

PreSonus™



Digital Mixing Systems



Recording Systems



Studio One Software



Monitoring & Controllers



Preamplifiers



Signal Processors



WINTER 2011

www.presonus.com

Music is our lives.

John Bastianelli, Executive Vice
President of Product Management

John Wygle, Hardware
Engineer

Bob Tudor,
Chief Technology Officer

John Jones, Quality
Assurance Specialist

Mark Demouy,
Program Manager

Alex Faucheu,
Technical Support
Manager

Jim Mack, CEO



PreSonus™ is our day job.

Johnny McAndrew,
Inside Sales

Photographed, as last year, at our annual Holiday Party. And this is just a fraction of the total number of employees who played.

We live and work in Baton Rouge, Louisiana, Cajun Country, USA. It's a rich jambalaya of jazz, blues, rock, zydeco, metal, folk, and Christian music that constantly fills each of our lives. We sequence in our bedroom studios, run the sound systems at our churches, and immerse ourselves in the rich local club scene.

New Orleans is close enough that many of us play gigs there, drive home the same night, and then come in the next morning to design products that we can't wait to use.

Our president and founder, Jim Odom, is a gigging musician and is credited with two RIAA-certified gold records, one certified platinum record, and two Ampex Golden Reel awards as a musician/producer/engineer. In 1995, his desire for studio-quality—but affordable—pro audio gear led to the founding of PreSonus.

Over the last decade, he's assembled a talented team of hardware and software engineers who share his values, his love of music,

and his taste for spicy Cajun food. He brought in people like industry legends Bob Tudor¹ and Wolfgang Kundrus², who keep us on the cutting edge of audio-interface and recording-software design, along with dozens of other top engineers and techs who work behind the scenes to make our products sound good without killing your budget.

The rest of PreSonus is here to give you the best possible experience after you buy our products. Friendly, helpful tech-support folks await your calls. Manuals are actually written in English and are professionally edited. You get prompt, efficient service when that mic stand falls on your StudioLive™ mixer.

Yes, PreSonus is “just” our day job. But it's a very rewarding one.



¹ Bob headed up the Digital Dept. at Mackie, then created digital products for Alesis, Korg, Stanton, EV, M-Audio, QSC, and others.

² Wolfgang was at Steinberg when Cubase was created. Then he developed Nuendo. Now he's created Studio One Pro. 'Nuff said.

Kevin Smith, Marketing
Coordinator

Brad Zell, Marketing
Communications Manager

Rick Naqvi, Vice President of
Worldwide Sales

Terry Simmons, Technical
Support Representative

M

ix from anywhere in a venue with an iPad®.

Let every performer adjust their monitor mixes from their *own* iPads.

Or control everything — including unlimited Scenes and channel presets — from a laptop.

Record every channel *and* a stereo mix with two mouse clicks.

Other companies make digital mixers.

Only PreSonus™ makes complete, seamlessly integrated hardware/software ***solutions***.





Performance & Recording Digital Mixers

StudioLive 16.4.2



John Wygle, Hardware Engineer and Justin Spence, Product Specialist, at Baton Rouge's notorious Spanish Moon club. It's easier to list the PreSonus employees who *haven't* played here than to try to list everyone who has.

8 StudioLive 24.4.2

An analog mixer is a rotary dial telephone.

A StudioLive™ is a 4G cell phone with an easy-to-use interface and powerful applications.

A digital mixer should be much more than just a nifty way to save some presets. It should be a gateway to multi-track recording, remote control, and a whole lot more.

The reason that PreSonus is so much further down this track is because, of all mixer manufacturers, only PreSonus actually owns a hardcore, full-time-geek-inhabited software company. That lets us give you tools that other companies can only dream of.

■ **You'll never go back to an old-skool analog mixer once you've used StudioLive.**

With its incredible signal-processing power on every channel, easy store and recall of every setting, and the ability to record it all with just two mouse clicks, you'll get spoiled fast! And once you've experienced the power of computer-controlled mixing and wireless remote control, you'll wonder how you ever got by with other mixers.

Like the 4G cell phone in our analogy, StudioLive is truly a third-generation digital mixer. Easier to use, better sounding, and flawlessly integrated with state-of-the-art software, it delivers the

most creative environment possible for both live performance and studio music production.

Here, in one portable device, are high-headroom XMAX™ microphone preamplifiers, a built-in FireWire recording and playback interface, more than 90 signal processors, a big library of

DSP effects, 6 (16.4.2) or 10 (24.4.2) aux buses, 4 subgroups, extensive LED metering, mixer save and recall, channel-strip save/recall/copy/paste, talkback, and more.

Create live mixes that glisten with clarity and detail—then record and enhance the performance with the power

of StudioLive. Go anywhere in the venue while remaining in wireless control of the mixer.

Get creative in the studio. Build mixes, loops, sound effects, and more, then bring them out to your show and mix them with the live performance. Process channels using your favorite



Mixers



Recording Systems



Software



Monitoring & Controllers



Preamplifiers



Signal Processors



**"WOW! How did you get that snare to sound so good?"
(Don't tell them it was one of the 50 channel presets.)**

StudioLive's Fat Channel lets you apply the equivalent of a six-foot rack of signal processors to every input. If you're an experienced sound person, you'll love all the options. But if you're new to pro audio, gating, compression, limiting, semi-parametric equalization, and so on, can seem pretty complicated—which is why we've built in 50 excellent preset starting points.

Before we released the StudioLive, we sent some out to professional sound mixers and engineers, let them tweak to their heart's content under actual live and studio conditions, and then stored the results in factory presets. You get the benefit of their years of experience at making drums, percussion, guitars, keyboards, horns, vocals, and spoken word sound their best.

And of course you can alter, rename, and generally customize each preset and save it in any of 50 empty storage locations. Here's just a sample of what we've included:

- | | |
|---|---------------------------------------|
| Drums | Keyboards |
| Kick: Funk, Jazz | Piano: Bright, Warm, Jazz, and 3 more |
| Snare: Fat Snare and Snare Crackalack | |
| Toms: Low and Hi Overhead Rock and 9 more | Horns |
| | Trumpet |
| | Trombone |
| | Sax and Solo Sax |
| Bass | Percussion |
| Electric 1, 2 | Congas, Bongos, and more |
| Slap | |
| Upright | Voice |
| Guitar | 3 male presets |
| Rock 1, 2 | 2 female presets |
| Funk | 2 spoken-word presets |
| Metal | |
| Acoustic and 3 more | |

plug-ins and completely automate your entire performance. Manage and load virtually unlimited mixer Scenes and settings on your computer, and visually edit the mixer's EQ and compression curves—all in real time. StudioLive revolutionizes music production, opening endless creative possibilities.

■ **See it. Touch it. Change it: The ease of analog meets the power of digital.**

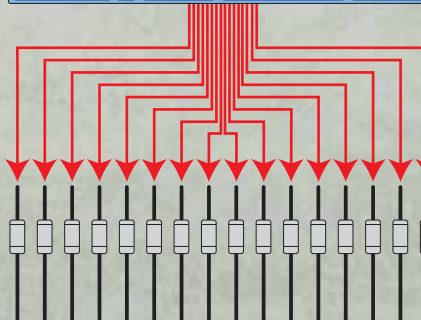
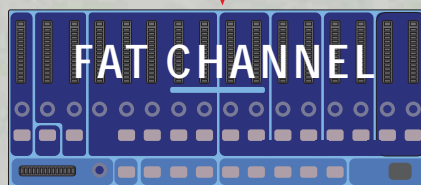
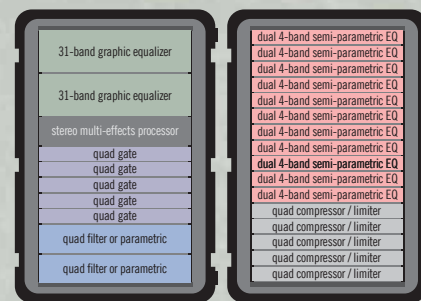
Among the employees of PreSonus, there are more band members than you can shake a mic stand at. All of us have lived with conventional mixers for years. And many of us have struggled with the less-than-intuitive interfaces of earlier digital mixers.

So when we designed StudioLive, one of our primary goals was to provide a familiar interface that would keep all critical controls visible and accessible—not buried inside multiple menus.

Sit down at a StudioLive and you see real hardware Mute and Solo buttons, trim controls, and clearly labeled, individual knobs for four-band EQ and dynamics processing. The master section—complete with Talkback, Monitor, Cue, and a choice of control-room sources—looks just like the master section on an analog board but with far more power and flexibility. Aux sends have their own physical controls. Every channel has a big, bright meter display.

Bottom line: If you've ever used an analog mixer, you'll be right at home with a StudioLive 16.4.2 or StudioLive

24.4.2. And even if you've never used a mixer before, you'll quickly be able to create professional mixes and recordings.



The StudioLive Fat Channel packs the equivalent of two hefty racks of outboard signal processors. Hit a channel's Select button and use the Fat Channel to dial in the sound you want. Note that we've tossed 31-band graphic EQs and a stereo reverb/delay processor into our drawing, which technically aren't part of the Fat Channel... but you'd still have to buy them to get the full processing power of StudioLive.

■ **A gigantic console in a small package – thanks to the Fat Channel.**

If StudioLive 16.4.2 were an analog console, it would have 4-foot-long channel strips packed with knobs and buttons or it would require a massive outboard rack of expensive signal processors! That's because each channel has its own studio-grade compressor, basic limiter, gate/expander, 4-band semi-parametric EQ, and high-pass filter. In all, we've packed 31 compressors, 31 limiters, 31 gates, 16 high-pass filters, 2 stereo reverbs/delays, and more into one remarkable Fat Channel.

The StudioLive 24.4.2 ups the ante with 4-band fully parametric equalization and a truly studio-grade gate with Key Filter and Key Listen.

Engaged by pressing any Select button, the Fat Channel features extensive equalization and dynamics for every input channel, every aux output, every subgroup output, and the main outputs. The high-pass filter and four-band semi-parametric EQ algorithms are based on PreSonus' digital EyeQ™ equalizer technology, delivering extremely musical results. Also included in the Fat Channel are limiters, plus compressors and gates modeled after PreSonus' highly respected ACP88, providing complete dynamics control.

To let you get the most from all of this processing power without descending into menu purgatory, we designed the Fat Channel with clearly labeled physical



Scribble strips. Although good penmanship is preferred.

Get instant visual feedback when you make dynamics and EQ adjustments. Other brands of compact digital mixers relegate this information to a not-so-big LCD screen.

Dedicated adjustment knobs you can get your hands on quickly. Beware of digital mixers with just a row of multi-purpose encoders. During a live show, there's nothing like a real touchy-feely knob that has just one function.

Polarity Reverse switch. High Pass control. Send selected channel's processed signal to the FireWire output.

Gate controls. Turns Gate on and off for selected channel. Pan control and display.

Stereo-Links one channel to another, copying Fat Channel settings. Compressor section with Auto mode and Soft Knee option.

Limiter switch. These three buttons make it easy to Copy and Paste parameters among channels or Load them from memory.

Selects Low Shelf or peak equalization. Any channel can be assigned to any of the Sub Group outputs or Mains using these buttons.

Low Mid and High Mid equalizer bands can be switched between normal (0.55) and Hi (2.0) Q.

Shows input channel selected for Fat Channel dynamics processing and EQ. Selects High Shelf or peak equalization.

knobs; an ingenious, multifunction, 16-ladder LED display; an in-your-face Selected Channel display; and even a separate horizontal pan display. It's easy to instantly access any function and get clear, visible feedback.

Not just effects. Effects you'd expect from a \$600 standalone processor.

You get two programmable, 32-bit floating point, stereo DSP effects engines, loaded with 50 reverb, delay, and time-based effects presets that you can really use (see sidebar on page 13).

The reverbs are so rich and detailed that you feel like you're there. Delays are precise. Slap echo sounds like old-skool tape effects. All 50 effects have easy-to-use parameter adjustment, tap tempo, and store and recall selection for the ultimate in creative flexibility.

The StudioLive 16.4.2 also sports a stereo 31-band graphic equalizer on the main outputs, so you can compensate for room acoustics and speaker response, plus 6 mono 31-band graphic EQs that are assigned to the 6 aux sends. The new 24.4.2 provides even

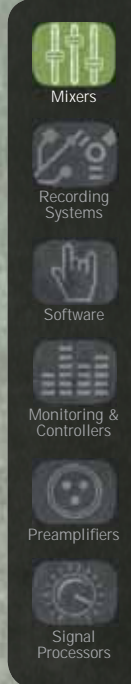
more flexibility, with 4 dual-mono 31-band graphic equalizers that can be applied to the main, subgroup, and aux outputs.

a whopping rack of outboard gear, or neatly condensed into our Fat Channel, they have a lot of settings to remember and reset at every performance. That's



Whether StudioLive's 94+ signal processors and 50 DSP effect presets were on gigundo channel strips, in

This is our highly respected ACP88 8-channel Compressor/Limiter/Gate (see page 51). You get the equivalent of FOUR of these, among other goodies, in the StudioLive Fat Channel.

