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A final interview was conducted with Alessandro Boschi, who works in electronics and audio engineering. He also develops console libraries for the multi-effect plug-in Nebula, which makes use of Vectorial Volterra Kernels Technology to capture sophisticated impulse responses of hardware equipment. During the development process of his libraries, Alessandro makes numerous measurements, calibrates the equipment to a high standard, and conducts intensive critical listening. Consequently, he is familiar with the sonic signature of many classic mixing consoles. This interview aims to get a better understanding of the sonic signature of modern and vintage consoles from Neve, SSL, and API. The following is a transcript of the questions asked to Alessandro and his responses:

How Would You Describe the Tone/Sonic Signature of a Neve 80 Series and a Neve 88RS?

The main characteristic of these consoles is that they soften the transient by giving a sense of roundness and improving the density of the mix with full-bodied lows and silky highs. These characteristics are more evident on the 80 Series. The Neve 80 Series was designed by Rupert Neve and built by Neve Electronics, while the Modern 88RS was designed by Robin Porter and built by AMS Neve. In the 80 Series, the sound is very full, big, larger than life, colored, and punchy. Most of the sound is due to the Marconi transformers, which produce sub-harmonics, and some components, such as tantalum capacitors and the Motorola 2N3055 transistor working in Class A in the line amp section. The 88RS sounds clean and is a natural with some punch but less so compared to the 80 Series. It has an exceptional sound quality, increased capability, and incredible routing and digitally controlled automation.

How Would You Describe the Tone/Sonic Signature of a Vintage API Console and a Modern 1000?

API consoles all sound natural and well defined. The transients are clear and present, especially in the low end, which also has fantastic clarity. In the whole context, the mids are a little more forward. Both new and old consoles are quite similar in sound with a lot of character. It's clean, punchy, and tight with a solid bass. The vintage console is a bigger and warmer sound compared to the modern 1000. Both share the same technology and the differences are mainly in the modern electronic components, which tend to sound more thin and sterile.

How Would You Describe the Tone/Sonic Signature of an SSL E and SSL G Desk?

The SSL sound is more electronic, but it retains analogue roundness with its characteristic in-your-face sound. The 1000 console has more crunch compared to the cleaner (but only a bit) 4000 console. Both are detailed, full, and punchy consoles. What I like more is the 1st EQ, the black one.

As can be seen, Alessandro notes there are some differences in the perceptual qualities of these consoles that vary between the brands, models, and ages of the components. Interested readers can listen to mixes run through a number of his console emulations at www.alessandroboschi.eu/html/alexb/consoles.htm.

Conclusions

This chapter has elucidated the ideation producers follow when it comes to processing in tracking, and it explores

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