

NEW

QMIX™ FOR iPhone®

Monitor mix control including the remarkable Wheel of Me

UNIVERSAL CONTROL™ 1.53

Powerful new laptop and iPad® remote control features

Smaart® SPECTRA

System measurement & optimization for StudioLive™

AUDIOBOX™ VSL

2, 4 & 18-channel USB 2.0 interfaces with Virtual StudioLive™

STUDIO ONE™ 2 DAW

Melodyne, Exchange & over 100 other enhancements

TUBE PREAMPS V2

Add 12AX7 warmth with BlueTube™ DP V2 & TubePre V2



PreSonus™

Winter NAMM 2012

**Mix from anywhere with an iPad.[®]
Adjust monitor mixes with iPhone[®]s.
Fine tune room acoustics with Smart.[®]
Run your StudioLive[™] from a laptop.
Record everything in two mouse clicks.**

**Only StudioLive[™]
can do all of this
and more!**

When we add more functions to StudioLive, you get them free.

Even if your mixer is two or three years old!

Now Virtual StudioLive (part of Universal Control v.1.5.3) adds QMix[™] for iPhone[®] and iPod touch[®] and provides additional functions for StudioLive[™] Remote for iPad[®]. This spring, Universal Control 1.6 will add Rational Software's world-renowned Smart[®] technology for sound-system measurement and optimization. And StudioLive 16.4.2, 24.4.2, and 16.0.2 owners get it free.

Buy a StudioLive now. Expect more great stuff in the future.

Even though our mixers can do five previously impossible things before breakfast*, there are still a lot more live-sound and recording problems out there to be solved. Chances are, we're probably working on them right now. So when you decide to buy a digital mixer, ask yourself if you want a hunk of dumb hardware—or an integrated **solution**. Then pick StudioLive.

You don't need a mixer.

You need solutions.

□ "My mixer has to be set up right next to the stage, so how do I adjust the mix and EQ from front-of-house?"

□ "Our bass player and vocalist are never satisfied with their monitor mixes. We can't afford one of those expensive personal monitoring systems, so I spend all my time tweaking auxes."

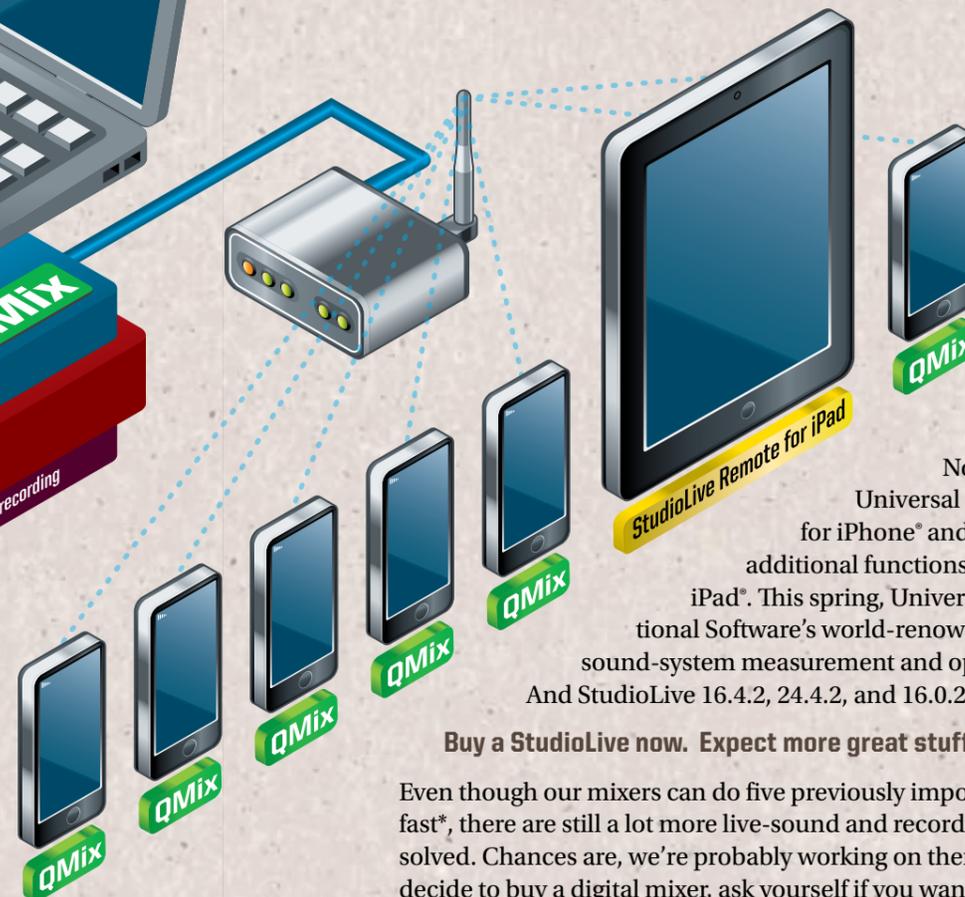
□ "Our church needs a mixing solution that's easy for volunteers to use — all those mixer knobs and buttons intimidate them."

□ "We play a different venue every weekend and the acoustics vary wildly. Even though we're not experienced sound engineers, we really need some way to improve our P.A.'s sound."

□ "We want a simple, easy, no-stress way to multitrack-record all of our live performances."

Elegant software solutions specifically designed for StudioLive.

No other digital-mixer manufacturer offers such a well-integrated suite of software to solve the problems you encounter every day. It's one major reason that PreSonus' StudioLive family is the best-selling brand of compact digital mixer in the world.



*That probably didn't make much sense if you're not a Hitchhikers Guide To the Galaxy fan.

Mix control from iPhone®s • Increased functionality for iPad®s and laptops!

Q MIX FOR IPHONE



Our free QMix™ app lets onstage performers adjust their own StudioLive monitor (aux) mixes.

Six different mixes with a 16.4.2. Ten individual mixes with a 24.4.2. Four mixes with a StudioLive 16.0.2.

Personal monitor mixing without the cost and complication.

Do the math: Personal monitor-mixing systems run between \$200 and \$700 *per person*...and require boo coo connections.

Even if you don't own an iPhone, a used 3G or 4G iPod touch can run you as little as \$100. QMix on an iPhone or iPod touch automatically syncs with the monitor (aux) channels on your StudioLive mixer via Universal Control 1.53. And it's wireless. And you can play Angry Birds on it!

One monitor mix per iPhone.

It all begins with Universal Control 1.53, running on a FireWire-equipped laptop and connected to your StudioLive.

In the Virtual StudioLive portion of Universal Control, you can set permissions so that each iPhone user can only control one specified mix (or all mixes). You can



also name the mixes with more descriptive names than "Aux 1," "Aux 2," etc.

When you fire up QMix on an iPhone, the Start Page displays any wireless-network-connected StudioLive mixers it finds.

Pick your channels on the ME page.

Here you select the mixer channels you want to instantly control in your personal monitor mix.

Then you're ready for the soon-to-



be-famous WHEEL of ME, a virtual thumbwheel that adjusts the volume of your ME channels in relation to the rest of the band. You can have as much ME as you want: If you push ME past Unity Gain level,

QMix simply reduces the level of the other mix channels.

