



# The Way to the Geijutsu Audio. Pioneer: Shozo Kinoshita



Shozo Kinoshita at Masterfonics Studio(Nashville)

Let me introduce Mr. Shozo Kinoshita who is presiding over Rey Audio Ltd., I think this will help you understand the Geijutsu Audio which he is advocating and the works created through Rey Audio. Shozo was born in Oobu, Aichi prefecture, in 1946. He was fascinated by building a crystal radio at five years old. And he has been impressed by sound and its world up to now since then.

He cannot satisfy himself unless he stands at the top of whatever he participates. His character as such made him develop "TAD TD-4001," compression driver in 1979. His idea is not that manic as you usually expect. He rather thinks that thing which many people accept is genuine. As developing TD-4001, avoiding to accomplish the high-end responsibilities by adopting beryllium which he had been strongly attached and tried making practical, instead he worked very hard on "overwhelming playback energy" in mid-range where anybody can feel better. He has strongly believed that real dramatic scene of sound would appear in that way.

Development of the TAD were accomplished cooperated with Bart Locanthi (1919-1994), the leading expert in the US pro-audio industry. He made excellent achievements in the fields of speaker, amplifier, and digital audio while establishing the speaker simulation technology by using computer around 1950. He also once was the president in Audio Engineering Society as one of top engineers in the US. Shozo and Bart introduced TAD in the US pro-audio industry. And people recognized the real value in it soon after it was introduced. It spread out studios and concert sound systems in the US. This popularity reached to Japan, and some industry people went to purchase it over the US after he heard its reputation. Of course, they believed it was made in US.

People heard the sound first in the west coast at the concert of the big artists like the Eagles, the Grateful Dead, and Neil Young. The Eagles system was designed based Shozo's idea and built by North West Sound. Its astounding low sound under 30 Hz, 130 dB at 30 m away shocked the people in the SR industry and they had to realize the importance of the lower sound. It is no doubt the TAD made the trend of the system thereafter.

On the studio monitor, it was about to go more complex system with 3-4 way, built in multi-amplifiers and EQ's. But after TAD appeared with its remarkable performance, it made people recognize the 2 way system again. The Electric Lady Studio in NY around 1979. It was just the moment that we had a strong presentiment of the recurrence of 2 way system. And the amazement in the US of those days was embodied by that monitor. The Ken Dun Studio in west coast. The monitors here used to be 3 way, but it changed to 2 way after TAD introduced. And Tom Hidley (1931) was there, who brought the Rey Audio definitive influences later.



TAD TD-4001 with beryllium diaphragm compression driver. It enables 20 kHz even from 10 cm diameter diaphragm. There's no other compression driver which goes over this performance up to now after 20 years past.



NWS Sound System (TAD TL-1601a + TD-4001) 2 way + TL-1601a Super Woofer in the Eagles USA Tour '79. It showed epoch-making performance in sound quality, power, wide range frequency responsibility, high reliability, and everything.



Shozo and Bart (1983)



TL-1601a + TD-4001 2 way with Marantz-500 amplifier in Eagles Japan Tour '79. This system brought in Japan by chartering a Jumbo Jet were used 4 days straight in Budokan, and toured to Osaka, back to Budokan for an additional stage, through Hawaii, and then back to the US.



Electric Lady Studio (NY) around 1979. Hand-made 2 way monitor by TAD. The Electric Lady Studio was the legendary studio opened by Jimi Hendrix.



Ken Dun Studio (CA) around 1983. Designed by Tom Hidley. Monitor is of course by Hidley made. They used to be 3 way, and changed to 2 way after TD-4001, TL-1601a were introduced.



