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This still may apply to the 12", but will be good to get some feedback from folks that have built the kit you are looking at. Michael Lowe If you refuse to allow others to examine your beliefs, you might be a post-modernist. Great I will look into this great example thanks. With Audiolense's automotive features how much more can we get out if we manually put in the hard yards or if you offer your service? LOL. Same goes for the DSP software measurements/corrections. An informative read so far. I 'll do an REW measurement to see if there much distortion in the higher frequencies. Also not sure of there is a seal/glue around the woofer: I don't want to disrupt an air tight seal. I had no idea that he wrote the book on DSP for sound reproduction. Main, Neumann KH420, KH805, PSI AVAA C20, Bryston BP26 preamp, Bryston BDA-2 DAC, Bryston BDP-3 player. I was under impression you had moved on from Accurate onto Audiolense? He's very patient and happy to answer any and all questions (including all my stupid ones!). Plus, I am sure that Audiolense can give descent results as well. First step is get some impulses to look at and gain an understanding of loudspeakers/room setup and desired outcome. Regards Because Audiolense is more automatic in nature is that the reason your working with Accurate in order to get the best out of ones system? Genelec 8361A & 8341A Mark Levinson № 5909 Whoa, I thought @mitchco was a highly knowledgeable enthusiast and reviewer. I have been using these DSP tools daily since 2011. This is great news! Thanks to Mitch´s posts at Audiophilestyle I found Acourate and got very pleasing results with it - even though I have quirky studio monitors Hope that many customers will find the service. I opted for the target curve that at Mr Toole would say is preferred by the untrained ear. They were a good sounding speaker and the measurement results are documented in my book as that I used as an example. Garage, Klipsch Heresy I, Yamaha R-N303, Office, Vanatoo Zero, Classic AR LST-2 (in storage) My experience was similar. I generally like how they sound; there is something about coaxial drivers, a single point source that works well for me. There are so many variables... You can't go wrong Actually, I was thinking of writing back and asking the "complexed" question of "will I be able to get good results not using the original crossover"? Anyway, is your service applicable to Audiolense as well? "How's it coming Mitch?" "Well, I'm still burning in the cables... Or perhaps an Earl Geddes design 90 degree OSWG design I have been eyeing over at diyAudio. One of the things I have noticed from reading @mitchco 's posts is he is able to discuss technical topics in a manner that is understandable to people without technical backgrounds. Kind regards, Mitch A couple of announcements: We are offering a "turnkey" miniPC music server with built-in DSP room correction. Sequentially..." System: Equitech 1.5RQ Balanced Power - Tascam CD200 - Oppo 93 - Auvio HD Radio Tuner- MiniDSP OpenDRC-DI DSP, 2x4HD - AcourateDRC - UMIK-1 - ECM8000 - REW - Behringer DEQ2496 - Behringer UMC202HD and Focusrite 4Pre USB - Benchmark DAC2 HGC - Krell KCT pre and FPB 350mcx monoblocks - Sennheiser HD650 - MartinLogan reQuest 15" x 48" electrostatic hybrid with 12" sealed woofer 180Hz cross - Dayton Audio Sub-1500 x 4 - JBL LSR 308 for economy operation - Pioneer SX780 and Infinity P-363 in Mother's (RIP) room - Martin Logan SL3 and Krell KSL and KAV-250 in bedroom - Ibanez 5 string Bass and Univox Stratocaster - Trombone - Clarinet Maybe. Point being, either I am going to go ultra high end with a few bob more, or I will go with the Calpamos when I can find the drivers on special. (Also have to DIY the exponential horn) its ridiculously expensive or just use a typical horn.... £6.92www.amazon.com/dp/B01FURPS40 $9.94www.amazon.com/dp/B01FURPS40 © 1996-2014, Amazon.com, Inc. The Audiolense digital XO's are linear phase so that they sum perfectly in amplitude and phase. Acourate is an audio toolbox with many, many functions which allows you to do pretty much anything you want. If printed out on A4 paper this book would fill 204 pages, and it is divided into six chapters starting with an overview explaining how a corrective FIR filter can be convoluted with the source music to achieve much more accurate sound reproduction at the listening position. An example of that is the way in which DSP is also now being applied by several commercial loudspeaker manufacturers to correct or compensate for the inherent mechanical deficiencies od loudspeaker systems, and also of listening room acoustics. The server comes with our remote room correction service as part of the package. Are you planning to write a book on Audiolense? The main limitation of a 15" woofer is the XO point to