

BRYSTON

A Lifetime of Music

MEMO: To All Bryston Customers

SUBJECT: Bryston Mini T Speaker “In Studio “

Hi Folks

It is very, very rare for a loudspeaker to be accepted by both ends of the audio market – namely both the “Audiophile” and “Professional Mastering Studio” segments. I am pleased to report that the Bryston loudspeakers are bridging that gap with distinguished success.

Bryston Mini T Speaker Review By Peter J. Moore Dec 24, 2013

In 1988, Peter produced the now famous one microphone recording Cowboy Junkies 'Trinity Sessions' which was released by RCA New York in 1989. This became an international success story selling more than 2 million copies in the first year.

“When James Tanner asked me to audition these so called “Audiophile” speakers in my Professional Mastering Studio I was trying to invent a pleasant and clever excuse why I couldn’t. I mean so many “Audiophile” speakers I’ve heard are so hyped in the midrange and have a fairytale frequency response that I would have no frame of reference to make an accurate equalization decision.

But James was persistent, letting me know a lot of empirical/scientific measurements were involved in this new Bryston product. But how could I face my peers having an audiophile product in my Studio!

Wait a sec, I’ve been using professional Bryston power amps for over 30 years (like every other Pro Studio I know) and now audiophiles consider them

as an ultimate reference amp, so is it possible the 2 worlds are merging? Could music be mix and mastered on the same speakers the consumer is listening to in his home? Wouldn’t that be the ultimate definition of “High Fidelity”?

The Mini T’s arrive, and I stole some stands from my home system and do a temporary set up amongst my (EDIT), Yamaha NS10M, Rogers LS3/5A, and Auratones 5C. I just finished mixing a 16 song rock opera on my (EDIT), so as a test I thought I’d try mixing it again on the Mini T’s to see how different it would turn out. Right out of the box the first thing I noticed was the bottom end. The Kick drum and Bass relationship was presented in great detail and dynamically accurate. This is something as engineers we have to struggle with constantly and it is so nice to make a well informed decision rather than have to make a blind guess at it. Next I notice the midrange, now I’m hearing a very slight buzz on the Kick drum dampener I never heard before.

Damn I wished I heard that while recording I would of tightened it. I pull up the tracks with Tibetan Monks throat singing, probably one of the most complex sounds possible, and I am amazed at the detail and definition the Mini T’s are revealing, and the smallest

move on the pan pot is registered. I'm reminded of my Rogers LS3/5A (Gold Label) where we tried desperately back in the mid 80's to find or create a sub to work with a pair of Rogers. We knew if we could pull that off, we'd have the perfect monitor but alas, back then it never could be achieved.



Well looking at the Mini T's, you could say, Bryston has done just that, laser accurate imaging with transparent and natural full range sound. The very wide listening window (both vertical and horizontal) means the whole band can hear the mix without playing musical chairs and fighting over the sweet spot. Relax and let the music come to you, rather than straining to make out what's happening. After mixing for 14 hours a day, listening fatigue was

non-existent. The 3-way design means you don't get the tweeter beaming trying to go low enough to match up with the woofer which is squawking falsetto to cover the midrange. This is really apparent when changing listening level, the dynamic compression of a 2-way at higher volume just doesn't exist on the Mini T's, hence a huge reduction in listening fatigue!

Well I mixed the very diverse 16 song rock opera again on the Bryston and then listen to them un-mastered in my car, on the living room system, on the kitchen mini system, my girl-friends home system, and finally at my local pub where the bartender let me play it on their system. I have to admit; the mixes are more even, balanced, consistent, and defined. They will need a lot less adjustment in the mastering process. I'm very excited by the results and all that effort Bryston put in to get the Mini T's technically right has paid off big time!

Proof is in the pudding, and the Bryston Mini T speakers have made some mighty fine pudding for me!"

Peter Moore

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MASTERING CREDITS

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