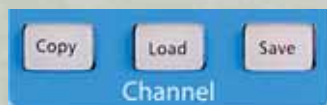
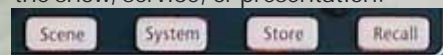


StudioLive 24.4.2 & StudioLive 16.4.2

where the power of digital comes in: StudioLive never forgets.

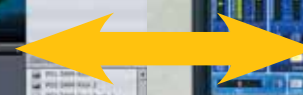
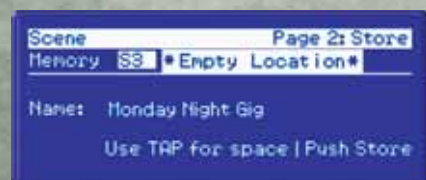
■ What was then is now: complete store and recall.

Two factors work against getting that Perfect Mix with an analog mixer. First, the Perfect Mix can be hard to reproduce a week, day, or hour after you perfect it. And second, a good mix for a complete performance should be dynamic: levels, effects, and EQ should be tailored to each song or segment of the show, service, or presentation.



StudioLive solves this problem by letting you save all of your digital settings for quick setup and recall. Save Scenes that include every setting on the mixer. Save just the Fat Channel settings. Copy-and-paste settings across multiple channels. Save individual DSP effects for ultimate ease, speed, and control.

This means that for fixed applications like clubs, churches, and auditoriums, you can always count on the same sound. It means that you can fine-tune



Scenes for different songs and call them up instantly. And it lets rank amateur volunteers run the StudioLive and achieve pro-quality sound.

We've included a whole library of individual channel settings as starting points for optimizing the sound of instruments, vocals, and spoken word. And an Automatic AutoStore feature regularly saves your current settings, just in case the power fails.

■ Virtual StudioLive: the magic of computer control.

But that's just the beginning. We've greatly enhanced StudioLive by providing tightly integrated control software. Written exclusively for StudioLive mixers, Virtual StudioLive (VSL for short) provides a complete visual representation of the mixer, allowing you to control the features with a mouse or trackball.

You can see and control the most-used mixer parameters all at once onscreen, including channel, subgroup, aux send, and main levels, as well as Fat



Certain Fat Channel settings — especially equalization — are easiest to adjust when seen graphically. VSL has a pop-up Fat Channel window that makes tweaking super-easy, with instant visual feedback (excuse the pun).

Channel, effects, and EQ settings.

And Virtual StudioLive provides **bidirectional** control, so anything you change on the mixer also changes in the software and vice-versa, all in real time.

Drag different Fat Channel presets into all channels in seconds. Mute or solo every channel with a sweep of the mouse.

To load a Scene to the whole mixer, or a preset to a channel strip, just drag-and-drop them onto the virtual mixing surface!

Want to just load the EQ settings from one Scene onto Channel 1? Just select the Fat Channel for Channel 1 and drag the Scene to the visual representation of the EQ.

You can mix and

match settings to your heart's content. Have more Scenes and settings than the mixer's memory can hold? Store, name, and rearrange them in VSL's browser,





When you're comparing digital mixers, you'll notice that they all let you recall a limited number of scenes from an LCD screen on the mixer. But only StudioLive lets you store and recall and drag-and-drop an unlimited number of scenes from a FireWire-connected laptop. That's the power of Virtual StudioLive.

Perfect for church volunteers who are more familiar...

...with computer screens than a gazillion knobs and buttons. Create global StudioLive scenes for things like Sermon, Choir Solo, or Praise Band Intro and save them in the VSL browser. Then all it takes is a mouse move to totally reset the mixer.

which you can see on-screen at all times.

Collect and trade Scenes with other StudioLive users. Send them via e-mail. Even edit them in an XML text editor!

VSL watches your back(up).

You just finished a big session, and you want to back up all mixer settings from the session in case you need them again. With VSL, you can quickly save a single, timestamped backup of the entire mixer, rather

than having to save each Scene and preset individually.

Obsessively detailed text continues on page 12

Two channel strips that came along for the ride. Few, if any, other 16-ch. digital mixers have 48V phantom-power switches on each channel strip. One of 2 Effects (EFX) Bus sections.

Effects Mute
Output level control
Pre/Post switch
Select routes the effects through the Fat Channel to add dynamics processing and EQ
Enables aux bus mixing in the Fat Channel

Part of the Fat Channel and part of those two above-mentioned channel strips. These LED ladders serve multiple functions: Frequency and Boost/Cut display for the High Frequency section of the four-band EQ; channel meters; and Send level displays for each Aux and both FX buses.

Real hands-on Frequency and Boost/Cut controls. High-frequency On and shelf/peak selector. When you press a channel strip's Select button, its number is displayed here. Four subgroups. Note that they also have Select buttons, which means you can select a bus and apply dynamics processing and EQ in the Fat Channel. Solo and above-mentioned Select buttons for the above-mentioned channels.

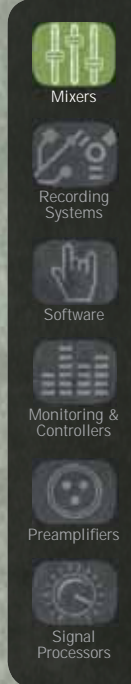


Socket for gooseneck lamp.

Main metering can display selected-channel level, dynamics-processing gain reduction, subgroup bus outputs, and stereo mains.

Digital Effects | Master Control 64 x 194 LCD display shows:
Effects and their variable parameters
Mixer and channel-strip Scenes
StudioLive system parameters
Much, much more

Menu Page Up and Down.
Value input knob.
Tap-tempo button lets you enter a time delay in tempo with the music being played.
Accesses the StudioLive's cool library of effects and delays.
Brings up the Scene menu.
The all important Store and Recall buttons.
Accesses menu System functions.
Fader Locate displays the fader position of a stored scene.
Meter function buttons.
Aux Input A and B level controls and Select buttons.
Talkback-microphone level control.
Cue section with level control, pre/post-fader and Solo-in-Place switches.
2-Track input with level control, Tape and FireWire input select.
Tape Ins, Mains, and FireWire returns can be routed to Phones and Monitor (speaker).
Talkback assign buttons.
"Dude, that take was awful. Try it again!" (aka TALK) button.



StudioLive 24.4.2 & StudioLive 16.4.2

■ Even better: wireless control!

You're mixing a live show with an old-school mixer—make that any mixer other than StudioLive—and you need to check the sound underneath the balcony—or in the balcony, for that matter. Or you're sound-checking and want to hear the stage monitors for yourself. If you can't leave the mixing station, you have to rely on someone else's ears. If you don't have a reliable crew, you don't have a chance.

You can say goodbye to that problem if you use a StudioLive mixer and an Apple iPad! With our new **StudioLive Remote for iPad**, you have complete,

real-time, wireless remote control over Virtual StudioLive, which in turn offers real-time control over the StudioLive mixer. As long as you have a wireless connection between your iPad and computer, you are in control of the console. So walk around the venue, tweaking your mix on the fly. Adjust the stage monitors from the stage. You are free—and so is StudioLive Remote!

■ Even better yet: wireless remote control from *multiple* iPads!

At once! That's something even \$20,000 digital mixers can't currently

○ Capture

do. Remember our flagrant brag about why owning a high-powered software company gives us such an advantage? Here's an example.

With StudioLive Remote, every performer can have their own iPad to control their own personal monitor mix. When you do the math, you'll discover that this solution costs less than glitzy, dedicated personal monitoring systems—and gives the musician an iPad to use for other things like tablature programs or e-mailing their mom.

■ Recording made easy.

Multichannel recording. Check out our competition, and you'll discover that their "recording" capabilities amount to stereo-only or just four channels—or require expensive add-ons.

If you have a laptop, you have a 32-track digital recorder instantly ready to capture your gig, church service, or presentation. Just two mouse clicks engages Capture 1.1 recording software. Then your Studio One Artist digital



Don't try this with the "recording" software that comes with other small-format digital mixers:

Capture 1.1 recording software lets you insert *Marker Points* during a live recording—between songs or parts of a worship service or presentation—with a single mouse click. In effect, Marker Points split a continuous recording into individual parts.

That way, when you edit the performance afterward, you're not faced with one gigantoid file. Instead, each part you have marked is a *separate file*. This saves hours and hours of work!

audio workstation lets you edit and enhance to your heart's content (see page 29 for a complete description).

StudioLive features a tightly integrated FireWire interface with advanced JetPLL™ synchronization, delivering 32 channels or more of recording and up to 26 channels of simultaneous playback. Each FireWire recording channel can be set to record either pre- or post-Fat Channel signal processing, delivering total flexibility and power.

■ Do soundchecks without the band.

Because StudioLive can so easily *return* FireWire playback channels from your computer, you can pull off nifty tricks. You can create backing tracks at



your studio and seamlessly blend them with live performance. Or “virtually” soundcheck your band and fine-tune the P.A. in a new venue, even when the band’s not there yet. (The drummer got stuck in traffic again.) And Capture can run simultaneously with Virtual StudioLive and StudioLive Remote, so you can personally soundcheck every part of the stage and house.

■ Inside, it's pure PreSonus.

Ease of use and powerful features only count if the sound quality is equally impressive. After all, it really comes down to how good those microphone preamps are, how clean the signal path is, and how well the digital mixing algorithms perform.

That’s why you should choose a digital mixer made by PreSonus, a company already famous for its analog mic preamps, pristine digital interfaces, and well-regarded signal processors.

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XMAX™ Class A preamplifiers.

StudioLive 24.4.2

and 16.4.2 preamplifiers have three key advantages:

1. High Voltage. The XMAX preamplifier runs on power rails of 30V. Most off-the-shelf, op-amp-based designs run on power rails of 10V to 18V. Higher-voltage power rails deliver more headroom, deeper lows, smoother highs, and a richer overall sound.

2. Discrete components — not op-amps. We only use genuine transistors, resistors, and capacitors for ultra-low

noise and transparency. Op-amps add noise, coloration, and harshness to a signal.

3. Class A circuitry. Class A circuits have no crossover distortion and deliver purer, clearer, and more musical results than the Class AB designs that are found in many preamps.

The net result of the XMAX preamp design is 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.

“No disrespect to Yamaha, but the StudioLive sounds better than the PM5D. The quality difference was shocking.”

Matt Trevino, FOH Engineer (Cold, Suede)



Ultra-high-headroom, 32-bit floating-point processing is used for all digital mixing. All analog inputs and outputs use the highest-quality digital converters available, with +118 dB dynamic range, for spectacular sonic results and unmatched musicality.

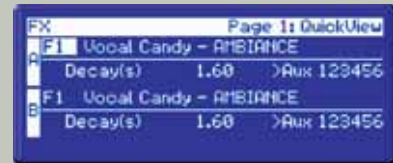
JetPLL Sync. Synchronization to your computer is stable and robust, thanks to

JetPLL™ synchronization technology. JetPLL™ incorporates noise shaping to virtually remove all audio-band jitter, ensuring near-perfect clock performance and optimal converter performance when networking two or more digital-audio devices. JetPLL quickly locks to any digital format through a wide range of frequencies and is extremely robust and tolerant of wide variations in clock frequencies. As a result, you’ll experience better stereo separation and clearer, more transparent audio.

■ StudioLive expands with your input needs.

Need more than 16 or 24 channels? Daisy-chain up to four StudioLive 16.4.2s via their FireWire ports to get up to 64 input channels and 16 submix buses. Or combine two 24.4.2s for 48 channels*.

Combining two or more consoles only takes a few minutes. You just remove the side rails, add one or more optional Transition Brackets, and connect FireWire cables between the units.



Fifty practical StudioLive 32-bit Digital Effects

Some of our competitors include a lot more than 50 digital effects. But frankly, many of their “effects” are so weird that they aren’t good for much more than a hearty chuckle or the most drunken karaoke party in history.

Instead, we armed StudioLive with an essential library of serious, down-to-earth reverbs and delays created by seasoned sound professionals. Each is useful, practical, and very rich, thanks to 32-bit floating point processing and exquisite algorithms. None of them sound like a dog gargling—unless you want them to, since each has multiple adjustable parameters.

AMBIENCE Natural Lively	LARGE HALL Church Cathedral Gymnasium Arena
SMALL ROOM Closet Studio A Studio B Bedroom	PLATE Shimmer Thick Drums Vox
BRIGHT ROOM Kitchen Tile Floors Tile Bathroom Concrete Floors	MONO DELAY M: Short Slap M: Long Slap M: Triplet M: Triplet
SMALL HALL Radio Booth Small Club Big Club	FILTER DELAY Analog Slap Analog Trip Analog 8th
BRIGHT HALL Brick House Linoleum Room Tile Room	STEREO DELAY Slap Quick Long Slap Spacey Long Tail ST: Triplet
WARM HALL Log Cabin Wood Floors Brick Club High Ceilings	PING PONG DELAY Quick Slap Spacey Trip Purple Rain
GATED HALL GateVerb Short GateVerb Med GateVerb Long GateVerb Extreme	

* Recording is not possible when combining 24.4.2s or more than two 16.4.2s



Mixers



Recording Systems



Software



Monitoring & Controllers



Preamplifiers



Signal Processors

StudioLive 24.4.2 & StudioLive 16.4.2

Support and manuals that speak English.