the next driver (and it's fs). Audiolense (and Acourate) do a good job with passive XO's for sure. I'm listening to my new sound and enjoying it like never before! If you are planning to do some room correction, I can give you warmest recommendation to let him assist you. While the video begins in my DSP talk, I encourage folks to rewind to the beginning of the video as David has a wonderful presentation on streaming and using a Raspberry PI as a Roon endpoint. I got Dual DIY subs which I will be replacing with the Dayton RSS315HO which will turn my current cabinet into a .45 QTC aligned sub. Also, we are talking loudspeaker design where the whole is more than just the sum of the parts as it needs to be designed/engineered as a system. Hope that helps. And yes the above helps thank you, I am aware Accourate is more hands on hence why I chose Audiolense. I for one know a lot about your work and as I have mentioned before I have read your Ebook. It goes on to assess what is expected of accurate sound reproduction — the various critical parameters that will be measured and adjusted, and the ideal target values. However, on close inspection, while the woofer could make it up to 1 kHz on and off axis, the combo CD and waveguide combo had a glitch at 800 Hz. I have attached the plot to show the before and after driver linearization to show that the glitch is still there. Using DSP to do the finishing touches and filters. So if the 15" is only good to 700 or 800 Hz and if crossing over to a horn or waveguide, you need a larger horn and a larger exit compression driver to be able to go down low enough to crossover. "Peter Aczel" Molon_Labe ! Now, I can at least do some research without the preliminary starting point that us amateurs are usually stuck in for a while till asking the right questions. Our solution comes complete with everything installed, configured, tested and ready to use: 2nd announcement is a walkthrough of Dirac Live 2: Hope you are enjoying the music! A couple of announcements: If I neglected to tell you before Mitch, I want to wish you the best of luck and success with your new enterprise. That's what I gathered from reading all your posts and articles.. The power of digital signal processing affects every aspect of modern life, and is an integral part of almost every device we use. One of the things I have noticed from reading @mitchco 's posts is he is able to discuss technical topics in a manner that is understandable to people without technical backgrounds. I am considering the Visaton 890 MK3 but will probably use one 15 inch instead of the dual 10 inches that is part of the kit. I have read your Ebook on Accourate, it seems it doesn't truly transfer, it gives us a background but not enough to understand how we can use Audiolense manually. I had a momentary lapse of judgement, then I quickly came to my senses Good to hear that even a pro-expert like yourself sometimes struggles with the upgrade-ites virus. @Trdat I personally would be afraid to modify the kit. My DAC is a MOTU8a which is multichannel, so no problem there. Mitch has written extensively on this topic which includes a complete guide in book format. I must confess that I am a bit of a Luddite when it comes to anything more involved than basic computer applications. The 15 inch will definitely be cheaper just that if for some reason has its merits I can keep the original design. If you don't already, diyAudio is a great place to hang out and discuss loudspeaker designs. The results, plus on and off axis responses are in my book. I can individually tailor the output level to each driver to better match the end target, so less correction is applied. You deserve it for all the work you've put into the audiophile community over the years. Re: Tannoy GR Stirling loudspeakers - very nice!! I have a soft spot for Tannoy's and coax's in general (I have a pair of LS50's). There is a lot more to it than just cutting holes in a different place. @mitchco Great news about your Accurate Sound Calibration Service. I hate it when people do that to me! Last edited: Dec 14, 2019 Thanks Amir. For anyone with an interest in DSP technology and how it can be applied to improve the performance of real loudspeakers in real rooms, this is a fascinating and very affordable e-book. I ended up replacing the HF compression driver and horn to a much wider dispersion waveguide. But perhaps you want to linearize each driver in the nearfield, which Acourate can do, but more difficult with Audiolense. I used a variety of Tannoy's in the studio as a much (much!) better alternative to the Urei 813 time aligns. First, I measure a steep roll off at 12,000Hz and up, in the far field (even though the speaker points directly at the mic). I.e. box volume, ported or sealed, vent size, baffle step response, cabinet edge diffraction and on it goes... Most