Set your monitor mix's individual channel levels in QMix Landscape mode.

Unless VSL permissions are set to WHEEL ONLY, you can rotate your iPhone to get access to all of the StudioLive channel levels. Want more kick drum? Dial it in. More keyboard? Dial it in. You can also set permissions to make you the Designated Onstage Monitor Mix Engineer, with access to all of the QMix monitor mixes.

This is just a quick summary of what QMix can do. Download it from the Apple App Store and put it to work with Universal Control 1.53 and your StudioLive mixer!

UNIVERSAL CONTROL 1.53/VSL



Please face the blackboard and take notes. You *will* be tested on this¹.

Universal Control is the PreSonus software that handles interaction between your Mac® or PC and your StudioLive mixer. We've just released Universal Control v.1.53.

Built into Universal Control is *Virtual StudioLive* (VSL), our mixer remote-controller/editor/librarian. Our newest version includes QMix™ for iPhone as well as more StudioLive Remote (for iPad) features².

Later in the spring, Universal Control / VSL version 1.6 will incorporate important features of Rational Software's highly respected Smaart® Engine Technology for sound-system measurement, alignment, and optimization.

New in Universal Control 1.53 (VSL)

- **Set QMix (iPod) and StudioLive Remote (iPad) permissions** so that each user only control one or more specified mixes
- **Name auxes** so that they show up on QMix iPhones as "keyboards," "vocal," etc. — or "Fred," "Bartholomew," and "The new drummer with the weird Norwegian name³"
- **Copy and load channels**
- **Copy main mix to aux mix** (and aux to aux)
- **Link channel faders** so that they move together
- **Tap tempo**
- **Make your StudioLive mixer default to Fader Locate Mode** once a fader has been adjusted in VSL (or in StudioLive Remote for iPad)

¹ And it will go down on your permanent record.

² Just to complicate things, the new StudioLive Remote version is called 1.2. Go figure.

³ Engineering soberly wishes to inform you that although they appreciate the Marketing Department's humor, aux naming is limited to ten characters.

STUDIOLIVE Remote 1.2



You asked for it. We listened. We wrote code. Now our free StudioLive Remote app for iPad has:

- **Track naming**
- **Effects mutes** are available from the Master page as well as the Aux Mix page
- **Tap delay**

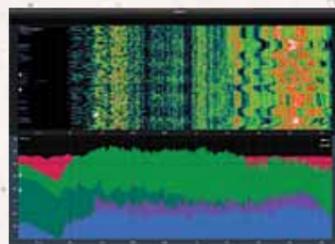
Download *StudioLive Remote 1.2* from the Apple App Store. Download new *Universal Control 1.5.3* (the brains behind the operation) from our Web site.



Built-in sound system analysis and optimization from the industry leaders.

COMING
SPRING 2012

Smart SPECTRA



A Spectra screen in the full-boat Smart 7.3 program.

Soon, you'll be able to really put StudioLive's output EQs, including graphic EQ, to work improving the sound of your P.A. Precisely identify nasty feedback frequencies. Get your loudspeakers to play nicer with the room they're in — all without having a degree in acoustical engineering.

We've begun to incorporate Rational Acoustics' highly regarded Smart Measurement Technology directly into Virtual StudioLive, beginning with *Smart Spectra* in UC 1.6 later this spring.

See the spectral content of your mix in real time. Then do something about it.

When you click on the Graphic Equalizer button in UC 1.6, Smart Spectra's Real Time Analyzer and Spectrograph algorithms go to work, showing you the spectral content of whatever is routed through a particular GEQ.

You can activate a Real Time Analyzer,

Virtual StudioLive RTA screen



much like the Studio One 2 plug-in. But the real magic is Smart's unique Spectrograph display.

Audio in three dimensions.

The Smart Spectra *Spectrograph* shows level versus frequency versus time. It graphs a continuous series of Spec-



rational acoustics

What is Smart®? (Overamped PreSonus Marketing Department version)

If you're a live-sound engineer or sound contractor, you're already properly awed by Smart's reputation as the gold standard of room/sound-system analysis. We asked Rational Acoustics™, the developers of Smart Measurement Technology, to explain it, and what they wrote, while all true, is way too modest.

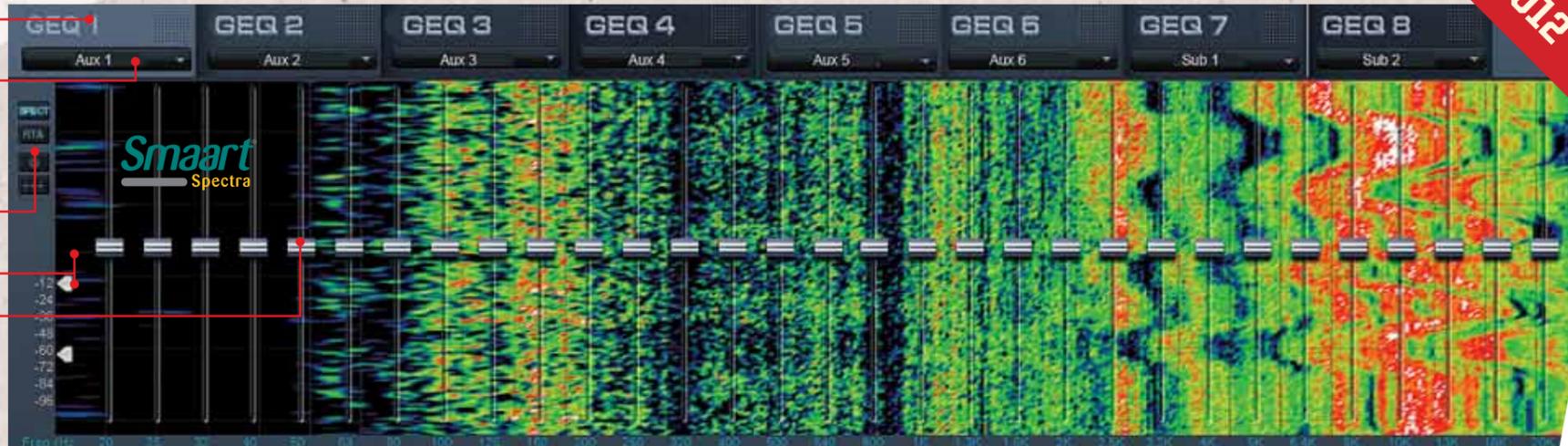
They freaking rock! This is the real thing, trusted by acousticians and live-sound engineers the world over. And we're thrilled to be incorporating their Smart Spectra and Smart Locator into the next rev of Virtual StudioLive.

GEQ Select and Assignment tabs (shown in UC 1.6 for StudioLive 16.4.2). Each has a GEQ Assignment pull-down menu. Clicking on the menu provides the user with a complete list of auxes, subgroups, and mains.

Spectrogram/RTA/Off radio buttons.

Dynamic Range sliders.

GEQ sliders mapped directly over the Spectrogram display.



trum measurements with frequency on one axis, time on another, and level indicated by colors.

