
Subject: Re: Why would I not?

Posted by [Marlboro](#) on Mon, 21 Sep 2009 15:17:57 GMT

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selahaudio wrote on Mon, 21 September 2009 08:10

The point source will have better tonality, especially if it's a 3-way. The array will give you a larger (and in my opinion) more lifelike soundstage with higher sensitivity.

Personally if it's under \$2,500 in drivers I tend to prefer a point source because tonality is important to me.

Could you please define what you mean by "tonality"? Its a qualitative word not a quantitative word, and I'm not sure what you are actually talking about.

I found a reference to the word in a description:

"Too often, a loudspeaker will deliver slam, sharp transients, good frequency extension -- everything but accurate timbre or tonality. Trumpets don't sound like trumpets, and cymbals don't sound like cymbals."

IN MY OPINION..... And at least in reference to my line array, I have found that tonality(using this definition) is just as enrapturing in a line array as the sound stage and sensitivity are. I think tonality is in the ears of the beholder, and I'm not sure that you can separate sensitivity and sound stage from it. Since it is in the ear of the beholder, I would tend to listen to the people who have visited me, rather than my own biased view. When people say, "Wow... Its like these musicians are right in the room with me!", I would tend to take that as a measure of tonality accuracy. I do know that at least with the point source speakers I have had in the past, there was never any question that while I was listening to a piano, BUT it never really sounded like a piano in the room with me but more like one sounds when it is far away on stage, and I was in the back of the peanut gallery. I think that would be a measure of tonality.

In my opinion, the timbre and tonality is handled mostly by the midrange speakers. This is the reason why Rod Elliot wishes to have no passive crossovers in the 300-3000hz range. This is the range that telephones use to make sure that you can tell the difference between an exact A440 tone and an A440 tone from a piano, and thus the first 2-4 harmonics of the tone. Low levels of total harmonic distortion should impact this.

Marlboro
