

**YBA Genesis A6  
YBA Genesis PRE5**

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To accompany the redeployment of its brand, YBA was held to mark the event by offering a whole new range of products: it responds to the pretty name of GENESIS, and includes a built-in amplifier IA 3 and all PRE 5 and 6, which are the subject of this test bench. With this couple, the designer has a section pre-amplifier and a power unit separated.

In contrast to the range of PASSION, the range GENESIS offers a new aesthetics and a design that is particularly appealing. Looking more closely, some traits are strongly influenced by those of the range PASSION, but I have to admit that the sleek lines are "crisp" and differ from the old product Classic. It is necessary to admit that the upper part of the front in methacrylate black has a lot of class and confirms that these e-belong to a category of high-end products.

### **1° The Preamplifier + DAC**

The front panel of the preamplifier embodies a simplicity of good taste : the functions are controlled exclusively by five small keys to toggle – a principle that is dear to YBA – which give a touch of originality. The first two are to select the five digital sources, and three analog. The last two are used to adjust volume and replace the traditional rotary potentiometer. The last button activates the phase inverter (thanks for this attention). YBA has been simple : we will find or balance control, or monitoring function for the good reason that there is no recorder output – too bad !

The entirety of the functions is relayed by a remote control little practice which will also be used to drive either the CD 430 or the [Drive](#) CDT 450, the latter being directly link to the section digital to analogue conversion built in. As on the built-in amplifier Passion IA 350, this section can be taken out of service at the convenience of the user.

The back of the device is split into two distinct sections : the first section includes all the entries related to the card conversion. This will be able to handle all digital sources via 1 Bluetooth input, 1 digital input, AES / EBU, 1 digital input Coax(e, 1 USB input, 1 BNC input. The second section is used to link the traditional sources upper level via the excellent sheets YBA carried out under specification in France and bolted directly to the chassis. There are 2 single-ended inputs high level RCA and 1 balanced XLR.

In the output, the power unit 6 may be connected to the preamp either in the mode of asymmetric via RCA connectors, or in the mode symmetric with XLR connectors. Other possibilities are offered to the potential user because YBA has doubled the RCA outputs power block : we can then consider the connection of two power blocks in monophonic and / or, in the case of the use of the 5 in stereo mode, complete its installation with an amplifier for headphones.

Several distinct cards are reserved for each of the functions : the more processes the analog signals, while the two smaller ones are reserved exclusively to the processing of signals from digital sources. Each of them has its own power supply and will be at the centre of a transformer in "double C" grain oriented "made in France" and eight capacitors of 4700 micro farads to "hold in respect" the variations in the power sector and ensure a musicality optimal.

The section of conversion has its own power supply so it does not interfere on the "fragile" analogue signals.

As regards the manufacture, the conclusion is without appeal : the electronics is based on a thick aluminum plate that rests on the 3 feet where the design has been thought in the sole purpose of ensuring total immunity against any form of vibration. The two back legs are insulators, while the single front foot plays the role of earth mechanics. The lid inverted U is made entirely of aluminum : it plays an important role against all forms of pollution mechanical, electromagnetic, or environmental (waves of various origins).

## **2° The Amplifier**

This power block stereo is impressive : it takes the broad outline of the dimensions of the power block Classic 1. YBA has offered a small coquetry : the cooling fins of each of the cards of power have been styled by the initials of the designer. The latter confirms that the evacuation of calories is also improved. The power block Has 6 incorporates a unique transformer "double

C" UI-Core grain oriented manufactured in France under specifications. This transformer is supported by 6 capacitors of 4700 micro farads / 100V.

The two cards monophonic, whose schema I don't totally unknown, to integrate components, " key ", also of French origin, and a few optimizations that make the difference in listening, as is the case on the built-in amplifier PASSION IA350.

The power block rests on a base of 9mm solid aluminium in which three feet are bolted to support the flow of vibration through a principle called " earth mechanics ". I can assure you that any vibration does not perturb the good functioning of the device.

A careful observation of the entrails of the device shows that the manufacturer has followed to the letter the specifications of the designer. The wiring and the achievement of set are carefully made.

The back of the device has two pairs of terminals speakers of high quality, made in France on specifications for YBA. These exclude the bi-wiring, but the user will have the choice between the connection of bare wire, forks, and banana plugs.