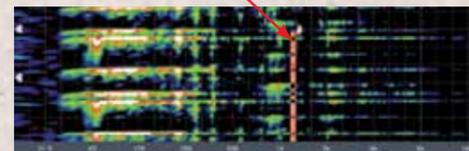
First you move the two Threshold Adjustment triangles to optimize the dynamic range of the display. Then, when a frequency band in the spectrum is over the lower threshold, it shows up on the plot, starting with a dark blue color at lower levels, and transitioning through green, yellow, orange, and red with higher levels — eventually showing up as white if the level reaches or exceeds the upper threshold.

This is particularly useful for quickly identifying feedback frequencies so that you can quash them with StudioLive GEQs.

At left is the RTA display of a band being mixed through StudioLive. Can you find the 1.25 kHz feedback spike? Not easily, due to all the other frequencies happening at the same time.



But in the Spectrograph display, the constant feedback tone stands out vividly as a vertical line, so you can do something about



it using the 1.25 Hz GEQ slider.

This is just the start of a beautiful relationship — more Smart to come!

Next we'll be adding the Spectrograph to VSL's Fat Channel display so you can see the effects of applying parametric EQ (StudioLive 24.4.2) or semi-parametric EQ (16.4.2 and 16.0.2).

Then we're going to add the Smart *Locator*, a proprietary Delay Locator™ function that will maximize the functionality of the 0 to 500 ms output delays we've built into subgroups 1 through 4 of the 16.4.2 and 24.4.2. For example, you'll be able to better synchronize

the sound arrivals from your band's back line with the P.A. Or sync church balcony speakers with the main sanctuary system.

Smart
Locator
Smart
Response

In future Universal Control/VSL releases, you'll also see Smart *Response*, algorithms developed for powering and enhancing Smart's Frequency Response Measurement Engines (Transfer Function) with libraries for advanced averaging, smoothing, and data-gating processes.

It's all free for StudioLive owners.

A StudioLive mixer just keeps on giving.

Everything we've described will be part of free Universal

Control updates. You can buy in now and be assured that more problem-solving software is on the way. It's another thing that sets us apart from our competition. We really care about our users!



Preliminary design for the Fat Channel Parametric EQ screen with Spectrogram. This and other Smart implementations are subject to change and user input.

What is Smart? (As told in Rational Acoustics' own words)

The name was derived from System Measurement Acoustic Analysis Real-time Tool but that bit of trivia has been basically consigned to the island of obscure acronyms.

The genesis of Smart in pro audio began in the early 1990s, when our choices of sound-system measurement tools were limited to some moderately priced RTAs (Real-Time Analyzers) and a limited number of extremely expensive (hardware-based), dual-channel, acoustic analyzers — mostly developed for industries and purposes other than professional audio.

While all of those measurement tools proved helpful for sound-system measurement, the substantial cost and learning curve were major barriers to use by the in-the-trenches sound engineers who needed them most.

By the mid 1990s, however, a new tool appeared that changed everything: the laptop computer. The processors in our personal computers had become strong enough to run the mathematical algorithms lurking in those expensive hardware / DSP-based dual-channel analyzers. Finally, it became possible to create those advanced analyzers in software, and hence, in 1995, Smart was born, and the price barrier fell.

Over the next 17 years, Smart software continually

developed and evolved, leveraging the growth of computer-processing power and the refinement of audio gear. We have expanded our collective experience, understanding, and techniques for applying these measurement technologies to the sound-reinforcement industry.

In 2008, Rational Acoustics was launched with the specific purposes of ensuring the continued development of the Smart measurement platform and substantially enhancing the educational efforts and support that back it.

Put simply, Smart is not a single technology but an evolved collection of audio measurement tools and techniques.

Studio One™ v.2 adds Melodyne and 100+ enhancements to our powerful DAW

“PreSonus have achieved an enormous amount in developing this new version, and it’s now a very serious competitor to the likes of Cubase, Logic, Sonar, Pro Tools and Reaper.”

Sound on Sound Magazine

December 2011



STUDIO ONE 2

Elegant one-window interface... intuitive drag-and-drop functionality...

...users and the media rave about how easy Studio One is to learn and use.

Studio One 2 takes this award-winning program to the next level by vastly expanding its capability — without increasing its complexity. Even advanced tasks, such as comping, pitch correction, and transient detection/editing are accomplished far more easily than with competitive DAWs.

Overall, version 2 adds over 100 new features and enhancements. Of these new features, the most important are:

Integrated Melodyne essential Pitch Correction.

Celemony’s Melodyne is the most sought-after pitch-correction solution in the market, and it has been the model for proprietary solutions in several DAWs. But in direct comparisons, Melodyne consistently outperforms these proprietary solutions. Furthermore, using Melodyne in other DAWs can be very slow, since you have to fix the audio without hearing it in context of the rest of the arrangement.

In contrast, new Studio One Professional 2 seamlessly integrates Melodyne essential so tightly that, for practical purposes, it is simply a part of Studio One. (Studio One Artist and Producer come with a Melodyne

essential trial version.)

With one click, your audio opens in the Editor with the familiar Melodyne interface and capabilities. Hear your edits in context with the rest of the arrangement, and when finished editing, easily render the audio in place—no importing and exporting! Want to go back to where you were in Melodyne? No problem: It takes one click. No other DAW can do this.

Transient Detection, Editing, and Groove Extraction

Sure, you can do transient detection and editing in other DAWs—but it’s slow, and you often have to make a lot of decisions along the way.

“Studio One is currently the only application that integrates Celemony’s Melodyne directly into its arrange page, so you can use Melodyne as if it were part of the host application.” Sound on Sound Magazine



Melodyne: No other DAW can do this.

Celemony’s Melodyne is the most sought-after pitch-correction solution in the market, and it has been the model for proprietary solutions in several DAWs. Studio One 2 seamlessly integrates Melodyne so tightly that, for practical purposes, Melodyne is simply a part of Studio One.

Using Melodyne in other DAWs can be slow due to the long-winded transfer from the track to Melodyne and the fact that Melodyne knows nothing about edits in the arrangement after this transfer.

In contrast, Studio One 2 seamlessly integrates Melodyne so tightly that, for practical purposes, Melodyne is simply a part of Studio One. With one click, your audio opens in the Editor with the familiar Melodyne interface and capabilities. Hear your Melodyne edits in context with the rest of the arrangement, and when finished editing, easily render the audio in place—no track transfer or manual rendering! Furthermore, edits made in the arrangement are seamlessly synced in Melodyne. Want to go back to where you were in Melodyne? No problem: It takes one click. No other DAW can do this.

Studio One Professional includes a fully licensed copy of Melodyne essential. Studio One Artist and Producer come with the Melodyne trial version. If you already own a copy of Melodyne essential, assistant, or editor version 1.3 (a free upgrade from Celemony) or later, you can use it with Studio One Artist, Producer, or Professional, and it will integrate perfectly, with all of the capability of your Melodyne version intact (including Direct Note Access technology in Melodyne editor).



Our new improved Mojito analog-synth instrument

when you need to see the individual drum tracks. Group and bus your Folder Tracks with the click of a button—an exclusive Studio One feature. This can save a lot of time when working with large track counts, and it helps keep your work environment nice and clean, supporting a quick workflow.

