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Subject: Re: Absolute Polarity (Phase)

Posted by [Poindexter](#) on Sun, 15 May 2005 19:34:31 GMT

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Yah; in the hippie days, a lot of space rock was intentionally mixed with one stereo channel reversed in polarity to give an acidic sound. At least this you can deal with, if you want to go to the trouble. The problem is multitracked recordings where the individual tracks can be in both polarities, so the stereo final product is irredeemably mixed up. The thing is, in these huge mixing boards, the signal may go through ten or twenty op-amps, which can invert or not, and I don't know if there's any standard for this in the construction of the boards, so the engineer is sort of stuck; how's he to know? It might only be the little purist recordist who uses practically no electronics (and those made by him) between the mike and the tape who can control this. I think it makes a difference, which is why I mention it. It seems to show up most in transients, like drum whacks, which sound more natural if they're in correct absolute polarity. Poinz

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