The line inputs are doubled : a pair mode, [symmetrical](#) on XLR connectors and a pair mode [unbalanced](#) with RCA connectors of French origin directly bolted on the chassis in aluminum.

### **LISTEN**

*The tests of listening were carried out in the following conditions :*

- *In the auditorium in the company of the designer with the drive YBA intégré Passion CD 430, audio speakers, B & W 802 Diamond and LEEDH E2, cables, modulation, and HP YBA Diamond.*
- *At home with the following equipment : player YBA CD Classic Player 3, audio speakers, PEL Kantor, modulation cable and the HP SPIRIT Kappa and Aura and HP YBA Diamond.*

*For the power sector : strip, FURUTECH E-TP 615, power cord (G-314Ag-18E and outlet FT-SWS-G of the same brand.*

**CD used** : *CD test NAIM Sambler No. 6 – the Modern Jazz Quartet with Laurindo Almeida – Sonata Kk 87 ` of Scarlatti performed on the piano by Mikhail Pletnev – Dance Intro Internity by Omar Faruk Tekbilek – [Opening](#) of Thus spake Zarathustra directed by Lorin Mazel – Take Five by Quincy Jones – Meddle by Pink Floyd – Requiem ` by Mozart conducted by Herbert Von Karajan – symphonic Suite Op. 60 "Lieutenant Kué" by sergei Prokofiev directed by Yuri Simonov – Quiet Night by Diana Krall, etc...*

I would like to thank the designer, Yves-Bernard ANDRE for his explanations, and his availability, as well as the distributor JFF – Dissemination and Audiofréquences who kindly put at my disposal this entire pre-amplifier and power block for a month in order to be able to perform these tests, listen to exclusive in France.

**Tonality: of the Classic series to the range Genesis there is only one step !**

In fact, we were delighted to find here the "footprint" of the original musical of the old electronic in terms of **timbres** – this illuminated push-button and this rightness that makes the music **crystal clear** and authentic.

Records medium-and high-we offer a clarity quite similar to that of the electronic of the Classic series. The **registry** of acute file top without appearing acid, emaciated, or aggressive. It is both velvety smooth, accurate, **light**. For my part, I particularly appreciated this kind of "stung" on the strings and the brass as well as musical instruments acoustic plucked string.

It quickly shows the ability to focus on the tiny details that make the richness of a good sound. This characteristic is identifiable through all the musical excerpts used in this series of tests. We are witnessing continuously at a purity of music rather singular, supplemented by the sensual texture of the violins and cellos, giving this touch of elegance in a very particular.

The **registry** a serious, even if it is not one of the more profound, is extremely precise and devilishly worked. Strong, well stretched, it is distinguished by a series of joints and a host of nuances that are manifested by excellent **legibility**. The good behavior of its electronic in the bottom of the spectrum reinforces on the seat and the stability, remarkable in every way. We enjoyed particularly these characteristics on the lines of bass guitar, the game of double bass and percussion, which stand out by their material and their texture full. The resonance and vibration of the skins of the drums are very natural sounding. The **impacts** are perfectly " treated ", without burr, on the one hand, or form of wealth disproportionate to the other. The percussion in their set stand out with a look that materialized realistic.

**The music flows from a source** in YBA, and the entire Genesis is no exception to this rule when it comes to evoke the **fluidity** legendary of these products. The design and the development meticulous the pre-amplifier PRE 5 as well as that of the power block stereo Has 6 leaves no doubt on this facility to combine the music notes.

The first test is to verify that the vibraphone of "Valéria" as performed by the Modern Jazz Quartet does not "twist" when the frequencies differ, the intensity growing. The entire Genesis passes this difficult test with a great success. The vibraphone takes on colors that vary from one note to another, from one frequency to the other, with gusto. Around this instrument, the drums and the bass provide a rhythmic in perfect agreement with the great skill of the musicians, who provide a tempo perfect. The piano game is controlled with thoroughness : every note is weighed and the music is "flowing" without a hitch, and an infinite freedom of expression.

On large orchestral forces more complex, the PRE 5 and 6 do not fall into any trap. Whether it's the [opening](#) of "Thus spake Zarathustra" or the "Sarabande" from Handel one feels that the music "advance" and that these e-mails are particularly at ease and let the music take its brands, without any coercion or other form of "kerfuffle".