PreSonus is based the heart of Cajun Country in scenic Baton Rouge, Louisiana, USA. We have an expert team of tech-support folks who are ready to help you get the most from your StudioLive digital mixer. If they don't know the answer, they go about 20 feet and ask the engineers who invented it.

Outside the U.S., we've carefully selected distributors who are equally committed to supporting StudioLive with actual humans.

We also wrote the StudioLive manuals to not only inform you of controls and connections but to give good, basic advice on subjects like dynamic processing and parametric equalization.

There is also a lively PreSonus forum where you can benefit from the experiences and opinions of the StudioLive user community and our moderators.

You've read the book. Now see the movie(s).

Our Web site hosts a whole series of instructional videos showing StudioLive in church, club, and project-studio applications.

And there are many, *many* more on YouTube and Vimeo. Just search for "StudioLive." Or use some of the smart links on page 19.

But start with our Web site — at least long enough to locate your nearest PreSonus dealer. Because nothing beats actually getting your hands on a StudioLive 24.4.2 or StudioLive 16.4.2. You'll see what we mean about intuitive ease-of-use. You'll hear what we mean about Class A preamps, rich DSP effects, and overall sound quality.

And you understand why StudioLive 16.4.2 and 24.4.2 are the best-selling small-format digital mixers in the world.

StudioLive 24.4.2 and StudioLive 16.4.2 Performance

- 24 24 mic/line inputs with high-headroom Class A XMAX™ mic preamplifiers
- 16 16 mic/line inputs with high-headroom Class A XMAX™ mic preamplifiers
- 4 subgroups
- Stereo/mono main out
- 24 10 auxiliary mixes
- 16 6 auxiliary mixes
- 24 32-in/26-out FireWire digital recording interface (24-bit/44.1 kHz and 48 kHz)
- 16 32-in/18-out FireWire digital recording interface (24-bit/44.1 kHz and 48 kHz)
- Studio One Artist Digital Audio Workstation software for Mac™ and PC
- Capture™ 1.1 recording software for Mac™ and PC
- Virtual StudioLive™ bidirectional control and Scene-management software for Mac™ and PC
- StudioLive Remote™ remote-control software for Apple iPad®
- Direct recording interface, compatible with software that supports Core Audio and ASIO, including Logic®, Nuendo, Cubase, Sonar™, Digital Performer™, Ableton™ Live, and more
- 24 24 channel strips
- 16 16 channel strips
 - Trim control with -20 to +20 dBV line/-15 to +65 dBu mic gain range (80 dB!)
 - +48V phantom power switch for condenser microphones
 - FireWire Input Select
 - 100 mm precision faders
 - Lighted Solo and Mute buttons
 - Access to Fat Channel functions
 - 15-LED ladder metering + clip LED
 - Analog ¼" insert (rear panel)
- 4 subgroup buses, each with:
 - Solo
 - Mute
 - Access to Fat Channel functions (except high-pass filter and phase reverse)

Growing your StudioLive 16.4.2 or 24.4.2

	Total Input Channels	Submix Buses	Recording Channels	Digital EFX Buses
16.4.2 x 2	32	8	32	4
16.4.2 x 3	48	12	N/A*	6
16.4.2 x 4	64	16	N/A*	8
24.4.2 x 2	48	8	N/A	4

*PreSonus supports computer recording with two StudioLive 16.4.2 mixers. Up to 4 mixers can be daisy-chained to run as a 64-channel console without FireWire recording capability.



and Recording Digital Mixers

- Variable output delay (2-500 ms) for remote speakers
- 24** 10 / **16** 6 aux sends, each with
 - Solo
 - Pre/post-fader send
 - Output-level control
 - Access to Fat Channel functions (except phase reverse)
 - Mix and Mix/Pan Fat Channel metering
- Available sources: **24** 24 / **16** 16 input channels, Aux A and B, Tape Input, Talkback, main FireWire Return, FXA and FXB
- 2** internal effects sends, each with:
 - Mute
 - Pre/post-fader send
 - Output-level control
 - Access to Fat Channel (except phase reverse)
 - Effects-send Select for Fat Channel metering
 - Mix button for aux-bus mixing and Fat Channel metering

Master Section

- Aux Input A and B
- Level Control and Select (Fat Channel metering) switch
- Access to all Fat Channel functions (except phase reverse)
- Talkback System
 - Mic Level control
 - Output Select (**24** Aux 1-2, 3-6, 7-10, Main / **16** Aux 1-2, 3-4, 5-6, Main)
 - Talk button
 - Rear-panel XLR mic input with level control and continuous 48V phantom power
- 2** Track In
 - Level control
 - Tape Input to Mains button
 - FireWire source on/off
- Solo Bus
 - Cue Mix volume control
 - PFL/AFL and Solo In Place (SIP) buttons
- Monitor Bus
 - Headphone-output level control
 - Control-room monitor-level control
 - Solo Bus to Monitor button
 - Tape Input to Monitor button
 - Main L/R FireWire Return to Monitor button
 - Main Mix to Monitor button

Fat Channel with rotary encoders:

- Pan with dedicated 15-LED display
- Stereo link for input channels, aux buses, and subgroups
- Phase reverse (main channels only)
- High-pass filter: 6 dB/oct., sweepable from Off to 1 kHz (main channels and aux's only)
- 24** 4-band fully parametric equalizer
 - 24** Low EQ: sweepable from 36 Hz to 465 Hz, ± 15 dB, switchable shelf or peaking
 - 24** Low Mid EQ: sweepable from 90 Hz to 1.2 kHz, ± 15 dB, variable Q 0.1 to 4.0
 - 24** High Mid EQ: sweepable from 380 Hz to 5 kHz, ± 15 dB, variable Q 0.1 to 4.0
 - 24** High EQ: sweepable from 1.4 kHz to 18 kHz, ± 15 dB, switchable shelf or peaking
 - 24** Master EQ On/Off button
- 16** 4-band semi-parametric equalization
 - 16** Low EQ: sweepable from 36 Hz to 465 Hz, ± 15 dB, switchable shelf or peaking
 - 16** Low Mid EQ: sweepable from 90 Hz to 1.2 kHz, ± 15 dB, switchable 0.55/2.0 Q
 - 16** High Mid EQ: sweepable from 380 Hz to 5 kHz, ± 15 dB, switchable 0.55/2.0 Q
 - 16** High EQ: sweepable from 1.4 kHz to 18 kHz, ± 15 dB, switchable shelf or peaking
- 24** Gate: Threshold: 0 to -84 dB, Attack: 0.02 to 500 ms, Release: 0.05 to 2 sec, Bandpass Key Filter: 40 Hz to 16 kHz, second-order resonant bandpass filter Q (0.7) with Key Listen function
- 16** Gate: Threshold 0 to -84 dB; Rate: 2 to 0.05 sec
- 24** Compressor: Threshold, -56 to 0 dB; Ratio 1:1 to 14:1, LIM= ∞ :1; Attack 0.2 to 150 ms; Release 2.5 to 900 ms; Makeup Gain 0 to 28 dB; Soft Knee switch; Auto Mode with 10 ms Attack and 150 ms Release
- 16** Compressor: Threshold -56 to 0 dB, Ratio 1:1 to 14:1, Attack 0.2 to 150 ms, Release 40 to 1000 ms, Makeup Gain 0 to 28 dB, Soft Knee switch, Auto Mode with 10 ms Attack and 150 ms Release
- 24** Limiter: variable Threshold -28 dBfs to 0, ∞ :1 Ratio
- 16** Limiter: 0 dBFS Threshold, ∞ :1 Ratio
- Output Assign: 4 subgroups and main with post-EQ/post-dynamics option
- All settings can be copied among channels and saved as user presets.
- 50** channel-strip presets for drums, bass, guitars, keyboards, and vocals
- 2** internal digital effects-processors, each with 50 customizable reverb and delay presets
- 24** **31-band graphic equalizers**
 - 24** Dual-mono, assignable in four stereo pairs
 - 24** Mono or stereo operation
 - 24** Apply to main outputs, aux outputs, subgroup outputs
- 16** **31-band graphic equalizers**
 - 16** One stereo EQ on the main outputs
 - 16** Six mono EQs on the aux outputs
- Scene Store and Recall**
 - Global Scene Storage: all current Studio-Live settings
 - Up to 80 at a time
 - Automatic Global AutoStore
 - Individual channel-strip Scene storage
 - Up to 48 at a time, plus...
 - 50 factory presets for instruments and vocals
 - Copy and Paste between channels
 - Customizable naming (for example, "Saturday Gig" or "Main Worship Service")
 - Lockout mode to keep inspired amateurs from changing your settings

Metering/Displays

- 24** 24 x **16** - / **16** 16 x **16** - LED Fat Channel matrix:
 - Pre-dynamics/pre-fader input
 - Post-dynamics/post-fader output
 - Gain reduction
 - 24** Aux 1-10/ **16** 1-6 and EFX A/B output
 - Fader-position recall
- 8** x 15-LED main meter bank
 - Selected channel level
 - Selected channel gain reduction
 - Sub buses 1 to 4
 - Main stereo outputs
- 15**-LED horizontal Pan/Balance display



Mixers



Recording Systems



Software



Monitoring & Controllers



Preamplifiers



Signal Processors

StudioLive 24.4.2 & StudioLive 16.4.2

- 64 x 194 LCD matrix
 - Effects parameters
 - Scene creation, storage, and recall
 - System menus
- 2-digit Channel Selected display
- **Input/Output**
 - 24 main inputs, each with XLR mic, ¼" line, and ¼" inserts
 - 16 main inputs, each with XLR mic, ¼" line, and ¼" inserts
 - 2 ¼" stereo (L/R) aux inputs
 - 1 XLR talkback-mic input with phantom power and level control
 - Unbalanced RCA stereo (L/R) tape inputs and outputs
 - XLR stereo (L/R) main outputs with level control
 - ¼" stereo (L/R) main outputs
 - XLR mono output with level control
 - ¼" stereo (L/R) control-room outputs
- ¼" headphone output
- 4 ¼" subgroup outputs
- 24 10 / 16 6 ¼" aux outputs
- 24 24 pre-insert, balanced direct outputs, Ch. 1-8, 9-16, 17-24 (DB25 sockets) / 16 16 pre-insert, balanced direct outputs, Ch. 1-8, 9-16 (DB25 sockets)
- S/PDIF digital out
- 2 FireWire 400 ports
- **Digitalia**
 - High-definition analog-to-digital converters (118 dB dynamic range)
 - Unlimited-headroom, 32-bit floating point, digital mixing and effects processing
 - Internal sample frequency 44.1 kHz and 48 kHz
- **Physical**
 - Rugged, non-flex steel chassis
 - 100 mm long-throw faders

- Military-grade, quick-touch buttons
- BNC 12V lamp socket
- Optional dust covers available

16.4.2 Firmware Upgrade Coming Soon!

Now you get six more graphic EQs, which are dedicated to the aux mixes, speaker delays (2-500 ms) on the subgroup outs and Aux Flip Mode (provides sends for Main FireWire Return, Aux In A&B, FXA & FXB, plus Talkback).

This free upgrade works with all existing StudioLive 16.4.2 digital mixers. Who loves ya, baby?



NEW PRODUCT AWARDS
2010 WINNER



“The design is so good that I was able to learn 80% of the desk without ever cracking open the manual.”

—Mike Senior, *Sound on Sound* magazine

StudioLive 24.4.2 & StudioLive 16.4.2 FREE SOFTWARE

- **Universal Control** control-panel application for Mac® OS X and Windows®



■ Virtual StudioLive™

- Bidirectional control of commonly used mixer parameters
- Easy drag-and-drop workflow
- Drag presets directly to channels



- Drag parts of presets directly to components in the Fat Channel
- Adjust the Fat Channel gate, compressor, and EQ plus the graphic EQ and effects in a huge pop-up window (shown above right)
- Quickly drop entire Scenes to the mixer for instant recall of all channel, effects, and graphic EQ settings
- Load effects quickly by simply dragging presets into the GUI
- Makes StudioLive as easy to use as Studio One
- Use the mouse to quickly assign channels to multiple buses, mute, solo, etc.
- Timestamped backups of the entire board

■ Preset Management

- Store and organize presets on your computer, then transfer them to your mixer for that night's gig
- Create presets on the road, store them to the mixer, then drag them to your preset pool the next time you're connected to the computer
- Reorder presets in mixer memory; easily order

- Share presets with friends; drag presets out of the browser and email, IM, or disk-swap presets with other StudioLive owners

■ Mixer Overview

- See all the most-used parameters on the mixer at once
- See the state of all Fat Channel settings at once
- See all aux mixes at once
- See the current effects and parameter settings
- See graphic equalizer settings

■ StudioLive Remote™

- Runs on an Apple iPad



- Provides wireless control over Virtual StudioLive, in turn controlling the StudioLive.
- Requires VSL running on a laptop that is connected to StudioLive via FireWire

■ Multiple Views

- Overview displays the most-used parameters, such as channel levels, mutes, panning, EQ curves, and more for multiple channels at once
- Click for a closeup view of Fat Channel processing. Navigate between gate, compressor, EQ, and so on with the flick of a fingertip.