of the 15" that I use are "short stroke" stiff cones in (very) large boxes. Mitch's service is applicable to anyone in search of the best possible playback either at home or in the professional environment. How is it possible, how did it ever happen, that they trust fairy-tale purveyors and mystic gurus more than reliable sources of scientific information? Mitch is a DSP, low frequency optimization and active loudspeaker enthusiast and evangelist. I found it a fascinating read and although I haven't used it to develop my own corrective DSP processing (yet), I do feel I have a much better understanding of this field as a result. Of course, achieving this goal requires some technical tools, many of which will probably already be available but some may still be required. This offering is designed for folks who want to take advantage of room correction, but don't have either the equipment and/or know-how to set up and configure a complete room correction system in a timely manner. Glad you came to your senses this time and are not now suffering from buyers remorse. After I treat my room (having followed some generalized guidance very graciously provided by Mitch), I may avail myself of Mitch's DSP service if I can properly use the required DSP tools with BACCH4Mac.' And my apologies to Mitch if I seemed to be seeking free advice when he (justifiably) offers such advice as a business. "Peter Aczel" Molon_Labe ! @mitchco Mitch Barnett recently launched his Accurate Sound Calibration Service. I am considering seeing if the exponential waveguide part of the kit can be enlarged(I won't be purchasing the waveguide I will be DIY'ing it with CNC) somehow to give a wider response vertically. Mitch was extremely patient and walked me, at my slow pace, through the process with Roon and Audiolense. Just bought it. I mean, if you compute those complex filters, is that possible/easy to implement them with Roon software DSP? Yes, I plan to add that plus other DSP software, like Room Shaper, to the next edition of my book, but currently don't have a time line. "Peter Aczel" Molon_Labe ! Hi Mitch, I was looking at your measured room response and was really impressed at your results (flatter freq response, with less dB correction than my setup). My sub is powered separately, and the above seems to answer my question. This at least points me in the right direction, obviously reading your previous post I knew that short stroke must of had something to with the kick if you mentioned it as a variable. I guess that's trivial as long as it does the job right. You remotely login and make measurements/corrections? LOL Cheers, Sal "The gullibility of audiophiles is what astonishes me the most, even after all these years. I have some basic experience measuring my subs with Audiolense attempting to compare transients with impulse response and trying to figure out the highest frequency it will play according to the measurements. I am aiming to embark on a "Rockn Roll audiophile sound system similar to yours, using Audiolense and bypassing the passive crossovers. So yes, I will measure and then understand how the each driver with its particular cabinet interacts with the room acoustics and see if the XO's need tweaking. I've got soul, but I'm not a soldier... It is only through experience and experimentation, along with some DSP knowledge (e.g. understanding how frequency dependant windowing works for example) that allows one to choose the right tool(s) for the job. To my ears and measures, the improvement was significant. Both produce excellent filters. Or do you think this is an amateur thing and if we delve deeper we would be able to transfer the Accourate knowledge to Audiolense? I then carefully disconnected the passive XO and went active with digital XO and never went back. I have found this is what gives the "kick" or "chunk" sound. I suppose I can use both Acourate and Audiolense interchangeably, I presume that's what you do. Good deal. After some more deliberating I will have to agree with you and Mitch. That's why I like Amir's reviews, it keeps the manufacturers accountable for their sloppy work. Michael Lowe I don't even know about the book. You should be able to do this with any loudspeaker design that you like. I am not sure of the off-axis response as each device has it's own different polar response, but I could not say how they blend. However, a couple of things have prompted me to look at other speakers. I do have a second option with a 15 inch speaker called Calpamos from Humblehomemade HiFi its not PA but its sensitivity is high, who have given a great explanation in a PDF on their choice on the 15 inch Faital Pro 15PR400. Take a measurement, extract the minimum phase response, correct the amplitude (i.e. frequency response), which also corrects the phase and then independently apply an excess phase