Track List keeps you organized.

The Track List provides a well-organized overview of all existing Tracks in the arrangement, including Folder Track hierarchy, automation envelopes, and layers. Configurations of shown and hidden Tracks can be stored as Presets, making it possible to quickly focus on any desired Tracks in an instant.

In addition, the Track List can be synced to the Mix Banks panel so that any Tracks hidden or shown in the Track List have their related audio channels hidden or shown in the Console, and vice versa.

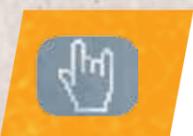
Enhanced Mastering with Studio One Professional

No other DAW offers a truly integrated mastering suite comparable to the Project page in Studio One 2 Professional.

In v.1.x, this integration set a new standard for ease of use: As you add Songs to a Project (collection of Songs), the Songs and the Project are intelligently linked so that changes to one are automatically updated in the other. Inevitably, when you are mastering a Project, you’ll need to change an arrangement or alter a mix. Studio One Professional keeps track of all these changes and automatically updates all Projects that contain the revised Song. Anyone who has resequenced an album for the 39th time to accommodate a tweak to a vocal outro on the 12th chorus knows how big an advantage this is!

Mastering is much more than sequencing and level-matching, though. Studio One Professional provides all of the necessary tools for professional production, including a phase meter and spectrum and peak/RMS

Track List is a really nifty addition... but as a screenshot it’s boring. This is our new improved Ampire XT plug-in with convolution cabinet modeling.



In Studio One 2 Professional, Producer and even Artist, you can quantize multitrack drums in two steps: Group the tracks, then quantize. Studio One does the analysis and phase-coherent quantization for you—with great-sounding results! Want to quantize audio to other existing audio? Drag-and-drop audio into the Groove panel, then quantize. Groove extraction is as simple as drag-and-drop; extract a groove from any audio and apply it to any other audio in seconds!

Multitrack comping done right.

Single and multitrack comping are quick and easy in Studio One 2 (all versions) —

and faster than with most DAWs! No tool-switching is needed, and cross-fading between takes is automated, although you can edit the fades. Auditioning takes is as simple as holding Alt and clicking on a take—no more manually soloing entire lanes, as in other DAWs.

Folder tracks speed up your workflow.

Nobody like to scroll up and down a huge number of tracks — even our one-window interface can’t give you a display four feet tall. So we added Folder Tracks.

Collapse all of your drum tracks to a single drum-track folder, and then expand it

Master, upload to SoundCloud, and burn Red Book CDs without leaving Studio One!



Convolution reverb with its own impulse-capture utility.

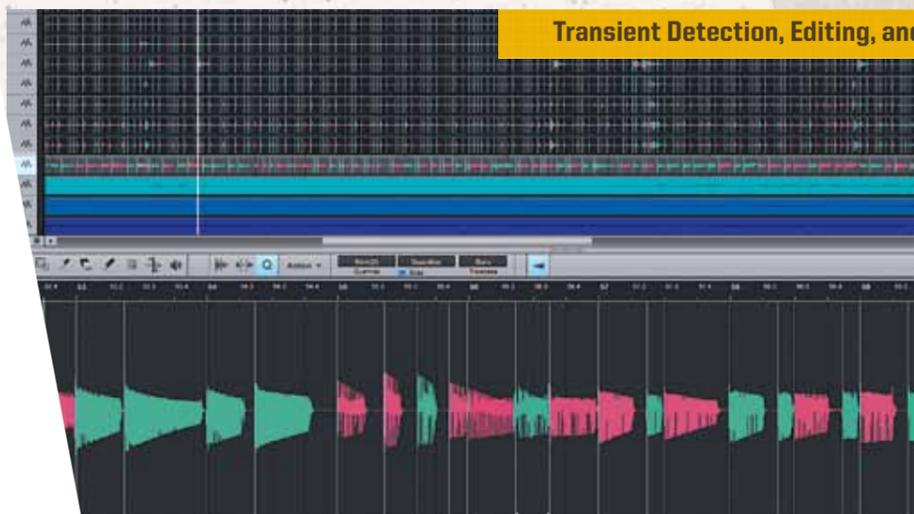
OpenAIR is a highly efficient convolution reverb capable of delivering ultra-realistic reverberation based on impulses captured from both real spaces and classic hardware reverbs.

The included Studio One Impulses soundset provides hundreds of presets. Use any impulse, and even make your own with IR Maker, a utility that enables you to capture impulse responses from in-room mics or outboard reverbs.

Impact, Studio One's flexible, easy-to-use, sample-trigger virtual instrument, now features Sample Offset Start/End, Note Assign per Pad, Select Next or Previous Sample in Folder, and One Shot Overlapped, One Shot, Note On/Off (Gate), Toggle, and Synced playback modes.



Transient Detection, Editing, and Groove Extraction



Transient detection and editing in other DAWs is slow, and it's fraught with decisions along the way. In Studio One, you can quantize multitrack drums in two steps: group the tracks, then quantize. Studio One does the analysis and phase-coherent quantization for you—with great-sounding results in seconds!

level meters with K-System options.

To all of this, Studio One Professional 2 adds DDP Export, PQ editing, higher-quality sample-rate conversion, and other professional features.

Only one DAW on Earth...

...lets you record, edit, mix, master, and distribute your music in an integrated and truly professional environment. Check out the details on the next page.

Some of the more than 100 new features in all three versions include:

- Multitrack MIDI editing
- Browser search
- Presence SFZ support
- Project PQ editing, track split, DDP export
- New Dual Pan and Tone Generator plug-ins
- Contextual-editing menu with icons, Event color selector, and Recent Items
- New edit-snapping modes: Relative Grid, Event, and Drag Complete Crossfade
- Groove Template presets
- A staggering 12 GB of third-party resources, including Native instruments Complete Elements, Toontrack EZDrummer Lite +, and Nine Volt Audio Guitars

This is futile! There are just too many to list anywhere but on www.presonus.com/sl ... where you'll find the whole story of Studio One 2, including tutorial videos and fun for the whole family.



Built-in mastering: No other DAW can do this, either.

The Project page is a dedicated mastering solution that is integrated into Studio One Professional. Here, you can burn industry-standard Red Book audio CDs, create high-quality MP3 albums, and much more. Songs and audio files are arranged as a sequence of tracks on a continuous timeline.

You can apply effects to individual tracks, as well as to the master output track, in order to achieve sonic continuity throughout the Project. The integrated Browser makes importing Songs, audio files, and audio effects fast and easy. High-quality master output metering is displayed at all times, including Spectrum, Peak/RMS, and Phase meters. These tools will help you know at a glance exactly what is going on in your Project.

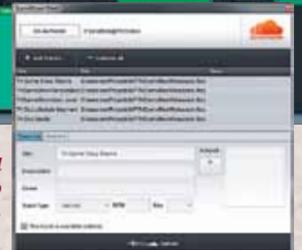
As mentioned, Songs can be imported directly into your Projects without having to export a Song mix. After a Song has been imported into a Project, you can go back and change the Song mix, and the Project will be automatically updated. No other DAW offers this kind of seamless workflow.

Instant Digital Distribution is Built In

Studio One Professional enables you to upload songs, art, and metadata to the SoundCloud™ Web service directly from the DAW.