- Aux view shows you the levels, panning, and Fat Channel processing for the Aux sends and internal FX. Move between processors with a flick of a fingertip.
- GEQ view lets you adjust the graphic EQ.
- Hold your iPad in Portrait position to see every available parameter for the currently selected channel

■ Studio One™ Artist

- PreSonus' revolutionary new digital-audio workstation with unlimited track count and 4+ GB of third-party resources. See page 34 for full description.



■ Capture™ 1.1

- Multitrack recording application (unlimited input channels and stereo stream from StudioLive) for Mac® and PC
- Record with two mouse clicks
- Essential editing suite (copy, cut, paste, splice, resize)
- Peak LED-style meter bridge with clip indicators



- Marker placement and recall
- Export between markers

- Record stereo mix from StudioLive mixer
- Full transport control
- Import/export individual .wav, .aiff or OpenTL

■ Computer System Requirements

Studio One Artist, Capture, and Virtual StudioLive

- Windows
 - Windows XP SP2 (32- or 64-bit) or later, Vista (32- or 64-bit), or Windows 7 (32- or 64-bit)
 - Intel Pentium 4 1.6 GHz processor or AMD Athlon 64 (Turion) (2.5 GHz or faster recommended)
 - 1 GB RAM (2 GB or more recommended)
- Mac
 - Mac OS X 10.5.2 or later
 - Intel Core Solo 1.5 GHz processor (2 GHz or faster recommended)
 - 1 GB RAM (2 GB or more recommended)
- Windows and Mac Systems
 - FireWire 400 (IEEE 1394) port or FireWire 800 with adapter
 - Internet connection recommended
 - DVD-ROM drive
 - Internal or external 7200 RPM storage drive highly recommended
 - Monitor resolution for both PC and Mac should be no lower than 1024x768 pixels

StudioLive Remote

- Windows or Mac computer system with:
 - Above specifications, including FireWire 400 (IEEE 1394) port or FireWire 800 with adapter
 - Internal or external Wi-Fi
 - Apple iPad
- StudioLive Remote is a free application that can be downloaded from the online Apple App Store.



Mixers



Recording Systems



Software



Monitoring & Controllers



Preamplifiers



Signal Processors

“Every touring engineer that comes into Zydeco raves about the StudioLive 24.4.2. I really enjoy using it night after night. It really makes my job that much easier.”

Kevin Duthu, FOH Engineer
(Zydeco, Birmingham, AL)



“One of the [StudioLive 24.4.2] mixer’s best features is its 32x26 FireWire interface, which makes the StudioLive the most powerful live-recording system available at this price point.

“The Fat Channel doesn’t just offer stripped-down controls; every processing section offers all the standard parameters you’d expect.

“The StudioLive backs up its features with excellent sound quality.”

—Loren Alldrin, *Church Production*

“Think ‘analog layout, digital guts.’” —Karl Bader, *Pro Audio Review*

“When you consider the price that this console sells at, it is nothing short of a bargain.”
—Bob Thomas, *Performing Musician*

“The faders could be hit numerous times with a case lid before they even think of bending; also, the knobs do not seem flimsy (like those of some PreSonus competitors).” —Karl Bader, *Pro Audio Review*

“There is no doubt that PreSonus has a big winner on its hands with StudioLive.” —Nick Peck, *EM*



“The XMAX preamps are very clean and far better than (those) in competing mixers I’ve tried.”

Mark Brewer, Broadcast / Recording Engineer (Image FM Internet Radio)

“Want to know what mobile company I’ll use? The name is PreSonus StudioLive 24.4.2.”

Dale Ramsey, Multi-Platinum Mix Engineer and Producer (The Temptations, Ludacris, Justin Timberlake, EWF, Jay-Z, Pink, Stevie Wonder, Sean “P.Diddy” Combs)



“This multichannel FireWire integration begs for the StudioLive 24.4.2 to be set up to work with software that takes advantage of it, and PreSonus doesn’t leave you hanging.

“And now we get to the punchline—there’s a Fat Channel on every input, every Aux, every Subgroup, both internal FX buses, and both external FX returns, and oh yes, strapped across the Mains if you need one there. Keeping count? That’s 46 Fat Channels at once.”

—Mike Metlay, *Recording*

“...a very good quality mixer with great mic pres, EQs, dynamics processing, and internal DSP. It sounds great.” —John McJunken, *Church Production*

“For recordists working under pressure in both live and studio environments, it’s currently in a league of its own.” —Mike Senior, *Sound on Sound*

“PreSonus really pulls out the stops for StudioLive by including the virtual mixer emulator (VSL), the simple-yet-solid Capture recording application and their Studio One Artist DAW.” —Loren Alldrin, *Church Production*



“It sounds superb; StudioLive kicks the Yamaha consoles’ ass—sonically, especially the preamps.”

Gaius “Al” Davis, FOH/Recording Engineer (B.B. King’s Blues Clubs, Rev. Al Green, Sophie B. Tucker)

“We’re so happy with PreSonus mixers that we’re planning to buy a second 24.4.2, and we’ll keep the 16.4.2 for smaller gigs.”

Brian Robertson, Broadcast / Recording Engineer (StageRight Recording)



Tired of text? Watch some informative videos about StudioLive.

We’ve cranked out over 60 videos about how to use our StudioLive mixers. They aren’t as glitzy as some companies make. But we make up in information and sheer manic spirit what we sometimes lack in production values.

Start with the “shortcut” URLs at right, or scan the QR Code® with your phone. Or search “StudioLive” on YouTube or Vimeo for a whole lot more.



StudioLive 16.4.2 Overview video
www.presonus.com/vid100



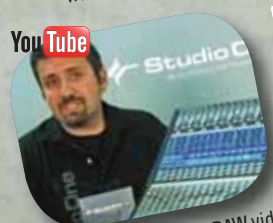
StudioLive 16.4.2 at the Gig video
www.presonus.com/vid101



StudioLive 16.4.2 for Worship video
www.presonus.com/vid102



StudioLive VSL remote control video
www.presonus.com/vid103



StudioLive + Studio One DAW video
www.presonus.com/vid104



Engineers. We can’t help but notice that our...

...competitors don’t show photos of the technologists who design their products. Tsk. Tsk.

PreSonus is as proud of our engineering staff* as they are of their creations.

There are too many engineers to show them all here (and some are shy and avoid photographers), but each one has a direct connection to the PreSonus product you buy.

In addition to their audio chops, the PreSonus design engineers have extensive backgrounds in military-specification surface-mount technology, ensuring that PreSonus products can handle real-world situations. This critical approach to design is why PreSonus gear boasts one of the highest reliability rates in the industry.

*Even in spite of the fact that the engineers work in a lavish, ultra-modern building with spa, weight room, and espresso bar, while the rest of us slave in an un-air-conditioned building that formerly housed a boudin factory.



Robert Creel, Director of Hardware Design



Brian Smith, VP of Engineering



Ben Ross, Senior Design Engineer



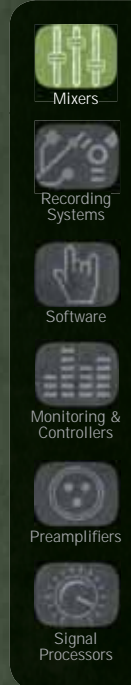
Scott Harrell, Software Designer



Andrew Kuhlman, Hardware Engineer



John Wygle, Hardware Engineer



Recording Systems



Johnny McAndrew, Inside Sales Associate, at the late lamented Angry Button (also known as the Bat Cave), a rehearsal space shared by a handful of Baton Rouge bands, including the Melters, Polly Pry, The Roebucks, the Dual and others. Sadly, a fire at the adjacent restaurant has since destroyed (some might argue *sanitized*) this space.

FireStudio™ 26 x 26 FireWire Recording System

The Ins and Outs of a Great Interface.

Let's cut to the chase: If your computer-based studio includes devices with ADAT Lightpipe digital I/O, as well as mics and other devices with analog I/O, the core of your system should be a PreSonus FireStudio™ FireWire 26x26 recording interface. This classic, best-selling interface launched the FireStudio family, and it's still the preferred interface of many audio professionals.

With the FireStudio's 26 inputs and 26 outputs—including 8 analog mic, line, and instrument inputs and S/PDIF and ADAT Lightpipe digital I/O—you can record a full band and route signals seamlessly between your outboard gear and computer. We've included MIDI In and Out, so your control surfaces and hardware synths can join the party. And if 26 inputs and 26 outputs are not enough, you can daisy-chain the FireStudio with a second FireStudio, or with any interface in the FireStudio family, for up to 52 inputs and outputs.



Optional Monitor Station Remote • connects via Cat-5 cable • main speaker-volume control • two headphone amplifiers • three modes for fast and powerful production: **Track**, 9 stereo mixes available during tracking; **Mix**, switch between 3 sets of stereo monitors; **Surround**, enables 5.1 surround • switch between surround and stereo • talkback, dim, mute, mono, and more

Clean Sound and Tight Sync.

But the FireStudio is far more than a 1U rack-mount box of gazintas and gazoutas. It delivers sterling sound, starting with eight of our high-headroom, sweet-sounding XMAX™ Class A solid-state preamps. Need more mic preamps? Add a DigiMax FS 8-channel preamp and connect it to your FireStudio via ADAT Lightpipe.

With two or more digital devices, you need tight synchronization; even a small amount of jitter can compromise your sound. That's why the FireStudio is equipped with BNC word-clock I/O and JetPLL™ jitter-elimination technology, delivering the tightest, most reliable digital sync in the industry.

Integrated Hardware and Software.

The FireStudio also features an internal 36x18 software mixer/router that allows you to set up multiple cue mixes with zero latency, so you can



36 x 18 DSP mixer/router, Universal Control and Studio One Artist software included

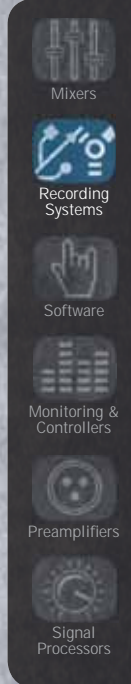
monitor recorded tracks and overdubs with no annoying delay time. You can set up your cue mixes in the included Universal Control control-panel software or in our amazing Studio One™ Artist DAW software for Mac® and Windows®, which is bundled free with every PreSonus interface. Combined with a FireStudio interface and your computer, Studio One Artist gives you everything you need to record and mix a project except for mics, speakers, cables, and hardware controllers.

So the next time you do a crossword puzzle and need a ten-letter word that means "flexible, expandable, and professional," you'll know the answer: FireStudio!

FireStudio 26 x 26, 24-bit, 96 kHz FireWire Recording System

- 8 dual-purpose front-panel channel inputs, each with high-headroom Class A XMAX™ mic preamplifiers
- 6 mic/line inputs
- 2 mic/instrument inputs
- Individual channel-trim controls with -20 to +20 dBV line / 0 to 60 dBu mic range and clip LED
- 48V phantom power for condenser microphones (Inputs 1-4 and 5-8, bank-switchable)
- Headphone jack with level control
- Main-output gain control
- Power/Sync LED (indicates unit is synced to word clock)

- Daisy-chain multiple FireStudios or other FireStudio-family products to create a large, custom system
- Remote-controllable via optional Monitor Station Remote (MSR)
- Studio One Artist™ digital audio workstation software included
- **Input/Output**
 - 2 FireWire 400 ports
 - S/PDIF digital input/output
 - 16 channels of optical ADAT I/O @ 44.1/48 kHz (8 ch. @ 96 kHz via dual SMUX)
 - 6 combination XLR/¼" mic/line-level inputs
 - 2 combination XLR/¼" mic/instrument (high-impedance) inputs
 - Unbalanced stereo line-level inputs (RCA)
 - 2 stereo ¼" inserts
 - 2 ¼" main (L/R) analog outputs
 - 8 ¼" general-purpose outputs
 - MIDI in/out
 - Word-clock in/out (BNC)
 - Remote-control input
 - ¼" headphone output
- **Digitalia**
 - 24-bit resolution, up to 96 kHz sampling rate
 - High-definition analog-to-digital converters (107dB dynamic range)
 - DICE II chipset for ultra-efficient data transfer
 - JetPLL™ jitter-elimination technology
 - Zero-latency monitoring via 36x18 DSP matrix mixer/router
 - Mac®- and Windows®-compatible, including Mac OS X 10.6 Snow Leopard and Windows 7
 - Supports ASIO, Core Audio, Direct Sound (Windows XP), Windows Audio Session API (Windows Vista and Windows 7)
- **Physical**
 - 1U 19" rack-mountable, rugged steel chassis
 - Sealed, detented, metal rotary controls
 - Internal power supply with standard IEC power cord
- **Software**
 - Studio One Artist
 - PreSonus' revolutionary new digital audio workstation, with unlimited track count and 4+ GB of 3rd-party resources. See page 27 for full description.
 - Universal Control control-panel application for Mac OS X and Windows
 - 38 x 18 DSP mixer/router



FireStudio™ Project 10 x 10 FireWire Recording System



■ A Versatile Solution for Small Studios.

