Subject: drinkin beer and mouthin' off (longer than i planned)
Posted by ToFo on Mon, 16 Jun 2003 05:05:11 GMT
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Better tech and filtering have improved player sound, but I am saying that to my ears CD performance above 16KHz is such that sagging top octave loudspeaker response is the lesser issue in my mind. Yours is just as valid a concern, so six of one, 1/2 dozen of the other. Im full of opinion, but I keep it real.I can still hear the whine too, but it used to hurt 6 ft away. now I have to be within a foot for it to bug me. After 100 or so shows I don't really hear it unless i'm moving wires behind the TV. My hearing tests show the difference, but what I experienced with music is way worth it. Some have tougher ears so...I think the slightly rolled off top end sounds better with pop, rock & alternative CD's coming out of the big labels. Even some of the remastered classic rock stuff is bright. For an example, play (or borrow then play) Sarah Mclachlin - fumbling towards ecstacy and crank the song possetion, if you make it through the first line of the song without wincing from the "s" sounds, you are a tougher man than me(or your tweeters are blown). Now if you were a golden eared classical fanatic I would be singin a different tune. Worst case, you might have slightly skewed timbre on violins with compression drivers. As for the high guitar notes, I am not an expert, but a guitar has it's highest fundamental at 880 Hz. Playing artificial harmonics might get you to a 3520Hz fundamental, but the higher you make the aftificial harmonic, the weaker the fundamental is, and so less overtones for fewer octaves. You could use studio tricks to get several octaves of overtones out of a guitar, but limitations of the best 12" guitar amplifier speakers are far worse than the limitations of the average 1" exit compression tweeter. Between the differences in gear, studio monitors, engineers and mastering houses, compression drivers are probably small change.