correction that is left over from the room, loudspeaker crossovers, etc. But going all active with digital XO is another evolutionary step up in the loudspeaker optimization game. Are you still offering this as a service? I'll look at the ML2. Especially when us "DIY'ers have some basic knowledge but not "real" knowledge of DSP like you said. Happy Holidays! @Trdat you can always add a huge sub or two later. Not what I expected for the price I paid. Thanks Amir. Mitch, how does the process work? You look a bit different than the avatar photo. I have a pair of Bob Crite's 3 way Cornscala's with passive XO in 2013. But the Visaton for one, is a 3 way and the Faital Pro drivers are expensive with only parts express having it for cheap but don't know for how long. Chapter 2 looks at the practicalities of using the measurement and filter development tools, while the next chapter explores the measurement parameters in much greater detail. In the long run, I believe it will work better. To be honest, my current Dayton Classic Series DCS305 which is the entry level driver in the dayton range plays fine up till 180hz with say techno, no muddiness. I hope I'm not being too nosy but what are you upgrading to? The main differences are workflow related. Simple step by step procedures for folks that are familiar with REW is another. I suppose if we are digital crossover guys(I will get there soon) we should just drop all preconceptions of digital crossovers and put the hard yards in. I should also point out that, as this e-book incorporates quite a lot of colour images and screen grabs to explain and illustrate the various measurements and procedures, a colour-capable Kindle reader is essential. I can only imagine the new driver with its heavier cone(more impact), heavier magnet(provide enough power to keep up with the heavy cone) and .45 QTC is going to do. Unless you are well versed in loudspeaker design, I would stick with the recommended design. If your place is nice enough, he can just move right in for as long as it takes... While you can use the existing XO points from the passive XO as a starting point, you will be in a better position when measuring with Audiolense as you will get to see the passband of each driver and zero in on the ideal XO point. Kind regards, Mitch I have two Ahb2 amps connected in bridged mono, so I can have 4 channels of amplification to do a digital XO if I want to. Not the least of which is the Thiel/Small parameters for the drivers, including each drivers bandpass operation. First step is get some impulses to look at and gain an understanding of loudspeakers. There is always a way! Same goes for the DSP software measurements/corrections. Great work, great support! @mitchco has helped me remotely with measurements and corrections, and I'm so glad I asked him to. Its an amazing difference between using and not using DSP. Some folks just want basic room correction and therefore either product will do. Kind regards, Mitch I think my living room is my chair's main weakness, but I'm always curious about how to improve my system. One of the reasons I am able to achieve a flatter response is due to being an active 3 way system. When it comes to smaller drivers, I have found "long stroke" woofers can get the kick sound to, like Purifi's new PTT6.5 (sub)woofer can do, albeit at a lower SPL than the large cones. I can't expect DSP to fully design the speaker crossover(digital) without the speaker having some design considerations, I mean at least not the room yet till I learn more and how much DSP can do in terms of offsetting all the variables. Also, the Visaton is two 12 inches not 10inches and its a 3 way so for now I am heading in that direction. I used Mitchco's service to adjust new speakers to the room or vise versa. Good luck! Stage 3 Hi Omid, Not nosy at all. HT, JVC NX-7, BRYSTON SP-3, ATC SCM 50ASL LCR, ATC SCM 20ASLT, LR, RR, HSU ULS-15 MK2 X2. I demonstrated the stereo to a nice lady from Louisiana, asked her what she thought, she said "I don't listen intellectually". Also, curious about the off axis vertical response its about 30 degrees and feel that might be a really small sweet spot? I'm a bit reluctant given the price of the speakers and the fact that the results may not even be audibly better (I'm guessing Audiolense corrects the sins of the crossover in large part). A completely flat curve sounded too bright and a bit bass light for me. With his help my new speakers sound more focused and with cleaner,tighter bass. The unintended benefit is my new knowledge of using REW, Roon and Audiolense. I know enough to design a speaker(at least on amateur level) and but the question is not, knowing enough, it's designing the perfect speaker, I should practise on a cheap version and leave the high end's such as the Visaton 890MK3 with the original kit. "The gullibility of