If you're like many recording musicians, your studio relies on software effects and a few hardware devices. You need a versatile recording interface with great sound and enough analog inputs and outputs to mic a large drum kit or a small band. We have two words for you: FireStudio™ Project.

The FireStudio Project's front panel features six mic/line inputs and two mic/instrument inputs, each with high-headroom, sweet-sounding XMAX™ Class A solid-state preamps. That's plenty for a small studio. The mic/instrument channels have insert loops so you can add outboard effects. Need digital I/O? FireStudio Project includes stereo S/PDIF. We've also included MIDI in and out.

Still, as you develop your recording rig, your I/O needs may grow. No problem: you can daisy-chain the FireStudio

Project with a second FireStudio Project, or with any interface in the FireStudio family, for up to 52 inputs and outputs. So your rig can expand to match your growing needs.

■ Clear, Clean, and Complete.



18 x 10 DSP mixer/router, Universal Control, and Studio One Artist software included

At PreSonus, delivering great sound is our primary focus. In addition to XMAX preamps, the FireStudio Project features high-

definition, 24-bit digital converters that sample at up to 96 kHz and provide 114 dB dynamic range. And with JetPLL™ jitter-elimination technology, you get the tightest, most reliable digital sync in the industry. In plain English, you can rely on clear, clean audio with great imaging.

The FireStudio Project features an internal 18-input software mixer/router that allows you to set up 10 cue mixes with zero latency. You can set up cue mixes in the included Universal Control control-panel software or in our amaz-

ing Studio One™ Artist DAW software for Mac® and Windows®, which comes bundled free with all of our interfaces. Combined with a FireStudio Project interface and your computer, Studio One Artist gives you virtually everything you need to record and mix a project.

Whether your focus is on studio recording, live recording, podcasting, sound design, or all of the above, the FireStudio Project is your complete solution.

FireStudio Project 10x10 24-bit, 96 kHz FireWire Recording System

- 8 dual-purpose front-panel channel inputs, each with high-headroom Class A XMAX™ mic preamplifiers
- 6 mic/line inputs
- 2 mic/instrument inputs
- Individual channel-trim controls with -16 to +16 dBV line / -4 to +50 dBu mic gain range
- 3-segment, fast-acting LED input metering on all analog channels
- 48V phantom power for condenser microphones (switchable in pairs)
- Headphone jack with level control
- Main-output gain control
- Power/Sync LED (indicates unit is synced to word clock)
- Daisy-chain multiple FireStudios or other FireStudio-family products to create a large, custom system

- Studio One Artist™ digital audio workstation software included

■ Input/Output

- 2 FireWire 400 ports
- 2 combo XLR/¼" mic/instrument inputs
- 6 combo XLR/¼" mic/line inputs
- 2 balanced ¼" main (L/R) line outputs
- 8 general-purpose balanced ¼" line outputs
- 1 ¼" stereo headphone output with volume control
- 2 balanced ¼" line-level insert sends (for channels 1 and 2)
- 2 balanced ¼" line-level insert returns (for channels 1 and 2)
- S/PDIF in/out (coaxial)
- MIDI in/out

■ Digitalia

- 24-bit resolution and up to 96 kHz sampling rate
- High-definition A/D/A converters (+114 dBu dynamic range)
- JetPLL™ jitter-elimination technology (improved stereo imaging and clarity)
- Zero-latency monitoring via 18 x 10 DSP matrix mixer/router
- Mac®- and Windows®-compatible, including Mac OS X 10.6 Snow Leopard and Windows 7
- Supports ASIO, Core Audio, Direct Sound (Windows XP), Windows Audio Session API (Windows Vista and Windows 7)

■ Physical

- 1U 19" rack-mountable, rugged steel chassis
- Sealed, detented, metal rotary controls
- Internal power supply with standard IEC power cord

■ Software

- Studio One Artist, PreSonus' revolutionary new digital audio workstation, with unlimited track count and 4+ GB of 3rd-party resources. See page 27 for full description.
- Universal Control control-panel application for Mac OS X and Windows
- 18 x 10 DSP matrix mixer/router



FireStudio™ Tube 16 x 6 FireWire Recording System with 2 SuperChannels



■ Get Tube Warmth and Solid-State Clarity.

For many applications, it's hard to beat the crisp clarity of solid-state mic preamplifiers, but sometimes you crave the warm, full sound of a tube preamp. The FireStudio™ Tube gives you both flavors — and a healthy supply of line inputs.

With 16 analog inputs, you can take on a wide variety of projects. Eight mic/line inputs send your signals through sweet-sounding, high-headroom Class A XMAX™ solid-state mic preamp. For a warmer sound, patch into the two SuperChannel mic/instrument inputs, which feature a high gain 12AX7 vacuum-tube preamp and an analog compressor/limiter that enables you to record hot signals without clipping. Fast-acting LED input and gain-reduction meters help you monitor your levels. Six additional line inputs let you patch in keyboards and sound modules. You also get six balanced line

outputs; our signature ultra-loud, clear headphone output; and MIDI I/O.

Like all FireStudio-series interfaces, the FireStudio Tube is expandable. You can daisy-chain it with any FireStudio-family interface for up to 52 inputs and outputs.

■ Great Sound, Serious Software.

In addition to first-rate preamps, the FireStudio Tube

features high-definition, 24-bit digital converters that sample at up to 96 kHz. And with JetPLL™ jitter-elimination technology, you get the tightest, most reliable digital sync in the industry. In plain English, you can rely on clear, clean audio with great imaging.

Like its FireStudio-family siblings, the FireStudio Tube features an internal software mixer/router that allows you to set up multiple cue mixes with zero latency. You can set up cue mixes in the included Universal Control control-panel software or in Studio One™ Artist

DAW software for Mac® and Windows®, which is bundled free.

So when you need plenty of analog I/O, the warmth of tube preamplification, and the clarity of solid-state technology, choose the recording interface that does it all: the PreSonus FireStudio Tube.

FireStudio Tube 16x6, 24-bit, 96 kHz FireWire Recording System with 2 SuperChannels

- 16 input channels, including mic, line, and instrument inputs
- 2 front-panel mic/instrument inputs into SuperChannels, each featuring a vacuum-tube preamplifier with trim control, 80 Hz high-pass filter, and analog compressor/limiter with VCA-based, dual-domain RMS and peak-detection
- 8 mic/line inputs, each with high-headroom Class A XMAX™ mic preamplifiers and trim controls
- 6 line inputs
- 48V phantom power for condenser microphones
- 6-segment, fast-acting, LED input and gain-reduction metering for SuperChannels
- Headphone jack with level control
- Power/Sync LED (indicates unit is synced to word clock)
- Daisy-chain with multiple FireStudio Tubes or other FireStudio-family products to create a large, custom system
- Studio One Artist™ digital audio workstation software included

■ Input/Output

- 2 FireWire 400 ports
- 2 combo XLR/¼" mic/instrument inputs into SuperChannels
- 8 XLR mic/line inputs
- 6 balanced ¼" analog line inputs
- 2 balanced ¼" main (L/R) line outputs
- 4 additional balanced ¼" analog line outputs
- MIDI in/out
- ¼" headphone output

■ Digitalia

- 24-bit resolution and up to 96 kHz sampling rate
- High-definition A/D/A converters (+114 dBu dynamic range)
- JetPLL™ jitter-elimination technology (improved stereo imaging and clarity)
- Zero-latency monitoring via 18 x 8 DSP matrix mixer/router
- Mac®- and Windows®-compatible, including Mac OS X 10.6 Snow Leopard and Windows 7
- Supports ASIO, Core Audio, Direct Sound (Windows XP), Windows Audio Session API (Windows Vista and Windows 7)

■ Physical

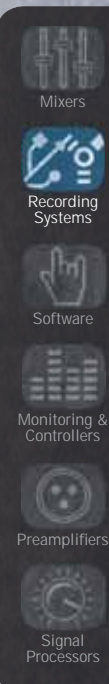
- 1U 19" rack-mountable, rugged steel chassis
- Sealed, detented, metal rotary controls
- Internal power supply with standard IEC power cord

■ Software

- Studio One Artist, PreSonus' revolutionary new digital audio workstation, with unlimited track count and 4+ GB of 3rd-party resources. See page 27 for full description.
- Universal Control control-panel application for Mac OS X and Windows
- 18 x 8 DSP matrix mixer/router



18 x 8 DSP mixer/router, Universal Control and Studio One Artist software included



FireStudio™ MOBILE 10 x 6 Portable FireWire Recording System

■ The Little Interface That Can.

The story *The Little Engine That Could* tells of a small locomotive that was able to pull a long train over a mountain because it was willing to work hard and thought it could succeed. Successful bands are a lot like that. So is the FireStudio™ Mobile. This little audio-recording machine is ready, willing, and able to work hard and travel anywhere.

The FireStudio Mobile features include six line-level inputs and two mic/instrument inputs with our sweet-sounding, high-headroom Class A XMAX™ mic preamplifiers. Add stereo S/PDIF digital I/O, and you have the most inputs of any mobile audio interface. You also get balanced line outputs, an ultra-loud headphone output, and MIDI I/O. If you need more than ten inputs for certain gigs, you can daisy-chain the FireStudio Mobile with a second FireStudio Mobile, or with any interface in the FireStudio family, for up to 52 inputs and outputs.

The FireStudio Mobile may be small, but it uses top-of-the-line components, including XMAX preamps and high-definition, 24-bit, 96 kHz digital converters with +118 dB of dynamic range.



And with PreSonus' lauded JetPLL™ jitter-elimination technology, you get the tightest, most reliable digital sync in the industry. As a result, the FireStudio Mobile provides the sonic quality you need to succeed.

■ Plenty of FirePower.

Although the FireStudio Mobile comes with an external power supply, it operates perfectly

on FireWire bus power. In fact, thanks to an amazing internal switching power supply, it's the only interface that delivers true 48V phantom power when bus-powered, and it also supplies a full ±15V to the preamps, so your mics always sound their best.

All of this hardware is jammed into a 1/3-rack-space box that is built like a locomotive, with a shockproof, reinforced metal chassis; sealed rotary controls; military-grade circuit board; chassis-mounted jacks; and full EMI shielding. Toss the FireStudio Mobile in your laptop bag and go; it will be ready when you are.

But the story doesn't end with hardware. The interface's internal ten-

input software mixer/router allows you to create three cue mixes with zero latency. You can set up cue mixes in our Universal Control software or in our amazing Studio One™ Artist DAW software for Mac® and Windows®, both of which are included for free.

So if you need a tough, versatile, expandable, professional recording interface that can travel far and deliver the goods every time, get the Little Interface That Can: The FireStudio Mobile.

FireStudio Mobile 10 x 6, 24-bit, 96 kHz Portable FireWire Recording System

- 8 analog input channels, including mic, line, and instrument inputs
- 2 front-panel mic/instrument inputs with high-headroom Class A XMAX™ mic preamplifiers
- 6 line-level inputs
- Individual channel-trim controls with -30 dBV to +50 dB instrument/-10 to +70 dB mic gain range
- 48V phantom power for condenser microphones
- Headphone jack with level control
- Main-output gain control
- 3-segment, fast-acting LED input metering
- Power/Sync LED (indicates unit is synced to word clock)
- Daisy-chain multiple FireStudio-family products to create a large, custom system
- Studio One Artist™ digital audio workstation software included
- Input/Output
 - 2 FireWire 400 ports
 - 2 combo XLR/¼" mic/instrument inputs

- 6 balanced ¼" line inputs
- 2 balanced ¼" main (L/R) line outputs
- 1 stereo ¼" headphone output with volume control
- S/PDIF in/out
- MIDI in/out

■ Digitalia

- 24-bit resolution and up to 96 kHz sampling rate
- +118 dBu dynamic range A/D/A converters
- JetPLL™ jitter-elimination technology (improved stereo imaging and clarity)
- Zero-latency monitoring via 10 x 6 DSP mixer/router
- Mac®- and Windows®-compatible, including Mac OS X 10.6 Snow Leopard and Windows 7
- Supports ASIO, Core Audio, Direct Sound (Windows XP), Windows Audio Session API (Vista and 7)

■ Physical

- Road-rugged construction with shockproof, reinforced metal chassis, sealed rotary controls, military-grade circuit board, chassis-mounted input/output sockets, and full EMI shielding
- Weighs just 4.5 lbs/2 kg
- Powered via FireWire bus or included 12 VDC external power supply

■ Software

- Studio One Artist, PreSonus' revolutionary new digital audio workstation, with unlimited track count and 4+ GB of 3rd-party resources
- Universal Control control-panel application for Mac OS X and Windows
- 10 x 6 DSP matrix mixer/router



10 x 3 DSP mixer/router, Universal Control, and Studio One Artist software included



“I can go into any major studio, and the engineer can send me MIDI beat clock, and I can give them multiple outputs of loops – all using a half-rack unit.”

Wes Little, Drummer
(Joe Nichols, Stevie Wonder, Beyonce, Sting, Alicia Keys, Shakira, Joe Perry, Mariah Carey, Public Enemy, and many more)

AudioBox™ USB 2 x 2 Portable Recording System



Simple, Reliable, and Portable.