A basic SoundCloud account is free. Using your SoundCloud account from within Studio One 2 Professional's Project page, you can upload instantly to multiple sites including Facebook pages. Visit www.soundcloud.com for complete info.

Built-in SoundCloud upload screen in Studio One Professional 2.



Add Metadata

Metadata is an important addition that is required for commercial and Web distribution. It can promote you and your Songs with Web tags and can act as a copyright notice. It also makes your Project look very professional!

You can enter metadata for the entire album and can add your name at any time after creating a Project file. In addition, you can add detailed descriptions (including an image, musical genre, and artist Web-site link) for each Song or group of Songs. Studio One Professional takes care of updating the running-time data field for the Project and tracks it as you progress.

Publishing

You can create versions of your Project for distribution on CD, DVD, and vinyl, as well as creating MP3s. You can even burn a CD from within Studio One Professional for your homies and your grandma. Album and song art can be added to the Project and will be included in any exported digital release.

Studio One Professional adheres to the Red Book CD standard to assure compatibility with the majority of duplication services. The Red Book standard defines things like the number of tracks, intertrack pause durations, mastering level, recording resolution, and sampling frequency. Studio One Professional "knows" that. You will be gently nudged if you exceed certain limits.



Introducing EXCHANGE: Browse, preview, drag in, and share resources from the Studio One™ community without ever leaving the program!



Once upon a time, there was your DAW program and there was your Web browser. At the other end of your Web browser were online communities where DAW users could share presets, loops, samples, etc.

PreSonus started blurring the distinction between the Web and Studio One by building an RSS feed into our Start Page. Now we've essentially put a whole online community right *inside* Studio One 2.2.

Exchange is an integral part of Studio One 2.2's built-in browser!

You don't have to interrupt your workflow by firing up a Web browser, digging up a URL, remembering your password, etc.

The entire contents of the Studio One user community are accessible from the right side of the Song window:

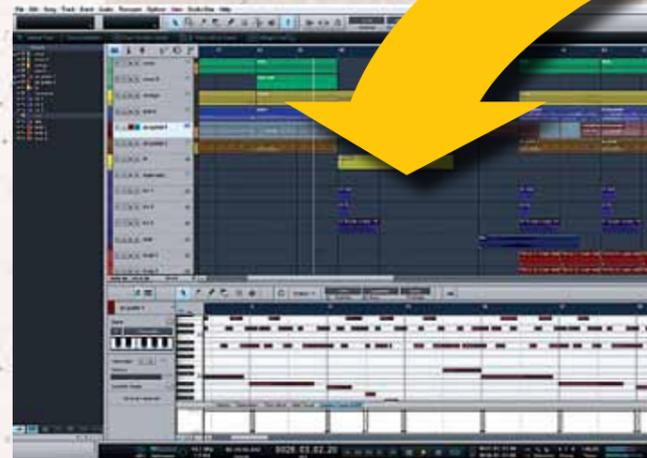
 **Presets:** *Presets* can be audio effects or instrument presets created in Studio One.

 **FX Chains.** An *FX chain* contains multiple plug-ins with all of their settings stored.

 **Pitchnames** are lists of names for pitches in the piano roll of the Music Editor and are most often used with drum instruments to quickly identify the various parts of the kit. These are easily created in, and exported from, the Music Editor.

 **Soundsets:** *Soundsets* are collections of content for use in Studio One and are easily installed using drag-and-drop. The audio content in the collection can be any format that Studio One supports.

Soundset Builder. Along with Exchange, we've created Soundset Builder, a free extension to Studio One that can be downloaded via Exchange. With Soundset Builder, any folder in the Studio One file browser can be made into a Studio One soundset, complete with a name, description,

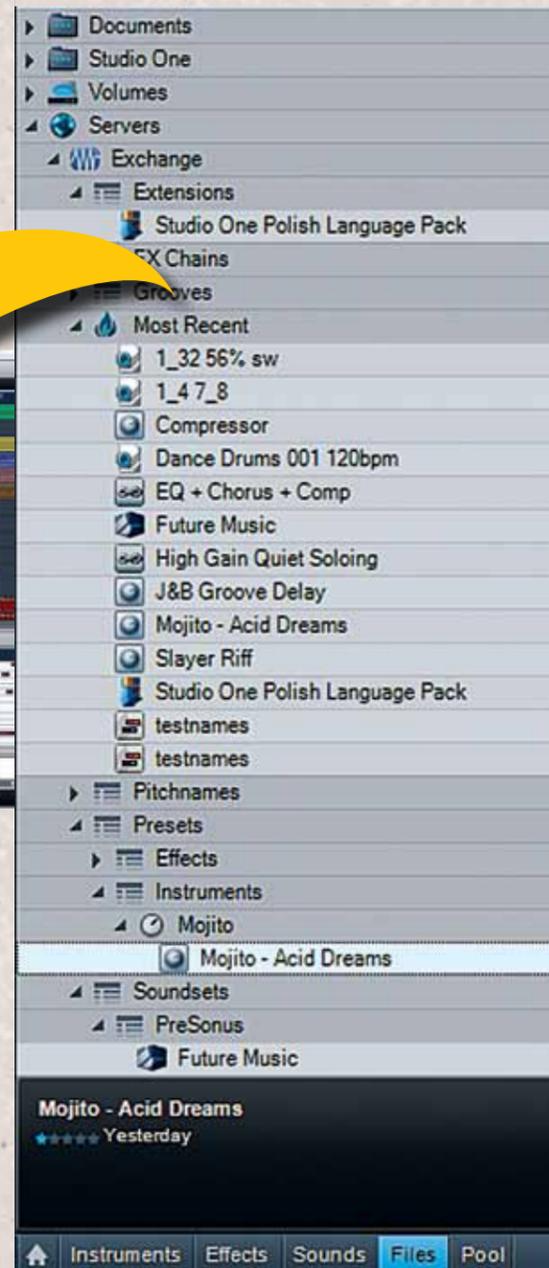


icon, and URL. This is an excellent way to create and share packages of content, including audio loops, MIDI loops, presets, and more. Soundset Builder installs into Studio One easily by—you guessed it!—drag-and-drop.

 **Extensions:** An *extension* is an easily installed (via drag-and-drop, of course) package that extends the capabilities of Studio One in some way. The first examples of this are the SoundCloud, Exchange, and Soundset Builder extensions. This system will eventually expand to allow users to extend Studio One themselves.

 **Quantize Settings:** A *Quantize Settings* file is effectively a Groove Template that can be exported from/loaded into the Quantize Panel of Studio One for instant access to very complex quantization setups.

When you find something you like, drag it right into your song.



Upload your own creations; comment on other Studio One users' submissions.

After you register for Exchange, you can upload your own creations using a special page on our Studio One Web site. Each submission is rigorously checked out by the PreSonus Software Ltd. team before posting, to ensure quality. You can also comment on and rate material that you've used.

Studio One 2 Videos

Get your QR-er QR-ing and check out these short introductory videos. You'll find many more videos on our YouTube and Vimeo channels.