audiophiles is what astonishes me the most, even after all these years. Let us know what you find out. Although, I will be bypassing the internal crossover and using DSP, I think keeping the original kit would take in consideration all the variables with speaker making. If I was to upgrade, it would likely be to change the narrower JBL 2384 waveguide pattern from 90 x 50 degrees to say a JBL M2 waveguide with it's 120 x 110 pattern. I was fortunate enough to be invited by David Snyder @dsnyder0cnn of the San Francisco Audiophile Society to talk about DSP/DRC. I've used audiolense to get a treble boost to compensate for the roll off, but I wonder if I might be pushing the tweeter beyond its comfort zone when I play loud. The number one support issue we see is the number of hours/days and sometimes weeks spent trying to take an accurate room measurement in both the frequency and time domain. It simply boils down to what is one is trying to accomplish and then choosing the right tool for the job. Cheers. Chapters 4 and 5 explore ever more sophisticated techniques of optimising the DSP filter design, including driver linearisation, developing digital crossovers and time-alignment, as well as more advanced measurement techniques. Or is the hard yards specific to Accourate? PC > Jriver > Audiolense DSP Active Speaker System Tri amped > NADC510(Compression Driver Horn)/ 2 SMSL SU-8 DAC's(Mid Woofer and Sub) > NADC356(CD Horn)/Hypex NC222MP(Mid Woofer)/JSL900Watt CLassT/D amp(Sub) > B&CDE250/Eminence Deltalite 15inch/Dual DIY Dayton Driver RSS315HO 12" Sub (.41 QTC) Hi @Trdat Most top DSP packages for so called Digital Room Correction more or less work the same way. PC > Jriver > Audiolense DSP Active Speaker System Tri amped > NADC510(Compression Driver Horn)/ 2 SMSL SU-8 DAC's(Mid Woofer and Sub) > NADC356(CD Horn)/Hypex NC222MP(Mid Woofer)/JSL900Watt CLassT/D amp(Sub) > B&CDE250/Eminence Deltalite 15inch/Dual DIY Dayton Driver RSS315HO 12" Sub (.41 QTC) Page 2 Naive question: How far can one go with Roon ? If you yearn for a 15" woofer, then find a design which starts out that way. Hope that helps. Due Audiolenses automotive features, does that leave any room to move to improve the what Audiolense already does for you if the likes of you does manually undertake the work? Kind regards, Mitch Mitch, Very interesting to know more about DSP, I don't know much about Acourate, but its interesting you mention that if your designing speakers then Acourate is an easier path. Thanks Ryan Hi Ryan, Yes, I am. Otherwise, Mitch thanks for your reply as well. Garage, Klipsch Heresy I, Yamaha R-N303, Office, Vanatoo Zero, Classic AR LST-2 (in storage) My experience was similar. I have read your article on designing a a Rock and Roll Audiophile sound system and trying to understand more about the chest thump of a 15 inch. This is covered in my book and the concepts and most of the implementation is transferable and applicable to other DRC software packages. Obviously ill talk to Visaton get an idea of what they think is possible or other options available. If you want to time align drivers, both work very well, but in Acourate it is a manual process whereas in Audiolense the time alignment function is automatic. When I sold the system, I carefully put back the passive XO and tested to ensure everything was up to factory spec. Not nosy at all. I have a pair of Tannoy GR stirling speakers. He presented a number of filters for me until I finally settled on one - it was an iterative and very educational process. Hello @Trdat Both Acourate and Audiolense produce excellent results. Great work, great support! My experience was similar. Blind Binaural shootout I (thewas) Blind Binaural shootout II (ctrl) @mitchco has helped me remotely with measurements and corrections, and I'm so glad I asked him to. I didn't mean complete dummies. If you are Ryan P I responded Jan 12th. The JBL M2 woofer is like this as well. You can't go wrong Wrt to double 12" comparing to 15", will be interesting to get feedback. To be fair, in the near-field the speaker measure much better. There's the driver's passband acoustic slopes are "convolved" into digital XO crossover slopes, so this is how they still sum perfectly from an acoustic perspective as well. Well, I don't know much about waveguides only started my research on them a little while back. blew the mids a couple of times due to the soft slope. So I changed the XO point from 500 Hz to 850 Hz and moved the glitch out of the passband with the steep linear phase XO. Anyway, I could disable the crossover, and reuse one of the caps on the board to protect the tweeter, but I'd have to unscrew the woofer out of the cabinet, and rewire things. PC > Jriver > Audiolense DSP Active Speaker System Tri amped > NADC510(Compression Driver Horn)/ 2 SMSL SU-8 DAC's(Mid Woofer and Sub) > NADC356(CD