If you are a mobile musician or podcaster who relies mostly on software, and your computer has USB but not FireWire, we have the recording interface for you: the AudioBox USB. This simple, handy little box connects to a computer via USB 1.1, so it works with virtually any PC or Mac. And it has just the right features for your basic recording needs—neither more nor less.

The AudioBox USB boasts

two mic/instrument inputs with Class A mic preamplifiers and professional-quality, 24-bit converters that sample at up to 48 kHz. You get a pair of line-level outputs; an ultra-loud headphone output; and MIDI I/O.

This is a mobile interface in the best sense of the term. It weighs just 1.6 pounds and can sit on a tabletop or be mounted in 1/3 of a rack space.



PreSonus quality inside and out. It offers excellent audio performance, thanks to two

It's powered by the USB bus. It's built to withstand the rigors of travel. And of course we included our Studio One™ Artist DAW software for Mac and Windows.

So if you're looking for a 2-in, 2-out USB recording interface with exceptional sound quality, look no further than the AudioBox USB—the simple, reliable, portable solution.



Input/Output

- 1 USB 1.1 port
- 2 combo XLR/¼" mic/instrument inputs
- 2 balanced ¼" main (L/R) line outputs
- 1 stereo ¼" headphone output
- MIDI in/out

Digitalia

- 24-bit resolution and 44.1 and 48 kHz sampling rate
- Professional-grade A/D/A converters (+102 dBu dynamic range)
- Zero-latency monitoring via internal mixer
- Mac®- and Windows®-compatible, including Mac OS X 10.6 Snow Leopard and Windows 7
- Supports ASIO, Core Audio, Direct Sound (Windows XP), Windows Audio Session API (Windows Vista and Windows 7)

Physical

- 1/3U rack-mountable (with optional 3UMR rack-mounting system)
- Road-rugged construction with all-metal chassis and metal knobs
- Weights just 1.6 lbs/0.7 kg
- Powered via USB bus—no wall wart!

Software

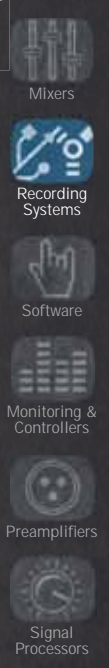
- Studio One Artist, PreSonus' revolutionary new digital audio workstation, with unlimited track count and 4+ GB of 3rd-party resources. See page 27 for full description.

AudioBox USB 2 x 2 Portable Recording System

- 2 dual-purpose front-panel input channels, each with high-headroom Class A mic preamplifiers
- 2 combo mic/instrument inputs
- Individual channel-trim controls with 0 to +35 dBu mic gain range
- 48V phantom power for condenser microphones
- Mixer control (blends the input signal with the computer playback stream for zero-latency monitoring)
- Headphone jack with level control
- Main-output level control
- LED clip indicator for each channel
- Studio One Artist™ digital audio workstation software included

PreSonus Recording Interfaces Compared

	Total Inputs	Total Outputs	Species	Ports	Mic Preamps	Phantom Power	TRS Bal. ¼" Inputs	Hi-Z ¼" Inputs ²	Analog Outputs	Headphone Output	MIDI I/O	Word Clock I/O	DSP Matrix/Router	Universal Control Software	DSP Mixer	Metering	Form Factor	Power Supply
FireStudio	26	26	FireWire	2	8	✓	6	2	8 + 2 TRS	¼"	✓	✓	36 x 18	✓	✓	1 x 8	1U	internal 110/220V
FireStudio Project	10	10	FireWire	2	8	✓	6	2	8 + 2 TRS	¼"	✓	—	18 x 10	✓	✓	3 x 8	1U	internal 110/220V
FireStudio Tube	16	8	FireWire	2	8 + 2	✓	6	2	4 + 2 TRS	¼"	✓	—	18 x 8	✓	✓	4 x 6	1U	internal 110/220V
FireStudio Mobile	10	6	FireWire	2	2	✓	6	2	2 TRS	¼"	✓	—	10 x 6	✓	✓	2 x 3	⅓" U	external 110/220V or bus power
AudioBox	2	2	USB 1.1	1	2	✓	—	2	2 TRS	¼"	✓	—	—	—	—	2 x 1	⅓" U	bus power



AudioBox™ STUDIO USB Recording System

PRESONUS



Everything you need for computer recording except the computer.

Here is the perfect way to introduce someone you know (yourself, maybe?) to computer recording and producing.

AudioBox STUDIO combines our best-selling AudioBox 2 x 2 USB interface with Studio One Artist recording and production software, a phantom-powered condenser microphone, monitoring headphones, and cables.

Just install the software on a Windows® or Mac® computer, link the AudioBox with the supplied USB cable, plug in a mic, and begin your creative music career.

Drag one of the thousands of included drum loops into Studio One Artist and belt out a vocal, while playing along with your guitar (which can be plugged

directly into the AudioBox). Put on the headphones (to take advantage of zero-latency monitoring) and add layers of extra instrument and vocal tracks.

We've not only made it easy to get your creative ideas out of your head and onto disk; we've ensured that the sound will be studio-quality.

Studio One Artist Recording & Production Software

- Elegant, single-window work environment
- Powerful drag-and-drop functionality
- Unlimited audio tracks, MIDI tracks, virtual instruments, buses, and FX channels
- Content browser with convenient sort options and preview player
- Most intuitive MIDI-mapping system available
- Real-time audio timestretching and resampling
- Advanced automation
- Instantly configures to PreSonus audio interfaces
- 25 Native Effects™ 32-bit effects and virtual instrument plug-ins
- 4+ GB of third-party software, loops, and instruments

AudioBox USB 2 x 2 USB Recording System

- 2 dual-purpose front-panel input channels, each with high-headroom Class A mic preamplifiers
- 2 combo mic/instrument inputs
- Individual channel-trim controls with 0 to +35 dBu mic gain range
- 48V phantom power for condenser microphones
- Mixer control (blends the input signal with the computer playback stream for zero-latency monitoring)
- Headphone jack with level control
- Main-output level control
- LED clip indicator for each channel
- Studio One Artist™ digital audio workstation software included

Input/Output

- 1 USB 1.1 port
- 2 combo XLR/¼" mic/instrument inputs
- 2 balanced ¼" main (L/R) line outputs
- 1 stereo ¼" headphone output
- MIDI in/out

Digital

- 24-bit resolution and 44.1 and 48 kHz sampling rate
- Professional-grade A/D/A converters (+102 dBu dynamic range)
- Zero-latency monitoring via internal mixer
- Mac®- and Windows®-compatible, including Mac OS X 10.6 Snow Leopard and Windows 7
- Supports ASIO, Core Audio, Direct Sound (Windows XP), Windows Audio Session API (Windows Vista and Windows 7)

Physical

- 1/3U rack-mountable (with optional 3UMR rack-mounting system)
- Road-rugged construction with all-metal chassis and metal knobs
- Weighs just 5 lbs/2.3 kg
- Powered via USB bus—no wall wart!

HD7 Professional Monitoring Headphones

- High-resolution neodymium drivers
- Precision-tuned acoustic chamber
- Extended bass response
- Built tough to withstand abuse
- Auto-fit head pads
- Comfortable and long-lasting ear pads

- 98" / 2.5m single-side cable
- Optimized pressure
- Lightweight

M7 Large-Diaphragm Condenser Microphone

- Large-diaphragm design
- Captures far more detail than a dynamic mic
- Mic-stand adapter
- Phantom-powered via AudioBox USB
- 9-foot /3m cable included
- Cloth carry-bag included

“Don't let the size of the rig fool you. I recorded a lot of big-sounding bass on some big records with my AudioBox.”

Justin James, (Ricardo Sanchez, Eddie James, Jonathan Web, Melissa Morgan)



INTERFACES: RELATIVELY RECENT RAVE REVIEWS FROM MAGAZINES AND ARTISTS



FireStudio

"The FireStudio offers much more elaborate routing and configuration, which I use for surround."
— Kerry Livgren

"I just started with one PreSonus piece, the FireStudio. But now I'm part of the PreSonus Gospel." — Luis Hernandez



FireStudio Mobile

"The first thing that strikes you about this interface is that it's built like a tank — with a brushed aluminum finish which immediately gives the reassuring impression that the box won't be bullied by the inside of your laptop bag. ...The sound produced is warm without being coloured and much more detailed from that captured from several 'rival' devices of this size. ...What's so pleasing is that this is a true 'go anywhere, record anything' interface, which should appeal as much to field recordists as it does laptop musicians looking to sling an interface in a bag for gigging or mobile recording.

"I've seen many portable interfaces pass through my studio but few feature this amount of I/O and mic preamps of this quality." — Jono Buchanan, *Future Music*, Feb. 2010

"This little box is built like a tank, with a reinforced metal chassis that should last for years during mobile recording duties. I was impressed by the audio quality of the FireStudio

Mobile, which is clean, clear and extended, with good stereo imaging and depth. With the FireStudio Mobile, PreSonus have managed to offer quite a lot that's different at a very competitive price." — Martin Walker, *Sound On Sound*, May 2010

"Everything about the FireStudio Mobile is a pleasure to work with. If you're shopping for a basic audio interface for your computer music system, this unit is absolutely worth a close look." — Jim Aikin, *Electronic Musician*, December 2009

"Setup was painless with all of the software I tried. Playing some existing mixes through the FireStudio revealed a very clean sound that doesn't seem to disappear into a murky backdrop during fadeouts where many lesser units can. The FireStudio (Mobile) also proved that PreSonus really know how to get a sensible volume level and sound quality from a bus-powered headphone socket." — D.P. Wilson, *PlayMusicMagazine*

FireStudio Tube

"I'm proud to say that the Cabo Wabo Cantina in Cabo San Lucas, Mexico, is using the PreSonus FireStudio Tube," says Hagar. "It works like a mutha, and now we can record all the spontaneous stuff that happens here and take it on the road to document everything for our fans. Thank you PreSonus." Adds Ace Baker, the front-of-house engineer for Sammy Hagar and the Wabos, "Now our CD player takes up more rack space than a 16-track recording studio. PreSonus is changing the way performances are being captured. This [the FireStudio Tube] is the future right here." — Sammy Hagar

"I'd have to say that it is a winner. Having the two SuperChannels available from the front of the system makes this interface very simple to use in a personal studio environment. These channels are very sweet, providing a clear signal path without too much tubbiness, and giving me plenty of level for every type of device I plugged in. My ears liked the sound, and I appreciated the quality-to-cost ratio of the device. It performed every task I asked of it with flying colors, and I couldn't recommend it more highly." — Darwin Grosse, *Recording*, September 2009

"The FireStudio Tube's main asset is the complete count of 16 analogue inputs in a single unit—enough to record a whole band in flight provided you can make use of the jack inputs as well as the XLRs. This all adds up to a highly practical proposition at a reasonable price that looks even more attractive when you factor in the software bundle." — Trevor Curwen, *Future Music*

"The unit has the generic PreSonus look and feel: solid, sturdy, and quite handsome. The SuperChannels sound brilliant, we have to say, giving a clean signal with the sort of depth, warmth, and fullness that would give top-flight channels a run for their money. The channels are well laid out, with clear LED level and gain-reduction meters. After the mic, preamps are the most important part of a recording signal chain, and the XMAX ones are perfect for project-studio use. The FireStudio Tube lives up to expectations in use, and it really does cover a lot of bases very well. It might not be the cheapest interface on the block but it definitely delivers the goods."

— Computer Music, September 2009

"I am very impressed with this product, as it allows a full band to record together at the same time. The SuperChannels are a definite winner. PreSonus have created an easy-to-use out-of-the-box package that can keep musicians, home recordists, and small studios happy for a long time." — Alexander Dorian, *Houston Music Reviews*, March 2008

"The FireStudio Tube interface has great preamps and just the right number of inputs and outputs for recording drums. I use it to record 10 channels of drums, and I process the bass drum with the Studio Channel." — Luis Hernandez

“FireStudio Tube is perfect for composing, recording, arranging and all things MIDI.”

Paul Lipson, Composer/Audio Director/
Guitarist (Halo: Waypoint; Iron Man 2;
MAG; Bioshock 2; Lego Indiana Jones:
The Adventure Continues)



Getting crazed software programmers together for a picture is like herding cats. Shy cats. We had big plans for a location shot with the whole PreSonus Software Division in the infamous Red Light District of Hamburg, but weather and fate intervened. So we had to photograph the Fathers of Studio One, Wolfgang Kundrus (left) and Matthias Juwan (right) indoors at their PreSonus Software headquarters.

ONE YEAR LATER UPDATE: They still haven't gotten us the other picture.



Studio One™ 1.6 Recording, Production and Mastering Software

More Productive. More Creative. More Fun!

Studio One Pro is a refreshingly, *integrated* approach to recording music, from tracking to mixing to mastering and distribution. It's a creative environment built for intuitive use, speed, and efficiency—and yet it's robust enough for the most complex productions.

In Studio One's first year on the market, the response from users and reviewers alike has been overwhelmingly positive. Our users tell us they are more creative and productive with Studio One than with any other DAW. And Studio One has become the DAW of choice for such musical heroes as super-producer Teddy Riley; Grammy-winning, multiplatinum engineer Khaliq Glover; and legendary game-music composer Paul Lipson.