In 1984, Shozo established Rey Audio wishing more liberalized and creative activities. Cooperating with Tom Hidley at the same time, Kinoshita Monitors were installed one after another into the studios designed by him. Tom Hidley is admired by engineers all around the world. Not only he made more than 600 studios but also he's been famous as an inventor of the modern studio with the sound trap. After he was active as a jazz player and recording engineer, he established Westlake Audio designing studio monitors and studio itself. Then after Westlake Audio, he currently is a president of Tom Hidley Design, and devoted himself to designing studio only after he met with Shozo. This is showing how much he relies on the technology behind the Kinoshita Monitor. Kinoshita Monitor is always highly evaluated and its status has been assured by many studio engineers and musicians, and it even becomes legend, which is especially in overseas because it easily offered the best environment by Tom Hidley. Now it is used as many studios as 18 countries.



Shozo and Tom are tuning the sound. (from left) Studio Platform (Sete, France), Bop Studio (Mabatho, South Africa), and Masterfonics (Nashville, USA). Kinoshita Monitor is certainly deserved to be called the World Music Reference.

By the time established Rey Audio, everything was going to digital. And there were a rash of studio building and refurbishing. Rey Audio then one after another accomplished its monitor performance higher and more powerful. Followed vertical twin development in 1984 and it gained firm status by utilizing 20 Hz Monitor RM-7V in 1986.

About the same time, Kinoshita monitors were spreading out almost 80% of newly installed monitors in Japan. Then the problem along with the studio acoustics were brought up. There were many installation cases in acoustic environment were seen in Japan and those were not always sufficient as you thought. Then Shozo started researching architecture from the point of acoustics and made the most out of his knowledge of sound, and found himself into acoustic design of studios and listening rooms. Above all, Hitokuchizaka Studio is known as one of leading studios in the world with its design and sound quality.



20 Hz Vertical Monitor RM-7V developed in 1986 was installed first in Studio Pan in Yokohama. And it got very popular, then also installed in Masterfonics (Nashville, USA), Studio Des Dames (Paris), Nomis (London) within the year.

This photo is Studio Des Dames installed RM-7V. It is closed now but many are missing the sound that they never can listen in any other places in Europe.



Shozo Kinoshita / Rey Audio was introduced in Revue Du Son, 1999 May (France)

Shozo was making Audio Room and 20 Hz Monitor at the same time since 1981. Then he found the precise way of approaching properly to general audio room with limited space. His studio design was made the best out of its experience since. This photo was on an extra issue of Radio Technology magazine. Brand new 20 Hz Monitor was on the cover.



Audio room which Shozo designed.



Hitokuchizaka Studio (Tokyo)  
 (left) Tokyo Keizai University, Studio of Communication Dept. (Tokyo)  
 (center) Mazda audition room (Hiroshima)  
 (right) Magical Super Studio (Tokyo)  
 Magical Super Studio was club owned by Rey Audio from 1991 to 1994. It installed the infrasonic monitors first in Japan and realized 8 Hz playback. The sound zone people never experienced before were become very popular among the people and selected as technical tour in 1992 by AES. It must have deeply impressed many people visited there.



Good sound should not be monopoly of the audio maniac. Emotion that moving and touching when music is created, and infinity when it touches soul is for nobody else. Audio is understandable to everybody and it is the art with full of charm. Shozo wants everybody to know about it. So he made much more effort to build the concert system. Surprisingly it began with the Eagles' concert at Budokan in 1979. The sound people listened there at the time still remain fresh in their mind and they even start talking enthusiastically about it. This was the debut of TAD and Kinoshita as a sound designer in pro-audio industry in Japan. Since then, he flew himself into the huge concert for Off Course 10 days at Budokan in 1985, Tomita-Nagaoka in 1986, Live Under the Sky 1987-88, Japan Splash 1987-92, Fukuoka Dome Opening in 1993, and on the other hand many tour systems for Hibari Misora, Chiyoko Shimakura, Miyuki Nakajima, Princes Princes.



Completed setup of Reggae Japan Splash '92 Sound System. No doubt about that monster size!! 20 ME1800Vs. 72 sets of RB3 + RH6 or RH1. Speaker weight 20 tons. Max Power Amplifier output 80 kW. Exciting Japan Splash '92 at Yokosuka Portland. 100,000 audiences enjoyed the best sound.