	Melodyne pitch control 
	Multitrack comping done right 
	Enhanced Mastering 
	Faster Workflow with Track Management 
	Transient Detection 

AudioBox™ VSL USB 2.0 interfaces can change the way you record...and perform.



You'll make dramatically better recordings when you can hear real-time reverb, compression, and EQ in your headphones.

Easy to do if you have a digital mixer or outboard effects processors.

Impossible if you try to use DAW effects plug-ins.

So we sliced up a StudioLive™ 16.0.2 digital mixer and put its Fat Channel processors into each AudioBox™ VSL interface... and then added reverb and delay.



AUDIOBOX 1818VSL

18-in / 18-out Interface

Okay, we'll just come out and say it.

Some studio engineers consider USB interfaces sort of wussy. The AudioBox 1818VSL proves them wrong. It thrives on up to 18 simultaneous inputs, including 8 Class A XMAX™ preamps for your microphones. It has word-clock output, eight channels of ADAT optical I/O*, and stereo S/PDIF coax input and output.

You also get seven-segment ladder metering plus clip LEDs on all 8 XLR inputs, bank-switched phantom power, and eight

balanced outputs.

Packed with StudioLive Fat Channel signal-processing features and a whole palette of customizable reverbs and delays, the AudioBox 1818VSL should seriously be considered as an onstage 26 x 8 mixer for any small group that's comfortable mixing through a laptop.

But whether it's the centerpiece of your project studio, part of a live-recording rig, or used on stage, you're gonna love this interface's performance.



NEAR-ZERO-LATENCY REVERB & DELAY

StudioLive 16.0.2 Fat Channel

COMPRESSION AND LIMITING

StudioLive 16.0.2 Fat Channel

DOWNWARD EXPANSION

StudioLive 16.0.2 Fat Channel

3-BAND EQ AND HI-PASS FILTER

- 24-bit / 96 kHz, 18 x 18, USB 2.0 recording interface
- 2 dual-purpose, front-panel input channels with:
 - Combo XLR mic and balanced 1/4" instrument input
 - Class A XMAX™ mic / instrument preamp
 - Individual channel-trim controls with 0 to +35 dBu mic gain range
- 6 dual-purpose, front-panel input channels with:
 - Combo XLR mic and balanced 1/4" line input
 - Class A XMAX™ mic preamp
 - Individual channel-trim controls with 0 to +35 dBu mic gain range
- True +48V phantom power for condenser microphones (switchable in two banks for channels 1-4 and 5-8)
- Headphone jack with level control
- Main-output level control
- Power/USB sync LED
- LED clip indicator for each channel
- L/R main output meter (dual 7-segment LED ladder)
- Mix, adjust input and playback-returns levels, and add effects and other processing from your laptop or other computer
- Virtual StudioLive™ (VSL) control software included; manages:
 - Near-zero-latency monitoring with extensive signal processing
 - 26 x 8 DSP mixer
 - StudioLive™ 16.0.2 Fat Channel compressor, limiter, expander, high-pass filter, and semi-parametric EQ for each analog input and its DAW return

A StudioLive™ Fat Channel of effects and pro processing inside each VSL interface.

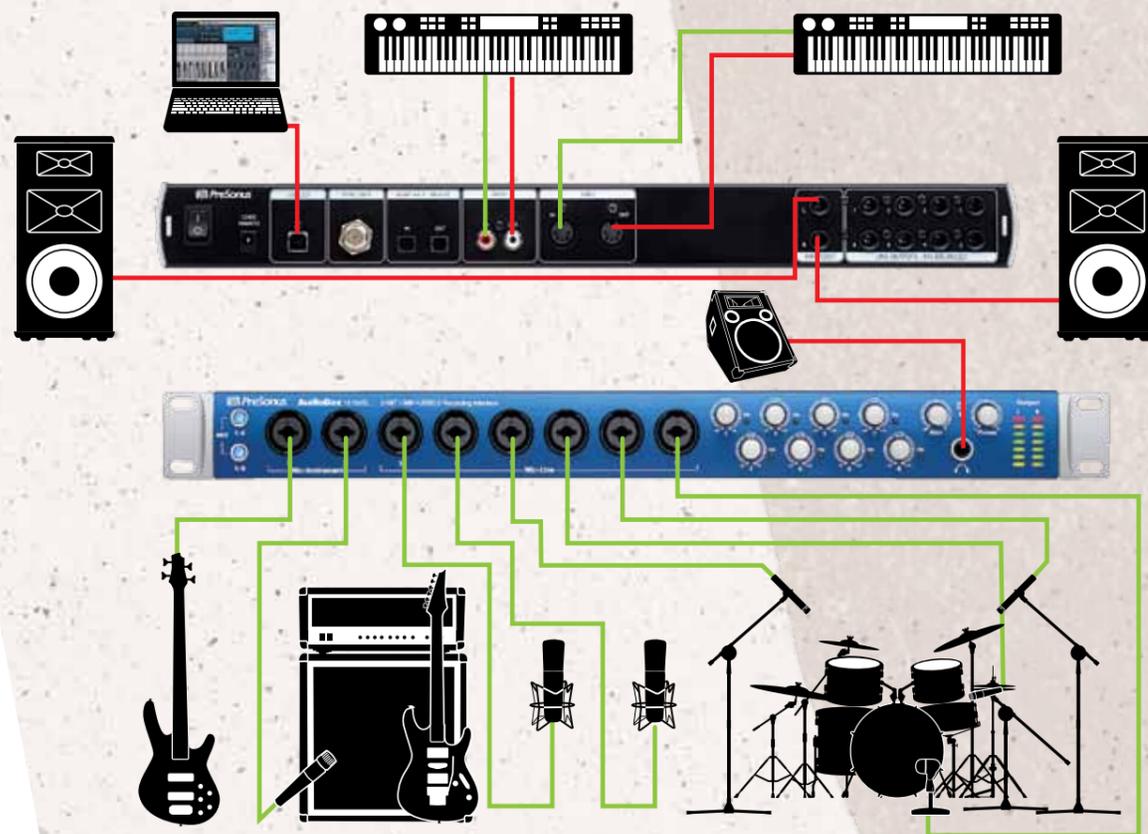


USB 2.0 SYNC (Word Clock) OUT ADAT IN / OUT S/PDIF IN / OUT MIDI IN / OUT MAIN OUT balanced TRS LINE OUTPUTS (TR BALANCED)

AUDIOBOX 1818VSL

- 2 stereo effects buses with reverb and delay
- More than 50 Fat Channel DSP presets for enhancing instrument and vocal recordings
- **Input/Output**
 - 1 USB 2.0 port
 - 2 combo XLR / ¼" mic / instrument inputs
- 6 combo XLR / ¼" balanced mic/line inputs
- 2 balanced ¼" main (L/R) line outputs
- 6 balanced ¼" auxiliary (L/R) line outputs
- 8 channels ADAT optical input and output (at 44.1 or 48 kHz; 4 channels at 88.2 or 96 kHz)
- 2 channels (stereo) S/PDIF coaxial input and output
- 1 stereo ¼" headphone output
- 1 BNC word-clock output
- MIDI In/Out

There's so much StudioLive inside the 1818VSL and 44VSL that you can use them as live sound mixers!