Horn)/Hypex NC222MP(Mid Woofer)/JSL900Watt CLassT/D amp(Sub) > B&CDE250/Eminence Deltalite 15inch/Dual DIY Dayton Driver RSS315HO 12" Sub (.41 QTC) Hi @Trdat both Acourate and Audiolense produce excellent results. Happy Holidays! PC > Jriver > Audiolense DSP Active Speaker System Tri amped > NADC510(Compression Driver Horn)/ 2 SMSL SU-8 DAC's(Mid Woofer and Sub) > NADC356(CD Horn)/Hypex NC222MP(Mid Woofer)/JSL900Watt CLassT/D amp(Sub) > B&CDE250/Eminence Deltalite 15inch/Dual DIY Dayton Driver RSS315HO 12" Sub (.41 QTC) Hi Mitch Can't find your email adresse on your website! Best regards, Jorgen Hi Mitch, I cannot and most possibly getting my 8cs calibrated. I will use DIYAudio and see if that helps... However, on close inspection, while the woofer could make it up to 1 kHz on and off axis, the combo CD and waveguide combo had a glitch at 800 Hz. I have a great teacher to many. Hello Mitch, Let's sit bent and talk straight, you are the King of DSP . For many years, Mitch has helped me with various technical questions on show that the glitch is still there, meaning it is an issue that DSP can't fix. This is a leading-edge science, but one which Mitch Barnett has set out to explain in this Kindle e-book, which also helps guide interested readers towards developing their own DSP-based loudspeaker-correction systems. Highly recommended A+ Main, Neumann KH420, KH805, PSI AVAA C20, Bryston BP26 preamp, Bryston BDA-2 DAC, Bryston BDP-3 player. Just curious what the main difference will be between dual 10" or a single 15 " that you recommend? Its combined with a typical 2 inch compression driver and waveguide, this seems like a great option have no qualms about it. The supplied crossover probably will not work right and would have to be redesigned as well as cabinet size and the port. If you are a speaker designer, and want to linearize each driver in the near field, then Acourate may be the easier path. I wish I could give you a definitive answer, but there are so many variables involved that it requires a system design/engineering and listening tests to determine what's best for what you are looking for. or its affiliates @mitchco Mitch Barnett recently launched his Accurate Sound Calibration Service. The second reason is that when I initially considered bypassing the crossover, I put an inspection camera in the speaker to see what it would take to disable the XO. Are they short stroke, stiff cones or long stroke...? However, you now have total control over each individual driver and to my ears and measurements, it is worth the effort. Omid Hi Omid, Not nosy at all. Spare speakers, KH120, KH805. I will post some more threads around to see if someone can provide more insight between what two 12inches can do compared to a 15 inch. To be honest first things first, understanding beam angle technical specification given with waveguide by Visaton. Downloadable sweep files so that music players with existing digital processing can play the file while REW waits... Aside from bypassing the passive XO, there are additional items like a multichannel DAC and more amplifiers. I had a momentary lapse of judgement, then I quickly came to my senses They are not for sale anymore, but can't take the ad down. System: Equitech 1.5RQ Balanced Power - Tascam CD200 - Oppo 93 - Auvio HD Radio Tuner- MiniDSP OpenDRC-DI DSP, 2x4HD - AcourateDRC - UMIK-1 - ECM8000 - REW - Behringer DEQ2496 - Behringer UMC202HD and Focusrite 4Pre USB - Benchmark DAC2 HGC - Krell KCT pre and FPB 350mcx monoblocks - Sennheiser HD650 - MartinLogan reQuest 15" x 48" electrostatic hybrid with 12" sealed woofer 180Hz cross - Dayton Audio Sub-1500 x 4 - JBL LSR 308 for economy operation - Pioneer SX780 and Infinity P-363 in Mother's (RIP) room - Martin Logan SL3 and Krell KSL and KAV-250 in bedroom - Ibanez 5 string Bass and Univox Stratocaster - Trombone - Clarinet Good deal. Yes, that is one way. I look forward to accessing your new service for further improvements in my listening room. Cent' Anni "The gullibility of audiophiles is what astonishes me the most, even after all these years. Maybe. I was horrified at the amateurish layout and solder on the crossover board. Looks promising! PC > Jriver > Audiolense DSP Active Speaker System Tri amped > NADC510(Compression Driver Horn)/ 2 SMSL SU-8 DAC's(Mid Woofer and Sub) > NADC356(CD Horn)/Hypex NC222MP(Mid Woofer)/JSL900Watt CLassT/D amp(Sub) > B&CDE250/Eminence Deltalite 15inch/Dual DIY Dayton Driver RSS315HO 12" Sub (.41 QTC) Hi @Trdat you are on the right track! I took Bob Crite's 3-way Cornscala kit as a finished design and bypassed the passive XO's and used digital XO's with excellent success. Not only measured better, but sounded better. Barnett's aim in this book is to help the reader develop unique custom digital filters that correct the frequency and timing responses of the reader's