In addition, the perfect linearity, which made the reputation of YBA is fully insured – this allows a remarkable consistency at low as well as high level listening. No "bump" or other type of deformation or confusion have not been detected. Quick to deal with the differences of dynamics as the most "twisted", the entire Genesis behaves royally.

### **The [transparency](#) legendary own to YBA is confirmed...**

Both say right away, with the entire Genesis, this is great art awaits you in the matter of [transparency](#). The concept and philosophy of the origin, that is to say, this form of clarity incomparable, have been complied with to the letter.

The music emerges from the speakers, lifting the veil on all, and I mean all, the nuances, subtleties and details that make the richness of a quality recording.

Each musical excerpt sheds light on a substance and realistic musical instruments.

"Take Five" as performed by Quincy Jones unveils a wide range of shades that are artfully highlight a multitude of small notes in the countermelody : the trumpet, the saxophone, the trombone, and the vibraphone invite us to a listening particularly untied.

Absolutely stunning were some extracts that illustrate the album "Dance Intro Internity" by Omar Faruk Tekbilek. The his [bright](#) and inimitable of this

flute, which seems by the time her sobbing by its intensity, and the multiple hues that gives him his interpreter in his way of playing. The sound of the oud (arabian instrument with plucked strings) and a few notes of the carillon to the multiple facets give this feeling of a melody that combines the purity of the [stamps](#), the wealth, and the [transparent](#) crystal.

Moreover, the "silence" of functioning of these electronic helps to reinforce this impression of [transparency](#). I incline to the exceptional clipping of instruments, voices, and the "climate" that reigns in the place of the sound recording.

Whether it's the power block Has 6 or the preamplifier PRE 5 and the section of digital to analogue conversion, there is a definition that gives meaning to the analysis on the whole [audible spectrum](#), and more simply a meaning to the music.

It is important to add that there is no frequency range is preferred, which reinforces the consistency, homogeneity, and purity as a whole.

**The soundstage is ample and well-structured** adapts cleverly to both the listening room to the speakers. The discovery of the couple's Genesis took place in the auditorium. For the occasion, we had connected the speakers B & W 802 Diamond and LEEDH E2.

My listening room personal is more "intimate" and this is with the loudspeakers PEL Kantor that the tests have been thorough. Regardless of the conditions of sheets, one finds the same temperamental musical and this "generosity" which sets out very well the potential of this sound system.

Whether small groups or large orchestrations, the sense of space that invites the listener to soak up and enjoy more easily the music he listens to. Whatever the composition of the audio system or the listening place, I have seen exactly the same meaning of "organization" in the matter of construction of the sound stage. Slightly wider than deep, the sound stage takes on dimensions that would release just the musical message. Therefore, we can easily guess that there is a lot of air between the musicians, and the music "breathes" at the top of his lungs, if I may say so. This is seen in particular on taken of her in public. Without being overly [holographic](#), the musical space is large, both in width as in height.

Each plan is a methodically positioned ; this allows, for example, a symphony orchestra, to differentiate between the instruments of the first rank of those who are placed in the second or third rank.

Finally, the virtual space spacious allows music to flourish in the lounge listening with great ease that promotes the superb [readability](#) of each sound, and each instrument or group of musical instruments which become, for the occasion, perfectly identifiable.

### **The sense of the rhythm and the [dynamics](#) are waiting for you**

I do not believe my mistake in saying that this entire Genesis is distinguished by its strength of [dynamic](#). Listening to "Meddle" by Pink Floyd (One Of These Days) we prove an "outfit" and a reserve power to be considerable. Far from "giving in the [demonstrative](#)" to the utmost, the power block Has 6 handles the [dynamic](#) with flexibility, doing so, moreover, abstraction of any trace of compression. Any form of drag or approximation have been purely and simply prohibited : the entire Genesis is quick as lightning, with capacities of reaction instantaneous. The bass guitar roars with a "held" unequivocally, doubled by the [impacts](#) of a bass drum that support a rhythmic dazzling. The sets of electric guitar have come to "support" the cadence of this excerpt " stripper ".