The reasons are simple: Studio One lets them work quickly and efficiently, delivering the features they need and the impeccable audio quality they demand. When you can work faster, more creatively, and more effortlessly, making music is even more fun. And thanks to a steady stream of free updates, Studio One is getting better all the time!



The Song page gives you one centralized creative work area instead of forcing you into multiple, separate screens.

Artists of all levels, from beginner to seasoned professional, will find Studio One a welcome alternative to the intimidating offerings currently considered the standards. After all, recording systems should serve the artist, not the other way around.

A Vision Created from Experience.

Almost everyone in PreSonus is a musician, and we have tested our hardware with as many software applications as possible. And we weren't entirely happy with any of the choices. Most DAWs, in our opinion, are so cluttered with features that only a handful of people actually use that it's difficult to

access the tools you use constantly. We decided to provide PreSonus customers with software that is powerful and easy to use, integrates tightly with our hardware, and works well with competing hardware that supports Core Audio or ASIO.

At the same time, we were developing our StudioLive 16.4.2 digital mixer, and we needed a really simple but great-sounding recording application that would integrate with it. We found great partners in Wolfgang Kundrus and Matthias Juwan of KristalLabs in Hamburg, Germany, who had previously worked on such Steinberg mainstays as Nuendo

and Cubase.

So we teamed with them to develop Capture, the StudioLive 16.4.2's software mate, and we started working together on Studio One at the same time.

We have a clear and simple goal: Wipe the slate clean and apply decades of collective software and hardware experience to bring the DAW back to the musician and producer. After years

of coding and testing, Studio One Artist and Studio One Pro are the result.

High-end Audio Quality.

If your DAW doesn't sound great, you can't produce your best work. Studio One Pro employs a new, state-of-the-art, audio engine that delivers incredibly clear, accurate sound and automatically switches between 64- and 32-bit floating-point process precision, on the fly, to accommodate 32-bit plug-ins. This means you always get the highest possible sound quality. Studio One Artist features the same audio engine but is always operating in 32-bit mode.



Mixers



Recording Systems



Software



Monitoring & Controllers



Preamplifiers



Signal Processors

Studio One™ 1.6 Recording, Production and Mastering Software



“*Studio One Pro 1.5 is a monumental upgrade that adds some 50 features, ranging from video sync for composing to picture to a built-in SoundCloud client for uploading audio files directly to*

the Web.” — **Mix** 4/2010

■ State-of-the-art Computing.

Creating a new DAW from the ground up, based on many years of experience, does have its advantages. A highly optimized and streamlined codebase makes minimal demands on your CPU. Studio One is written for multicore processors, so it takes full advantage of the maximum computing power your multiprocessor system can deliver. That means you can have more tracks and more plug-ins. And both versions of Studio One use 64-bit memory addressing, so when run under a 64-bit operating system (such as Windows 7 and OS X 10.6 Snow Leopard), the software can address as much RAM as your computer can handle.

■ An Easier, More Intuitive Interface.

From the moment you connect your PreSonus hardware and launch Studio One, it's evident that this is a new and better way to record music.

Our first stop is the **Start** page, which allows you to access recent Songs and



Projects, create new ones, configure external devices, and access tutorial information, demo Songs, and a special PreSonus news feed. You can download updates and support materials directly from the Start page, without ever leaving Studio One.

The **Song** page is a single unified screen where most of your work gets



done. One click lands you on the Song page, a single, straightforward workspace that allows you to track, edit, and mix in one easy-to-navigate window. The Arrange view employs a waveform display with user-selectable color-coding and sample-level zoom.

The Arrange view shows you the big picture, while the Edit view shows you

the up-close details; used together, they eliminate the need to zoom in and out.

Studio One's Browser provides instant access to effects, loops, instruments, and other key elements. You can preview any audio clip, and if the clip has tempo information encoded, it will play synced to the Song tempo. There's no limit to how many of these assets you can use.

■ Drag-and-Drop Rules!

Just say no to mousing through a lot of pull-downs and menus! Instead, Studio One's powerful drag-and-drop function allows you to drag an audio clip, effect, or a virtual instrument from the Browser directly onto a track in the Arrange or Console (mixer) view. Want to save an audio or MIDI clip as a file or save an effect or VI? Just drag it from the Arrange or Console view back to the browser—done!

Time stretching enables Studio One to automatically match tempo-encoded audio clips with Song tempo. You can copy an effect or a whole chain of effects—including settings—by simply dragging to a new track in the Console view. These are just a few of the many ways that Studio One's Browser and drag-and-drop implementation allow you to work quickly, without scrolling through pages of menus. It's a lot more fun too! No other music-production program even comes close.

The Console view includes faders, solos, mutes, pans, and other expected



“It’s the program for me.”

Teddy Riley* puts Studio One Pro to work on new Michael Jackson album tracks.



The first posthumous Michael Jackson album, released December 2010, is the product of multiple producers, including Teddy Riley. And Riley's primary tool for the project is PreSonus Studio One Pro, aided and abetted by his PreSonus FireWire interface and FaderPort control surface. In fact, Riley's entire team has switched to Studio One Pro for all of their projects.

Riley received raw tracks from Sony and removed the music, keeping Jackson's voice and some other elements, and then creating a new song around that. “It’s been a lot of fun because you have a fun software — Studio One,” he says.

Focus on the music.

Riley wants to create quickly and naturally, without the tools getting in his way. “I was just waiting for something to come out to make me just feel free again,” he says. “And that’s what Studio One does. You will never get a writer’s block with this software.” He even compares Studio One to a good woman: “Studio One is the girl that you wake up every morning and say ‘you are so beautiful’ every day. That’s how I feel about this software because I know if I got an idea, I know that idea is going to come out right. I know that she’s going to feel beautiful every day.”

In fact, according to Riley, Studio One’s drag-and-drop features make it so easy to use that it’s a great choice for budding musicians, as well as for professionals who are not traditional instrumentalists: “Studio One has a good feel, and everyone who uses it feels the same way.”

The Teddy Riley challenge.

Of course, Riley demands top sound quality that retains the sound he has created right to the final product. And in his opinion, Studio One has no equal in this respect. “I rendered files and gave them to the mix engineers to put into Pro Tools. They started mixing, and when they finished the mix, I wasn’t happy. It didn’t have that aggressiveness like when I played it for them out of the Open Labs Neko with Studio One Pro. As they finished the mix, I said, ‘Listen to this.’ So we played my Studio One mix and Sony went crazy over it. Everyone said, ‘let’s just send it to them like this.’”

Freedom to create.

“You can do pretty much anything with Studio One,” Riley states. “You can manipulate anything . . . you can drag in pretty much anything that you want.” Ultimately, though, says Riley, “You have to use it yourself, you have to try it yourself, to really get it. Everybody I introduce it to is on it.”

*A brief Teddy Riley bio.

Ace producer, songwriter, and keyboard player Teddy Riley has been there and done that.

He produced his first Billboard Hot 100 hit by the time he was 20 years old, and in subsequent years formed two hit-making R&B bands and produced hits for a long list of major artists

Along the way, he pioneered New Jack Swing, a musical genre that combines smooth R&B vocals with hip-hop and dance-pop-style production, chock full of samples, loops, and hip-hop swing beats.

Looking for a new sound, Michael Jackson tapped Riley in 1991 to produce half of his *Dangerous* album, featuring such singles as “Remember the Time,” “Jam,” and “In the Closet.”

YouTube



See the video, “Why Teddy Riley uses Studio One” at this URL:

www.presonus.com/vid109

Or just search YouTube for Studio One.



Mixers



Recording Systems



Software



Monitoring & Controllers



Preamplifiers



Signal Processors

Studio One™ 1.6 Recording, Production, and Mastering Software



Drag effects onto channels from the Browser as fast as you can drag your mouse.

elements. It also includes extensive sidechaining capability. Console view allows you to mix while viewing the arrangement so you don't have to bounce back and forth between windows.

Clicking Mix opens a full-featured Console with access to all mixer controls, effects-routing parameters, and automation. Edit and Inspector buttons open detailed views of track events and parameters.

You can export entire channels as stems, complete with buses, effects, and instrument returns. When you export adjacent regions (between markers), you can create custom-length overlaps at the head and tail of each region so that you can crossfade between the exported files—sort of like a pre-roll and post-roll. Studio One creates a folder for each region with a name derived from the marker name.

■ Cue Mix for Zero-latency Monitoring.

All PreSonus FireStudio™-series audio interfaces include an internal software mixer that allows you to set up cue (monitor) mixes with zero latency. You can manage these cue mixes from within Studio One, rather than using the external control panels that are normally required. No other native DAW offers this!

■ Mix Down Right on the Song Page.

The advantages of an integrated music-production system built from the ground up continue when it's time to mix. Studio One's Console is available in the Song page at all times, but it can be separated and even dragged to a second monitor. Custom configurations abound to tailor the mixdown environment to the task at hand.

In addition to quick and easy access to all channel strip controls and plug-ins, access to routing, busing and automation operations are all just a click away. Your computer system is the only factor that limits the number of tracks, effects plug-ins, and instruments that can be added to the mix.

■ Control Link™ MIDI Mapping with "Focus."

Studio One integrates with hardware controllers simply and easily. The usefulness of the coolest plug-in or instrument is, after all, greatly diminished if you can't easily touch it with more than a mouse!

Built-in Mackie Control and HUI support provides instant compatibility with a wide variety of control surfaces. But Studio One goes way beyond that! With Studio One Control Link, mapping MIDI controllers is a snap: Simply open any plug-in effect or virtual instrument and click on a parameter, twist a connected hardware knob or press a switch, click the Link button, and you're done.

But you're not limited to one simple controller map. Focus mode lets you map controllers independently for each

ControlLink joins Studio One to your hardware so quickly and easily that we made a video about it. It links with PreSonus gear. It links with other manufacturers' gear. It links with your controller so easily that you'll finally take advantage of those encoder knobs that were too much trouble to configure with that Other DAW. Heck, if cell phones understood MIDI, Studio One would probably work with them, too.



plug-in, and what the controllers do at any given moment depends on which plug-in is currently active or "in focus." In contrast, Global mode lets you map a controller to a single plug-in parameter, and the controller will continue to change the value of that parameter even after the plug-in's GUI is closed. These assignments are remembered regardless of what Song or Project is open.

In this way, you can configure hardware-control configurations once for all of your plug-ins and never have to think about mapping them again.

■ Picture This.

If you want to create sound for picture, you'll be delighted with Studio One Pro's video features.

You can import any QuickTime video into a Song for playback and sync, with adjustable video playback size and time offset. Simply drag-and-drop the video from the Browser into the arrangement to import it and, optionally, extract the audio from the video and place it on a new audio track.

A Follow Edit Position feature helps sync to specific video frames by adjusting the playback-cursor position based on the current edit position.

Whether you're creating professional soundtracks or scoring your latest YouTube viral hit, Studio One gives you the tools you need.

■ Mastering with Studio One Pro.

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

Here's the big difference: 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.

After you've created your songs, a complete Mastering Suite is waiting for you without ever leaving Studio One Pro. Can you say, "Faster workflow"?

Inevitably, when you are mastering a project, you'll need to change an arrangement or alter a mix. Studio One Pro 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 an album is much more than sequencing and level-matching, though. Studio One Pro provides all of the necessary tools for professional production, including a phase meter and spectrum and peak/RMS level meters with K-System options. A Scope plug-in provides in-depth oscilloscope functions for troubleshooting and measurement.

■ Worldwide Distribution – Instantly!

Once mastered, albums can be digitally released in WAV, AIFF, MP3, and Ogg Vorbis formats and can be saved as disc images and burned to Red Book-compliant CDs and DVDs, all within Studio One Pro!

You can even include song and album art in your digital releases.

Better yet, distribute your music the 21st century way: Upload your audio files directly to the Web using Studio One's first-of-its-kind, built-in SoundCloud™ client.

With SoundCloud, you upload your tunes once, and they are automatically distributed to all of your Web sites, Facebook and MySpace pages, and so on. Only Studio One Pro lets you upload to SoundCloud without requiring a separate program.

■ A Wealth of 64-bit Plug-ins Included.

Studio One Pro comes with 28 premium 64-bit Native Effects plug-ins, including dynamics processors, modulation effects, amp simulators, and reverbs. And they sound great! "The dynamics processing, filtering, and multiband com-



pression (to list but three) are incredibly polished and natural sounding," states reviewer Jerry Ibbotson in the February 2010 issue of *Audio Media*.

Of course, Studio One Pro also supports VST 2.4, VST 3.1, and AU plug-ins, as well as ReWire technology. Studio One Artist comes with 32-bit versions of 25 Native Effects plug-ins.

Some of us just can't let go of our treasured hardware processors. Studio One Pro includes a native Pipeline plug-in that routes signals to and from external processors, with automatic latency compensation. A pop-up window provides send- and return-level controls, and you get a Wet/Dry Mix knob.

■ Four Powerful Virtual Instruments, Too.