If you're comfortable mixing on a laptop, our AudioBox 44VSL and 1818VSL interfaces make great live mixers for solo acts and small combos. Since AudioBox VSL software gives you all of our StudioLive 16.0.2 digital

mixer's Fat Channel processing plus multi-parameter reverb and delay, you can route them to your P.A. and monitor...while recording your whole performance in Studio One multi-track at the same time!



AUDIOBOX 44VSL

4-in / 4-out Interface

For live recording or multi-channel studio tracking with Fat Channel processing and digital effects, the AudioBox 44VSL yields impressive results. As you can see from the screenshot, we really have added a big slice of the StudioLive 16.0.2's capabilities, including individual outputs and effects channels.

That means the 44VSL makes a perfect mixer for use with one vocal mic, one guitar and stereo backing tracks. You can run all those cool Fat Channel effects directly in to your P.A.—and record your gig at the same time with Studio One Artist!

- 24-bit / 96 kHz 4 x 4 USB 2.0 recording interface
- 2 dual-purpose, front-panel input channels with:
 - Combo XLR mic and balanced ¼" instrument input
 - Class A XMAX™ mic / instrument preamp
 - Individual channel-trim controls with 0 to +35 dBu mic gain range
- 2 dual-purpose, front-panel input channels with:
 - Combo XLR mic and balanced ¼" line input
 - Class A XMAX™ mic preamp



- Individual channel-trim controls with 0 to +35 dBu mic gain range
- True +48V phantom power for condenser microphones (global)
- Mixer control (blends the input signal with the computer playback stream for zero-latency analog monitoring)
- Headphone jack with level control
- Main-output level control
- Power/USB sync LED
- LED clip indicator for each channel
- Mix, adjust input and playback-returns levels, and add effects and signal processing from your laptop or other computer
- Virtual StudioLive™ (VSL) control software included; manages:
 - Near-zero-latency monitoring with extensive signal processing
 - 8 x 4 DSP mixer
 - StudioLive™ 16.0.2 Fat Channel compressor, limiter, expander, high-pass filter, and semi-parametric EQ for each analog input and its DAW return
 - 2 stereo effects buses with reverb and delay
 - More than 50 Fat Channel DSP presets for enhancing instrument and vocal recordings



AudioBox 44VSL Fat Channel Compressor



AudioBox 44VSL Fat Channel 3-Band Parametric EQ



AudioBox 44VSL Fat Channel Hi-Pass Filter and Noise Gate

- **Input/Output**
 - 1 USB 2.0 port
 - 2 combo XLR / ¼" mic/instrument inputs
 - 2 combo XLR / ¼" mic/line inputs



Class A XMAX™: The highest performance preamps in any USB 2.0 interfaces.



AUDIOWOX 44VSL

- 2 balanced 1/4" main (L/R) line outputs
- 4 balanced 1/4" auxiliary (L/R) line outputs
- 1 stereo 1/4" headphone output
- MIDI In/Out
- Digitalia
 - 24-bit resolution and 44.1, 48, 88.2, and 96 kHz sampling rate

- Professional-grade A/D/A converters (+114 dBu dynamic range)
- Zero-latency analog monitoring with playback/input Mix control knob
- Mac®- and Windows®-compatible, including Mac OS X 10.6 (Snow Leopard) and 10.7 (Lion) and Windows Vista and 7
- Supports ASIO, Core Audio, Windows Audio Session API
- Physical
 - Road-rugged construction with all-metal chassis and metal knobs
 - 12 VDC external power supply (included)
- Software
 - AudioBox VSL, PreSonus' groundbreaking control software
 - Studio One Artist, PreSonus' powerful but easy-to-use digital audio workstation, with unlimited track count and 4+ GB of third-party resources



AUDIOWOX 22VSL

2-in / 2-out Interface

Effects and Fat Channel signal processing in your headphones...premium XMAX™ mic preamps that render the finest details and offer extended dynamic range...even the most compact AudioBox VSL lets you create studio-quality recordings. The bus-powered 22VSL can go anywhere you can to capture those flashes of music inspiration.

- 24-bit / 96 kHz 2 x 2 USB 2.0 recording interface
- 2 dual-purpose front-panel input channels, each with:
 - Combo XLR mic and balanced 1/4" instrument input
 - Class A XMAX™ mic / instrument preamp
 - Channel-trim control with 0 to +35 dBu mic gain range
 - LED clip indicator
- 48V phantom power for condenser microphones (global)
- Mixer control (blends the input signal with the computer playback stream for zero-latency monitoring)
- Headphone jack with level control
- Main Output level control
- Virtual StudioLive™ (VSL) control software included, manages:
 - Near-zero-latency monitoring with extensive signal processing
 - 4 x 2 DSP mixer
 - StudioLive™ 16.0.2 Fat Channel compressor, limiter, expander, high-pass filter, and semi-parametric EQ for each analog input and its DAW return
 - 2 stereo effects buses with reverb and delay
 - More than 50 Fat Channel DSP presets for enhancing instrument and vocal recordings
- Input/Output
 - 1 USB 2.0 port
 - 2 combo XLR / 1/4" mic/instrument inputs
 - 2 balanced 1/4" main (L/R) line outputs
 - 1 stereo 1/4" headphone output
 - MIDI In/Out



- Digitalia
 - 24-bit resolution and 44.1, 48, 88.2, and 96 kHz sampling rate
 - Professional-grade A/D/A converters (+114 dBu dynamic range)
 - Mac®- and Windows®-compatible, including Mac OS X 10.6 (Snow Leopard) and 10.7 (Lion) and Windows Vista and 7
 - Supports ASIO, Core Audio, Windows Audio Session API
- Physical
 - Rugged construction with metal chassis and knobs
 - Weighs just 1.6 lb. (0.7 kg)
 - Powered via USB bus—no wall wart!
- Software
 - AudioBox VSL, PreSonus' groundbreaking control software
 - Studio One 2 Artist, PreSonus' easy-to-use digital audio workstation with unlimited track count and 4+ GB of third-party resources



