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Subject: Re: Struggling with understanding TONALITY in speakers

Posted by [Adveser](#) on Fri, 20 Aug 2010 22:00:31 GMT

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I completely disagree about the midrange being an indicator of quality. I used to set my DSP's to be very recessed and found it much more pleasing to my ear. I have since "grown up" and gotten out of this practice simply because it colored certain sounds and masked others in ways that were not so apparent. Really deep listening showed that bringing up the mids to a more "redbook" value made keyboards less hidden in the mix and made bass guitars sound much better when they are mixed as a lean lead instrument (such as Steely Dan's "Peg")

Reading a book about amplifiers helped because it helped me weed out a lot of the problematic tone problems. My tone used to be glassy and somewhat metallic with a ton of bass. It sounded super realistic to a live band. Problem was that music is supposed to be a single sound with different parts of it becoming more prominent when appropriate, if you take my meaning. If you've ever heard a piece of equipment described as "reveals way too much information" that describes this perfectly.

All of this spawned because of the use of a Bass Boost that is common on Receivers/Amps pre-amp section. If you use this you are gonna have to do a lot of surgery to a signal to get rid of the dull and muddy sound it is going to add. Since I was basically forced into taking the pre-amp out, the highs have to be dialed back now actually.

Tone is completely subjective in any event, which is my point. Bass-heavy and glassy sounds good to me most of the time.

Music should basically ALL come from the mids with a slight bass presence and the cymbals and other really bright sounds reaching higher than the mids. But it should never sound dull. That said, everything should still maintain it's own aural space of it's own, separate from it adding to the bigger picture.

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