP

# MUSICWORKS REFLEX ULTRA G5

**WE KEEP !**
*Laurent Thorin*

Just another power strip? Absolutely not! The MusicWorks Reflex Ultra G5 is one of those products that you won't forget once you've had the chance to listen to it carefully. Here, in just a few pages, is our account of the astonishing sensory experience we had when testing this unconventional power strip!


**ORIGIN**  
Great Britain

**PRICE**  
€5,500 (8 sockets) - 4,200 (6 sockets)

**DIMENSIONS**  
240 x 100 x 430 mm (8 sockets)

**M**usicWorks is not entirely unknown in these pages. We have already briefly discussed our experience with Schus, those amazing little pads that you place at the end of a Shuko plug. The material used to manufacture the Schus is a proprietary compound developed by MusicWorks. It resembles PEEK but is much more complex. Its main feature is its ability to absorb and dissipate vibrational energy. This is very useful in hi-fi.

This composite, developed over more than 10 years, has had a powerful effect on its own ecosystem over the last three years. Before being an ingenious developer, MusicWorks is in fact an excellent British hi-fi distributor presiding over the destinies of Accuphase and Peak Consult. As you can see, it has a lot of experience.

By applying the improvements of this material to its first ReFlex power block, AcouPlex's ability to reduce the background noise of a system has been noticed much more widely. The new fifth-generation distribution block meets the challenge of harnessing the power of AcouPlex isolation in the most important component of a high-performance audio system, the source of all power and, more importantly, the 0V reference point of the signal.

The MusicWorks Reflex Ultra G5 brings the ultimate isolation properties of AcouPlex to the ReFlex block design: AcouPlex chassis, AcouPlex feet and top caps, PEEK internal fasteners, cryogenically treated internal wiring and connectors.

Other features include improved internal connections and conductors, specially selected power sockets with decoupling spacers, an optimised star ground path, and the use of non-metallic fasteners throughout.

PEEK components have been incorporated to ensure both structural integrity and vibration isolation. In short, the MusicWorks Reflex Ultra G5's specifications can be summed up in one sentence: as little metal as possible!

### **SET UP**

Apart from the fact that the MusicWorks Reflex Ultra G5 takes up a fair amount of floor space, there is nothing to report in terms of its implementation. It is perfectly anchored to the floor, and its weight makes it stable enough to ensure that the cables you use are perfectly secure and stable. The manufacturer's protocol recommends placing the most energy-intensive devices first, followed by the least energy-intensive ones.

We first used the MusicWorks Reflex Ultra G5 with standard cables and then with high-quality cables. We could clearly feel the improvement with each new step.

### **THE SOUND**

I had the opportunity to discuss with Larry Ogden several times, and after extensively testing his power strip, we spoke again for an hour on the phone. I learned a lot more, but one thing stuck with me: less noise and more energy. That sums up Larry's philosophy on sound reproduction in five words. When I introduced his power strip into my system, that's exactly what happened. The level of residual noise decreased, and the dynamic scale was significantly optimised. How can a simple power strip have such an impact on the sound of a system?

Quite simply because it tackles the real problem, which is the degradation of the electrical signal by vibrations. The MusicWorks Reflex Ultra G5 does

nothing else. It takes electrical current from the wall socket and distributes it to your various devices, not only without any vibration-related pollution, but with a flow free of impurities. Its power strip acts as a kind of anti-pollution black hole. It absorbs anything that could cause interference with the system.

As a result, the effect on listening is immediate. First and foremost, it is the palpable nature of the sound, this very material approach, that captivates the listener. Yet we weren't using a bad power strip, quite the contrary. An excellent model, in fact. But we must admit that the MusicWorks Reflex Ultra G5 provides a surprising level of calm and clarity. With the noise threshold particularly low, the sound can emancipate itself and the nervousness of the attacks is quite disturbing. The system seems to have wings. The rhythmic follow-up is fantastic. We bring out all the old, particularly percussive rock records. Listening to acoustic drum recordings becomes a unique pleasure. The impulse, the strike, the tension, the acceleration, the quality of the impact, everything is there. We find ourselves turning up the volume and listening very loudly, more than usual. With the distortion rate down, listening comfort is up.

This clarity of sound also has an impact on the way the three-dimensional image is articulated. The different musical elements are perfectly in place, and the brain does not need to make a superhuman effort to locate the guitarist, bassist and drummer perfectly. The punctual anchoring is excellent. Finally, special mention must be made of the quality of the tonal balance. With a message that is uncluttered, purified, fluid and, above all, completely freed, the tonal balance is unusually realistic and, above all, exceptionally smooth.



### OUR CONCLUSION

When listening to such products, we cannot help but think of the detractors of hi-fi optimisation and those who are still resistant to the electrical ecosystem and its implications for the sound quality of a hi-fi system. Comparing two power strips may seem completely crazy. But in this case, the differences are so significant that there can be no doubt about the major contribution of a product such as the MusicWorks Reflex Ultra G5 to the overall performance of a sound reproduction system. Not only has the product been designed with a rare level of research, but it also has a very specific goal: to eliminate vibration pollution as much as possible. Some things are still a little unclear about how the product works, and it is only natural that its creator should keep a few secrets after many years of research and investment. For our part, this is not a problem. One thing is certain: we no longer envisage listening to a system without the MusicWorks Reflex Ultra G5. ■



Photo: Olivier GELAT

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