AudioBox VSL Series

AudioBox VSL Series	22VSL	44VSL	1818VSL
Analog Inputs	2 Mic / Instrument	2 Mic / Instrument + 2 Mic / Line	2 Mic / Instrument + 6 Mic / Line
XMAX™ Preamps	Two XLR with phantom power	Four XLR with phantom power	Eight XLR with phantom power
Analog Outputs	2 1/4" TRS Mains, 1/4" Headphones	2 1/4" TRS Mains, 4 1/4" TRS General Purpose, 1/4" Headphones	2 1/4" TRS Mains, 8 1/4" TRS General Purpose, 1/4" Headphones
MIDI	In and Out	In and Out	In and Out
DSP Effects	Near-zero-latency effects and same Fat Channel processing as StudioLive™ 16.0.2 digital mixer	Near-zero-latency effects and same Fat Channel processing as StudioLive™ 16.0.2 digital mixer	Near-zero-latency effects and same Fat Channel processing as StudioLive™ 16.0.2 digital mixer
Included Software	Virtual StudioLive with AudioBox VSL 22 4 x 2 monitor-mixing software + Studio One Artist for recording and production	Virtual StudioLive with AudioBox VSL 44 8 x 4 monitor-mixing software + Studio One Artist for recording and production	Virtual StudioLive with AudioBox VSL 1818 26 x 8 monitor-mixing software + Studio One Artist for recording and production
Front Panel	Trim, Mains, Phones, Mix, 48V controls; Power (blue), Clip (red) LEDs	Trim, Mains, Phones, Mix, 48V controls; Power/Sync (red/blue), Clip (red) LEDs	Trim, Mains, Phones, 48V x 2 controls; Power/Sync (red/blue), Clip (red) LEDs
USB	2.0 (high speed)	2.0 (high speed)	2.0 (high speed)
Bit Depth/Sample Rate	24 bit / 96 kHz	24 bit / 96 kHz	24 bit / 96 kHz
Converters	ADC/DAC 114 dB dynamic range	ADC/DAC 114 dB dynamic range	ADC/DAC 114 dB dynamic range
XMAX Mic Preamp EIN	-129 dB, 20 kHz BW, max gain, Rs=40Ω, A-wtd	-133 dB, 20 kHz BW, max gain, Rs=40Ω, A-wtd	-133 dB, 20 kHz BW, max gain, Rs=40Ω, A-wtd
XMAX Mic Preamp Frequency Response	20 Hz - 20 kHz, ±0.3 dB, unity gain	20 Hz - 22 kHz, ±0.25 dB, unity gain	20 Hz - 22 kHz, ±0.25 dB, unity gain
XMAX Mic Preamp THD+N	0.005%, 0 dBu, 1 kHz, unity gain, 20 kHz BW, A-wtd	0.002%, +4 dBu, 1 kHz, unity gain, 22 kHz BW, A-wtd	0.002%, +4 dBu, 1 kHz, unity gain, 22 kHz BW, A-wtd
XMAX Mic Preamp S/N Ratio	94 dB, 0 dBu, 1 kHz, unity gain, 20 kHz BW, unwt'd	97 dB, +4 dBu, 1 kHz, unity gain, 22 kHz BW, A-wtd	97 dB, +4 dBu, 1 kHz, unity gain, 22 kHz BW, A-wtd
S/PDIF	—	—	In and Out
ADAT	—	—	In and Out
Word Clock	—	—	BNC Output
Power	USB Bus Power	12 VDC/1A power supply	18 VDC/1A power supply
Configuration	—	1/2U rack-mountable (screw-mount to standard rack tray, not included)	1U rack-mountable
Weight	1.6 lb. (0.7 kg)	2.6 lb. (1.2 kg)	4.6 lb. (2.1 kg)



12AX7 tube warmth and XMAX™ precision for stage or studio.



For all of the impressive advances in electronics, nobody has managed to duplicate the behavior of a tube. The warmth. The harmonics. The mellow way it distorts your tone when driven hard.

The 12AX7 is a miniature dual-triode vacuum tube with high-voltage gain that was developed around 1946 by RCA engineers. It was first released for public sale way back in 1947 — and hasn't changed design since!

Part electronic fabrication, part glass-blowing, and part voodoo, tube

manufacturing is nearly a lost art — only three factories in the world still produce the 12AX7!



All 12AX7 vacuum tubes are not created equal.

The tubes in the BlueTube DP V2 and TubePre V2 were hand-selected and carefully tested for electrical conformity and freedom from microphonics.

All mic preamplifiers are not created equal, either!

Nothing in the BlueTube DP V2 or TubePre V2's price range can match the quality of their microphone preamplifiers.

Thanks to high-voltage power rails, and discrete Class A circuitry, our XMAX™ preamp design has high headroom, low noise, wide dynamic range, extended frequency response, and—most important—musicality and transparency, with smooth highs; solid, deep lows; and everything in between.



BLUETUBE DPV2

2-Channel Tube / Solid-State Preamplifier

Solid-state clarity plus tube warmth: BlueTube DP V2 gives you both!

Now you can choose the character of your sound for recording or live performance. The BlueTube DP V2 dual-path mic/instrument preamp lets you apply fat, warm 12AX7 tube tone or go with solid-state XMAX™ transparency.

Plug mics or instruments into either channel to get the transparency of our classic high-headroom, Class A XMAX™ mic preamplifier, with its 65 dB of gain.

Click on the Tube Drive, and your signals flow through the tube section, where you can dial in anything from gentle warmth to edgy distortion.

If you're a singer-songwriter who performs solo with a guitar, you can run your vocal through one channel and your guitar through the other, then feed both to the house system — no guitar amp needed.

In your studio, use the BlueTube DP V2 as a front end for your DAW and enjoy the flexibility of both tube and solid-state operation. It's the best of both worlds!

- Dual-path mic/instrument tube preamp
- 2 input channels, each with:
 - 12AX7 vacuum-tube gain stage with Tube Drive saturation control
 - XMAX™ Class A solid-state preamplifier with 80 dB gain range
 - +48V phantom-power switch
 - 80 Hz high-pass filter
 - -20 dB pad to reduce hot input levels
 - Phase-reverse switch

- Illuminated analog VU input-level meter
- Input/output
- 2 combo balanced/unbalanced instrument inputs
- 2 balanced XLR main (L/R) line outputs

- 2 balanced ¼" main (L/R) line outputs
- Sealed, detented, metal rotary controls
- Rugged, all-metal chassis
- External 12 VDC power supply



TUBEPRE V2

Single-Channel 12AX7 Tube Preamplifier / DI Box

Twist the TubePre V2 Drive saturation control and add the "color" that only a hand-selected 12AX7 vacuum tube can deliver — from gentle warmth to total fuzz. We've added all the extras you need for professional operation, including a high-pass filter, phantom power for condenser mics, a polarity-reverse switch, and a backlit VU meter.

Unlike other compact tube preamps, TubePre V2 starts with the low noise, high headroom Class A XMAX preamp input stage found in our premium interfaces and digital mixers. Discrete components and high-voltage operation deliver best-in-class dynamic range and detail not found in other single-channel tube preamps.

- XMAX™ Class A preamp input stage
- 12AX7 dual-servo vacuum tube output stage
- Tube Saturation control
- Input Gain control
- 48V phantom power
- 80 Hz high-pass filter
- Instrument input select
- Polarity-reverse switch
- Backlit VU meter
- Clip LED
- Input/Output
- 1 unbalanced, ¼" instrument input
- 1 balanced, XLR line input
- 1 unbalanced, ¼" line output
- 1 balanced, XLR line output
- Rugged, metal 1/3U chassis
- Sealed, metal, rotary controls
- External 12 VDC/1A power supply included



NEW

QMIX™ FOR iPhone®

Monitor mix control including the remarkable Wheel of Me

Smaart™ SPECTRA

System measurement & optimization for StudioLive™

UNIVERSAL CONTROL ES1

Powerful new laptop and iPad® remote control features

AUDIOBOX™ VSL

2, 4 & 18-channel USB 2.0 interfaces with Virtual StudioLive™

STUDIO ONE™ 2 DAW

Melodyne, Exchange & over 100 other enhancements

TUBE PREAMPS V2

Add 12AX7 warmth with BlueTube™ DP V2 & TubePre V2

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 **PreSonus™**

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