Other musical excerpts, such as the "Requiem" of Mozart – Direction Herbert Von Karajan reveal themselves in a different light qualities of the PRE 5 and 6 on these two parameters that are the sense of rhythm and [dynamics](#). This whole YBA is very rigorous and respectful of the musical works that are entrusted to him. It faces the rise in power of a symphony orchestra, he knows how to be reactive on the percussions, it will give the chorus accompanying the orchestra, the passion and the dimension that give "value" to a piece of music in vibrant color. Finally, it will put all this music in the highest respect. The voice of Maria Stader emerges majestically from the stream orchestral with a discernment and a phrase, fascinating. In the end, we discover with pleasure a system that sings just well, thanks to its remarkable form of [opening](#) , and its beautiful effect.

### **"For the love of the music!"**

This formula had been used in the 90s by YBA to illustrate the capabilities of the product of the time to get to the emotion. I would take it back gladly, and without reservation, this formula for this new PRE 5 and 6, insofar as, precisely, these electronic able to "hook" the listener who was in search of sensations and emotions. The least we can say is that through the different musical excerpts he establishes a true dialogue between the listener and the music, and even between the listener and the performers.

I well remember the superb ` Sonata Kk.87 ` Scarlatti performed by Mikhail Pletnev who reason still in my head. This sonata touch you gently in the

heart : the fingering delicate Mikhail Pletnev turns out to be a pure wonder. It actually "feels" that the artist masters his piano and "appropriates" entirely the work of Domenico Scarlatti. Personally, I've had the feeling of sharing for a few minutes the intense concentration of the artist, with this sensation disconcerting to see the hands of the artist caress the keys of his piano with an infinite delicacy. This kind of phenomenon has been made possible thanks to the power of expression of the PRE 5 and 6.

Thrilling is the first word that came to mind when I listened to the Romance from the symphonic suite "Lieutenant Kúé" – Serge Prokofiev – Direction of Yuri Simonov. As of the introduction of violins and cellos, I was immediately immersed in the heart of the work. The counter-singing of the violins comes in contrast to the melodic line main. There is a wealth of nuances, subtly brought. Moreover, and still on the [register](#) of the strings, they come out with a [grain](#), a material, and a spun extremely fine. The vibrato of the cello is really fascinating. The intervention of the glockenspiel gives the creeps by his "phrasing" gently returned. The bassoon sound is woody invite by a few notes gently "brought" that complement and enrich the partition, giving a touch of "humanity" tasty.

One can also speak of "great art" to listen to " Remember the River by Fred Simon (CD test Naim Sampler 6), which we will guess quickly, is the talent and ease of expression that animate the musicians.

We are witnessing a game of sax, throbbing that gives you simply the thrill. Its hue is very "coppery" is reproduced in the most natural way. The piano playing is equally exquisite, especially on the [transients](#), which enhances the clarity and speed of execution, and simply consistency. The double bass and its tone felt perfect the table by his impeccable dress and his remarkable [readability](#).

The presence of voice is poignant. Even if writing these lines I thought of Diana Krall, I think that the real presence in the listening room to appreciate listening more to ` More Than You Know ` by Laurence Hobgood Trio (CD test Naim Sampler No. 6). The voice of the singer is rendered with a realism shocking : we discern his intonation, accent, his every inflection, the vibration of the most subtle of his vocal cords.

On the set of music excerpts, and I actually found the very beautiful sensations of emotions of the ancient references of the brand. The balance of permanent and flawless, which defines the temperament, music for these new references YBA, gives the feeling that all the performers play their partition in unison.

I can say that the entire Genesis has all the qualities needed to associate the listener and the performers, and establish a true dialogue between them – a pretty tour de force that will remain engraved in my memory.

**Conclusion :**

With the entire Genesis, YBA has done an excellent job of design and optimization. The PRE 5 and 6 put us in condition to "enjoy" the music in optimal conditions. This set will not have other ambitions that you share musical moments of exceptions. The accuracy of the [stamps](#), the beautiful [transparency](#), the [dynamic](#) and this facility to express themselves clearly leave no doubt as to the origins of the products. Designed in the same spirit as in the past, these e-mails are "armed" to ensure the succession of the old references Classic. To this end, you will understand that I recommend without restrictions this set is highly musical.