loudspeakers within their specific listening environment — whether that be for computer desktop speakers, a high-end audiophile stereo system, a multi-channel home-theatre setup, or even an in-car audio system. I believe Mitch will help many more folks in the future. Looking at my crossover curve though, the frequency response curve is far from ruler flat (that's call it an idiosyncratic Scottish design!). Again there are so many variables it is difficult if not impossible to say whether what two 12inches can do compared to a 15 inch. Wrt to Audiolense, I have written two articles on its use here and here. PC > Jriver > Audiolense DSP Active Speaker System Tri amped > NADC510(Compression Driver Horn)/ 2 SMSL SU-8 DAC's(Mid Woofer and Sub) > NADC356(CD Horn)/Hypex NC222MP(Mid Woofer)/JSL900Watt CLassT/D amp(Sub) > B&CDE250/Eminence Deltalite 15inch/Dual DIY Dayton Driver RSS315HO 12" Sub (.41 QTC) Hi @Trdat you are on the right track! I took Bob Crite's 3-way Cornscala kit as a finished design and bypassed the passive XO's and used digital XO's with excellent success. I say this so we can become more aware of your service and promote it for you on the various forums or audio industry in general and understand how you might be able to help us "forum participants" types who might also benefit from your service. Maybe I should just go for it. I got the book on Kindle today. Mitch has been a great teacher to many. Hello Mitch, Let's sit bent and talk straight, you are the King of DSP . For many years, Mitch has helped me with various technical questions on both hardware and different software like REW, Acourate and Audiolense. I think I have to analyse your articles and there should be enough to design crossover filters with Audiolense. Everything has been worked out for specified drivers. If not, send me a PM and we can sort it out. G "The gullibility of audiophiles is what astonishes me the most, even after all these years. It requires some real DSP knowledge to use those functions, but the main ones Uli has made it easy to use by grouping the functions in Macros. Import existing impulse files... Good luck with your system! @Trdat I personally would be afraid to modify the kit. Of course with finer music I have to drop the crossover to around 130hz but all in all I am surprised what a affordable driver can do in a descent cabinet with a descent QTC. The flatter curves sound bass shy to me. I was fortunate enough to be invited by David Snyder @dsnyder0cnn of the San Francisco Audiophile Society to talk about DSP/DRC. already mentioned what they really measure like, since the crossover contains almost nothing. Are the woofers typically just screwed in or is there a seal I have to rip off and reapply when I'm done rewiring it? I ended up with a roll off at 2khz and a slight bass boost below 100 hz. So it depends on what you are trying to accomplish and how much manual effort one want's to undertake. Highly recommended A+ Hi there, Which level of Mitch's service did you use? Perhaps caught up in junk mail? I do indeed use both interchangeably mostly depending on what is the easier path for the workflow required The Visaton 890 MK3 looks very nice. In addition to a computer, a measurement microphone and an audio interface, the author relies heavily on two commercial software packages: Acourate DSP Audio Toolbox, and @Trdat both Acourate and Audiolense produce excellent results and you can't go wrong with either. It is both well-written and comprehensively illustrated, and guides the reader step-by-step through the concepts, techniques, and practical implementations of both the science and art of loudspeaker correction. TI have found "long stroke" woofers can get the kick sound to, like Purifi's new PTT6.5 (sub)woofer can do, albeit at a lower SPL than the large cones. In the case of the Crites speaker above, the passive XO was 500 Hz from the 15" woofer (which sounded great in that ported box design down to 34 Hz - absolutely kicked butt) to the 2" compression driver and JBL copy waveguide. I figured I'd check out your speakers for interest in my next rewiring? Then.

Thrilling realism in surround sound. CINEMA DSP HD3 literally takes the surround sound experience to new heights. By using four CINEMA DSP engines with advanced 3D processing and two front presence channels in a 9.2-channel configuration, it gives the sound field an enhanced vertical dimension for more realistic and exciting movie sound. 05/08/2021 - Key Detection for your DAW – Analyze any sample, acapella or track. Retune the samples using your DAW and make them fit your music productions. Make Mashups – Find tracks that sound great together. Make your own DJ sets and plan your performances inside Ableton Live or any other DAW – and be 100% sure that you're using harmonic mixing.

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