



THE ULTRASONE PROLINE 2500 HEADPHONES A review by Jeremy Alsop

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I first heard Ultrasone headphones in July 2003 when a friend on mine, Robert Bontschek, brought a pair of HFI-650 Trackmaster headphones to my project recording studio. That afternoon we were recording an acoustic guitar for Andre Yencken, a very talented and discerning writer of music and song. We auditioned the headphones during the session and were totally blown out with the detail and comfort, which resulted in a better musical performance being recorded. Needless to say, the HFI-650's never left the studio and my client bought a pair for himself.

I thought I was in headphone heaven using the 650's, until I heard the new ProLine 2500.....wow!!!.....headphone havona!!! These headphones rock!! Reggae, bass'n drum, doof, classical, world, pop, audiophile, hip-hop, trip hop..... For whatever genre you care to name, these cones excel.

In today's world of recording where we often find ourselves recording and mixing in less than conducive acoustic environments, a great set of headphones is mandatory. The Ultrasone ProLine 2500 is the only headphone set that I have been able to use confidently when mixing. The stability and depth of low frequencies, the comfort and honesty of the mid frequencies and the openness and richness of the high frequencies, make critical listening an accurate joy.

In my role as bassist on recordings, the sub-tones provided by the ProLine 2500 give me a very accurate and sympathetic resonance, an essential element in performance.(Again necessary in the vast variation of acoustic properties provided by the environments of project studios.) These headphones create a spacious ambience which relieves listening fatigue, giving the performer a sense of environment not unlike the feeling of performing in an acoustically excellent venue.

Making good music is all about time and space. Quantum physics in motion if you will, and these guys at Ultrasone have definitely developed a great tool to help musicians, producers and listeners achieve more awareness of sound.

Jeremy Alsop is an Australian music producer , composer and bass guitarist of note. Currently touring Australia mixing live sound for the Aria award winning classical guitar group Saffire. Recently he has performed on bass at the Brooklyn Academy of Music , The Kennedy Centre in Washington DC and on recordings with Slava Grigoryan and Jane Rutter.

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