TOMITA-NAGAOKA '88  
5 ch 3D Sound System aiming away to the audiences on the both side of the Shinano River from its riverbed created a subtle and profound world there. Sound surprisingly reached 600 to 1000 m from the source. It was drizzling, but laser beam and fireworks glowing on it made rather magnificent sight. The refined sound made very impressive concert.



Selected Live Under the Sky '87 and '88 was the first show which adopted the nation's first outdoor flying system planned by Shozo. 8 tons of system including speakers and amplifiers on each side were hang by cranes.



Fukuoka Dome Opening Ceremony '93  
There was a certain presence of Rey Audio's clear and powerful sound right in front of people even in the troublesome environment in a dome.



RH-3 on manufacturing process

Shozo has kept hand making procedure after establishing Rey Audio. That is his way of making products knowing that repeating detailed work carefully by his own hand can only attain the real sound world. Especially his close examining of pair match is very severe.

This Kinoshita Monitor's unique sound quality made him decide to develop the amplifier exclusive for his speaker. Shozo cooperated with JMF in France developed the power amplifier and gave them Kinoshita-JMF brand in 1990. The amplifier which is designed for the speaker by Shozo who knows it well enough is proud of its ever-changing driving power. Shozo has been active in the professional audio field through TAD and Rey Audio. But he is not thinking that the professional audio needs special sound quality for it. He rather thinks that the most natural and rich expressive quality of sound should give the best result. So he has been single-mindedly pursuing the good sound he believes. That is why Shozo could gain the many professional people's support. Therefore it is natural that enthusiastic music lovers have an earnest desire for his products. It was considerably welcomed when KM1V, near field monitor was announced in addition to a large monitor in the beginning. Pre-amplifier MS P-1, on the other hand, in addition to power amplifier was manufactured as an ultimate amplifier and became what music fans has been yearning for.



Kinoshita-JMF MSP-1



Kinoshita-JMF HQS2500UPM



K-Monitor KM1V (1994)



Micro Monitor MM-10 (1999)  
MM-10 was designed by Rey Kinoshita

## Future Vision by Rey Audio

The awakening of audio came along with 20th century, and has been evolved as high technology. What is in question coming 21st century is whether the audio can convey the truth in music or not, in other words whether the audio can succeed as an art. Shozo has put forward "Geijutsu Audio" and gone into action as its pioneer.

Music in recording, and also in playback can't be explained by technology. It is rather in question of the domain of wonder beyond that. Therefore the audio will be in question its true value as an art. Audio which can touch soul, is meant eternal value. It is necessary to ask what the concept of good sound first for it. Touching the heart of music, then the soul will be shaken and some emotion will arise. Good sound make it realize. The world where we can feel that something will be born or we can feel the sign of it. This is important.

Shozo has spent the most of his time on reproducing 3D sound field. The invention and design of Vertical Twin, V-4, Phase Tuned Hi-level Crossover, etc. are for it. Then he tackled with playback of infrasonic beyond the limit of human hearing to step into an area of an indication or a sign, and the floating sense of sound. And he pursue what the monitor should be towards the future sound playback era cooperated with Tom Hidley.

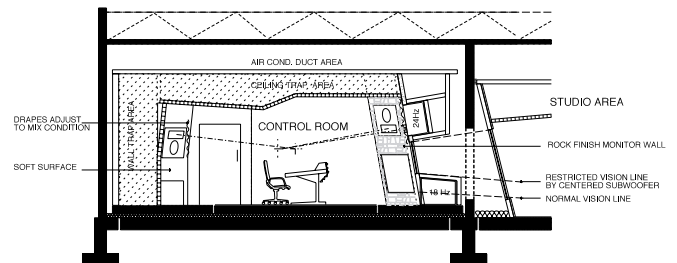
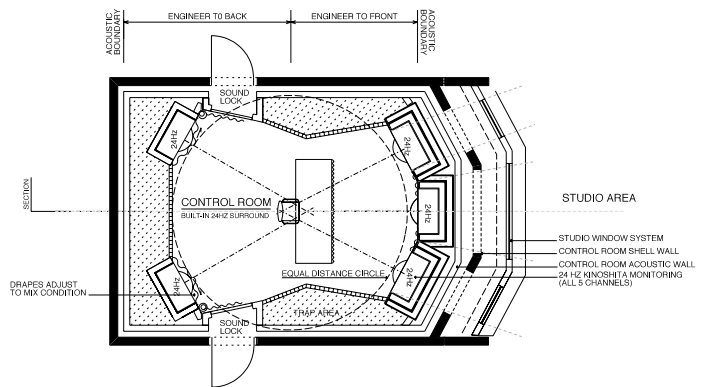
A man is born with the ability to sense where the sound comes from. It originally grows and sharpen up along with his experiences. That sense, however, may get dull because that too much sound around you nowadays makes you unconsciously try to protect yourself and rest your mind. Human beings originally should be able to enjoy everything with all of his senses. It seems natural to open your mind to sound and accept everything. To leave everything in nature is to playback the sound in natural world and feel it. Not audio adjusted to human's ability after all, it should be the audio which question how much you can feel and take it from the nature. One good example of what we're trying are infrasonic and surround.

The both Shozo and Tom's basic idea of the sound is that all of the speakers should be identical, and of course so is acoustic condition. Moreover, each speakers should be layouted on the concentric circle centered listening point. By only accomplishing complete phase matching, it can make walls of the room disappear and make it possible to create the new space.



Bulldog Studio (Franklin Tennessee, 1998)

The DVD music studio first build in the world by Kinoshita/Hidley. It has RM-5BC monitors in front and back. And it has different concept from the surround system for theater up to now. All of 5 monitor speakers were layouted very carefully on the concentric circle. Only even main monitor can play 24 Hz ~ 20 kHz in well-ordered phase. Sub woofer were only installed for coping with some theater formats. It is not necessary to be there originally.



© TOM HIDLEY DESIGN 1998

Mentioned here are the history of Shozo/Rey Audio, and its awareness, and introduced the view of the "Geijutsu Audio" for us to have in 21st century. The reproduction of 3D sound put forward by Shozo reaches the summit by a rival of WARP type monitor. This value gets bigger and bigger after it became surround, and even 2 channel stereo starts insisting the big possibilities without any limit. The Geijutsu Audio is here already.



AVATAR STUDIO-D (NY, 1999)  
Main monitors are WARP-7's. WARP-7 is the largest speaker within the V-4 (Vertical Quad) and plays flat between 20 Hz ~ 20 kHz. Driving amplifier is HQS4200UPM which is the biggest among the Kinoshita-JMF. Small monitor is KM1V. This is a 2 ch stereo recording studio, however we see the recurrence of acoustic recording there from its large scale of sound and stimulated by 3 dimensional clear sound image. It must give big influence on music from now on.



The Geijutsu Audio

Kinoshita/Rey Audio is going towards the Geijutsu Audio.

Geijutsu will be in question of an eternal life.

Not staying only in playing sound back,

there is the divide where it works to the spiritual world.

Important thing there is the deepness of the music breath.

Many famous performances come to alive, start talking eloquently and pull those audiences inside.

Rey Audio has ascertained the meanings of audio

by being natural and by the scene to the infinity.

And now it seems reaching the point where we can feel

the art world Rey Audio headed for, up to where we can believe firmly that

audio has an eternal life as its own art.

Charm of combination and an interest pursuing the self way of sound

are talked often nowadays, however it may seem everything to match with our concept.

That disallows for us to admit the great features within music.

The charm of music is that our spirit can float even in the world

where we haven't had the real experiences.

After all, the standard isn't yourself, and the nature is

the only subject which you can put yourself into,

and the only way to share the infinity with.

Rey Audio is breathing deeply.

Many excellent performances respond, with deep sensation.

Here we can be sure about the birth of new art,

beyond the era of experiments.

The great art appeared in the last 20th century.

That is the "Geijutsu Audio"



Luxury liner ASUKA(1991)



Soundville (Luzern, Switzerland 1988) A beautiful studio with European taste.



BOP STUDIO (Mabatho, South Africa 1991) is proud of its world leading scale and performance. Its noise level is at 8 dB (A) and lower prepared by infasonic (9 Hz) first in the world.



Masterfonics J (Nashville, USA 1996) 20 Hz Control Room was designed symmetrical also in vertical way with floor trap. It has extreme sound image by that.

Main achievements (name without title)

**Recording Studio, Mastering Studio**

AVATAR(New York), MUSIC PALACE(New York), EMERALD(Nashville),

MASTERFONICS(Nashville), SILVER CREEK(Nashville),

BULLDOG(Franklin), KIVA(Memphis), RECORD PLANT(LA),

NOMIS(London), TAPE ONE(London), WAREHOUSE(New Castle),

DAMES(Paris), DEVOUT(Paris), DU PARC(Chesney), POLYGONE(Toulous)

GUILLAUME TELL(Paris), CAPRI DIGITAL(Capri), SOUNDVILLE(Luzern),

GREENWOOD(Nunningen), POLDERWIEG(Amsterdam),

CINAR FILM(Montreal), MOSFILM(Moscow), BOP(Mabatho, South Africa)

SEOUL(Seoul), SONY HK(Hong Kong),

AOI(Tokyo), AVEX(Tokyo), POLYGRAM(Tokyo)

TOSHIBA TERRA(Tokyo), HITOKUCHIZAKA(Tokyo),

YAMAHA EPICURUS(Tokyo), SONY MUSIC(Tokyo), KIM LAB(Tokyo),

NTT ICC(Tokyo), TOKYO GEIJUTSU UNIVERSITY MUSIC HALL,

VICTOR AOYAMA(Tokyo), etc.

More than 300 studios in 18 countries

**Post-Production Studio:**

CRAWFORD(Atlanta), TBS MIDORIYAMA(Tokyo), TVC YAMAMOTO(Tokyo)

VIDEO SUNMALL(Tokyo), etc.

**Broadcasting Station**

TBS-TV, RADIO all studios(Tokyo), NIPPON HOSO(Tokyo),

TV AICHI(Nagoya), TV SHIZUOKA(Shizuoka),

AB PRODUCTION(Paris), etc.

**Clubs, Live Houses, Shop (Sound System)**

YELLOW(Tokyo), CHICKEN GEORGE(Kobe), OTO(Tokyo),

MUTEKI RECORDS(Tokyo), ONE-EIGHT DANCE STUDIO(Tokyo)

**Luxury liner**

CRYSTAL HARMONY, ASUKA

**Acoustic Design (Studio and Listening room):**

HITOKUCHIZAKA STUDIO 1st, STUDIO SOMEWHERE, KIM LAB MAZDA,

AIWA, TOKYO KEIZAI UNIVERSITY COMMUNICATION DEPT's STUDIO,

MAGICAL SUPER STUDIO, etc.

**Sound Quality Evaluation System**

MATSUSHITA ELECTRONICS PARTS, SONY, YAMAHA, PIONEER, AIWA,

TDK, SANYO, KAO, AUDIO TECHNICA, TOYOTA, MAZDA, etc.

**Concert, Musical, (SR)**

HIBARI MISORA, CHAGE & ASUKA, TOMITA-NAGAOKA,

LIVE UNDER THE SKY, JAPAN SPLASH, GESSHOKU (AMON MIYAMOTO)

CHOYOKO SHIMAKURA 40 TH MEMORIAL RECITAL, etc.

**Research System:**

SANGYO IGAKU LAB., OOBAYASHI R&D, etc.

**Audio Room:**

Except professional system above, many audio room uses Kinoshita's system.

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Various developments shown here can not possibly be accomplished by myself alone. I appreciate my family's great help especially by support from the result of their spirit not avoiding to make any sacrifice themselves. I report here that there is a lot of effort to reach this point.