Both Studio One Artist and Studio One Pro ship with smartly designed virtual instruments:

Impact™, a sample/drum trigger; **Mojito™** analog-modeling synth; **Sample One™** sampler; and **Presence™** sample player.

And of course we heaped on the third-party resources to make these instruments really useful.

You can instantiate as many virtual instruments as your computer system can process. Go nuts!



Mixers



Recording Systems



Software



Monitoring & Controllers



Preamplifiers



Signal Processors



Studio One™ 1.6 Recording, Production, and Mastering Software

■ Comprehensive Undo.

Creativity should never be hampered, especially by the threat of breaking something you have so carefully crafted. In addition to the usual Undo features—but with unlimited steps, until your computer chokes—Studio One includes a Trash Bin that keeps all events and assets associated with a Song. View>History lets you undo all edits done since the file was opened, even if you have saved since then. This is a random-access Undo, not a sequential one. Pause for a moment and ponder that.

■ But Wait, there's More...

From what you've seen so far, it's obvious that Studio One keeps you out of a maze of nested windows and dialog boxes. And if you're an experienced engineer or producer, you can already appreciate the attention to workflow, which will help you more efficiently make a record. Here are a few more things to consider:

- **Real-time auto/manual timestretching and resampling** capabilities are seamlessly integrated. You don't see them; you just use them. And using them is simplicity itself: Studio One employs dynamic timestretching to change tempos within an event, rather than having to slice the event into separate events with different tempos.
- **Editing** is fast, intuitive, and precise—as you would expect with Studio One. You can constrain position when dragging events between tracks within a defined range, use a keyboard shortcut to fast-forward and rewind by measures, and accelerate scroll-

ing while dragging with Turbo mode. When you select a region on a track, you can extend the selection using Shift and the Up/Down arrow keys. When you select and remove a range in the Edit menu, the time in between regions can be deleted and the regions will snap together.

- **Automation** is a crucial tool, so we put a lot of thought into it. You can draw and record automation waveforms, and automation points are locked to selected events, so automation moves with the related events. A Transform tool lets you scale, stretch, and otherwise modify automation envelopes. This is how DAW automation always should have been!
- We created Studio One's **key commands** to be as intuitive and simple as possible, but you can elect to use Logic, Cubase, and Pro Tools key commands. Better yet, modify existing shortcuts and create your own with Studio One's key-command editor, which includes Search and Learn features.
- In addition to our skilled tech-support team and extensive documentation, we've supported Studio One with more than **50 free instructional videos** on YouTube, Vimeo, and the PreSonus.com Web site. Moreover, you can exchange ideas with other users on our lively and active Studio One forum.

■ It Sounds Better.

Ultra-golden-ears (the kind that audition 30 different word clocks and can

hear differences between them) are telling us that, head-to-head with Brands C, L, and P, Studio One Pro flat-out sounds better.

Top producers and performers agree. *"Studio One just sounds great. It has a cleaner sound, in my opinion, than the other DAWs,"* says producer, keyboardist, and frequent Bootsy Collins collaborator Morris "Morris Kode" Mingo. *"After I picked my jaw up off the floor at the sonic difference, I knew that something special was going on inside this software."* Teddy Riley produced several tracks for a posthumous Michael Jackson record entirely in Studio One Pro and states simply, *"I would challenge anyone with this software."*

Reviewers are raving about Studio One's sound, too. *"I was stunned at how quickly I got a great — maybe better — sound using the same instruments and techniques I always use,"* enthuses Joseph Lemmer in *Tape Op* (March 2010). *"You'll move from start to finish with a great sound and smooth opera-*

tion," predicts *Mix* magazine's Brandon Hickey (May 2010). Notes *Sound on Sound's* Robin Bigwood (April 2010), *"Mixes sounded full and transparent, not the least bit hard or 'digital'."*

■ Decide for Yourself.

You don't have to take our word for it that Studio One is the best-sounding, easiest-to-use, no-bloat, all-meat DAW. You don't have to believe the top producers and magazines, either. Download a free demo of Studio One from our Web site and try it for yourself. Watch the videos. You'll quickly discover the Studio One difference.

Then visit your PreSonus dealer, where the DAW of the future is available today. There's only one: Studio One.

Studio One Artist

Studio One Artist is not a dumbed-down, "lite" version of Studio One Pro. Rather, it's optimized for creative musicians who want to record NOW! You get the same creative recording and production platform—with unlimited track count and the same intuitive interface. Studio One Artist is bundled with all PreSonus audio interfaces and is also available separately from authorized dealers.

- Elegant single-window work environment
- Powerful drag-and-drop functionality
- Unlimited audio tracks, MIDI tracks, virtual instruments, buses, and FX channels
- Content browser with convenient sort options and preview player
- Automatic delay compensation
- Advanced automation
- 32-bit audio processing
- Easy-to-use sidechain routing
- Unlimited, random access Undo history





“The Studio One plug-ins are awesome – even compared to big-name premium plug-ins.”

Mark Brewer, Broadcast / Recording Engineer
(Image FM Internet Radio)

- Stunning virtual instruments
- User-friendly sampler
- Most intuitive MIDI-mapping system available
- Mackie Control and HUI support
- Real-time, dynamic audio timestretching and resampling
- K-System metering
- Compatible with any ASIO-, Windows Audio-, or Core Audio-compliant audio interface
- Works with Pro Tools, Cubase, and Logic key commands
- Key-command editor with Learn and Search—create your own shortcuts
- Supports a variety of file formats, including CAF Apple Loops (OS X only) and REX files
- Up to five installations and activations
- Native Effects™ 32-bit effects library with 20 dynamics processors, reverbs, modulations effects, amp simulators, etc.
 - Ampire - Amplifier-Modeling
 - Analog Delay - Tape delay emulation
 - Auto Filter - Envelope Filter
 - Beat Delay - Tempo-Synchronized Delay
 - Binaural Pan - Stereo Panning Effect
 - Channel Strip - Dynamics Processing and Equalizer
 - Chorus - Mono/Stereo Chorus
 - Compressor - Mono/Stereo Variable Compressor
 - Expander - Mono/Stereo expander
 - Flanger - Mono/Stereo Flanger
 - Gate - Noise Gate
 - Level Meter - Level-analysis tool

- Limiter - Mono/Stereo Limiter
- Mixtool - Phase and MS Utility
- MixVerb - Mono/Stereo Reverb
- Phase Meter - Phase-correlation analysis
- Phaser - Mono/Stereo phaser
- Pro EQ - 7-band parametric EQ
- Red Light Distortion - Distortion processor
- Room Reverb - Mono/Stereo room reverb
- Scope - Oscilloscope
- Spectrum Meter - Frequency analyzer
- Tricom - 3-band compressor
- Tuner - Instrument tuner
- X-Trem - Mono/Stereo tremolo
- Four virtual instruments
 - Impact™ Sample Trigger Drum Instrument with 32 drum kits by Ueberschall™
 - Presence™ Sample Player Virtual Instrument with 200 sampled instruments by Digital Sound Factory™
 - SampleOne™ Sampler Virtual Instrument
 - Mojito™ Analog-Modeling Subtractive Synthesizer
- Native Instruments™ Kore™ Player with 150 instruments
- Native Instruments™ Guitar Rig LE
- Toontrack™ EZDrummer Lite
- Nearly 1,400 drum loops (1.4 GB!) by Bandmate™ Loops
- Free jambalaya recipe!

Studio One Pro

(Added features shown in boldface.)

For the committed, spends-days-locked-in-the-studio producer, Studio One Pro adds a serious mastering suite, 64-bit audio, VST and AU support, more 64-bit Native Effects plug-ins, and boatloads more third-party resources. You can buy Studio One Pro separately or upgrade to it from Studio One Artist.

- Elegant single-window work environment
- Powerful drag-and-drop functionality
- Unlimited audio tracks, MIDI tracks, virtual instruments, buses, and FX channels
- Content browser with convenient sort options and preview player
- Integrated mastering suite with automatic mix updating, Red Book CD burning, and digital release with real-time mixdown



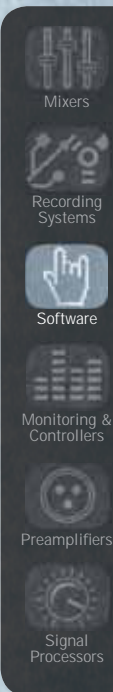
- AU, VST2, VST3, and ReWire support
- Integrated QuickTime video player
- Integrated SoundCloud™ client—upload directly to the Web
- Automatic delay compensation
- Advanced automation
- 64-bit audio processing
- Easy-to-use sidechain routing
- Unlimited, random access Undo history
- Stunning virtual instruments
- User-friendly sampler
- Most intuitive MIDI-mapping system available
- Mackie Control and HUI support
- Real-time, dynamic audio timestretching & resampling
- K-System metering
- Add album/song art to Project
- Compatible with any ASIO-, Windows Audio-, or Core Audio-compliant audio interface
- Works with Pro Tools, Cubase, and Logic key commands
- Key-command editor with Learn and Search—create your own shortcuts
- Supports a variety of file formats, including CAF Apple Loops (OS X only) and REX files
- Up to five installations and activations
- Native Effects™ 64-bit effects library with 26 dynamics processors, reverbs, modulation effects, amp simulators, etc.

“After I picked my jaw up off the floor at the sonic difference, I knew something special was going on inside this software.”

Morris “Morrs Kode” Mingo, Keyboardist / Producer (BOG Records, Bootsy Collins)

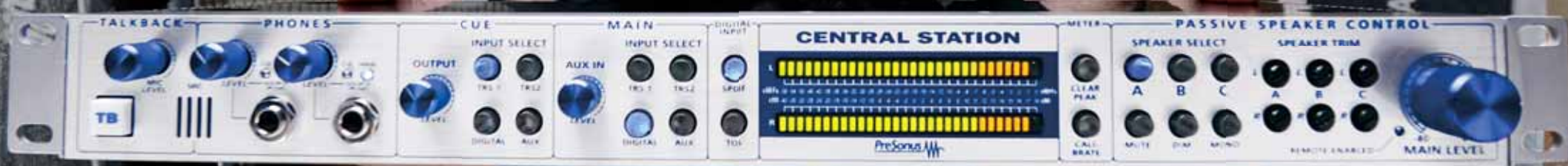


- Ampire - Amplifier-Modeling
- Analog Delay - tape delay emulation
- Auto Filter - Envelope Filter
- Beat Delay - Tempo-Synchronized Delay
- Binaural Pan - Stereo Panning Effect
- Channel Strip - Dynamics Processing and Equalizer
- Chorus - Mono/Stereo Chorus
- Compressor - Mono/Stereo Variable Compressor
- Expander - Mono/Stereo expander
- Flanger - Mono/Stereo Flanger
- Gate - Noise Gate
- Groove Delay - Multitap/tempo-synchronized delay
- Level Meter - Level-analysis tool
- Limiter - Mono/Stereo Limiter
- Mixtool - Phase and MS Utility
- MixVerb - Mono/Stereo Reverb
- Multiband Dynamics - Mono/Stereo multiband compressor/expander
- Phase Meter - Phase-correlation analysis
- Phaser - Mono/Stereo phaser
- Pipeline - Hardware insert (use external hardware processor, with delay compensation)
- Pro EQ - 7-band parametric EQ
- Red Light Distortion - Distortion processor
- Room Reverb - Mono/Stereo room reverb
- Scope - Oscilloscope
- Spectrum Meter - Frequency analyzer
- Tricom - 3-band compressor
- Tuner - Instrument tuner
- X-Trem - Mono/Stereo tremolo
- Four virtual instruments
 - Impact™ Sample Trigger Drum Instrument with 32 drum kits by Ueberschall™
 - Presence™ Sample Player Virtual Instrument with 200 sampled instruments by Digital Sound Factory™ plus 100 additional premium Digital Sound Factory sampled instruments
 - SampleOne™ Sampler Virtual Instrument
 - Mojito™ Analog-Modeling Subtractive Synthesizer
- Native Instruments™ Kore™ Player with 150 instruments
- Custom SoundPack for Kore™ Player, with 200 more instruments
- Native Instruments™ Guitar Rig LE
- Toontrack™ EZDrummer Lite
- Nearly 1,400 drum loops (1.4 GB!) by Bandmate™ Loops plus...
- More than 2,000 additional loops (4 GB) by Bandmate Loops
- Free jambalaya recipe!



Monitoring and Controllers

Graphic designer John "Cave" Daughdrill in his live room/photo studio/ spare bedroom. Almost all of us at PreSonus operate a studio in some way, whether it's an acoustically tuned building or a laundry room filled with dirty, tone-friendly socks.



Central Station Studio Control Center

Take Command of Your Monitor Speakers.

The Central Station is one of our most popular products for professional studios because it provides the perfect combination of stereo inputs, outputs, and recording-communication functions, allowing you to easily manage multiple sources and monitor speakers.

With the Central Station, you can easily switch between three sets of stereo analog input sources with individual level controls. Two stereo S/PDIF digital sources connect via one coax and one Toslink optical port.

You can audition these sources with up to three pairs of speakers with individual trim pots for each speaker—recessed to avoid accidents. You also get a pair of line-level main outputs, a pair of line-level cue outputs to feed a headphone-distributions system (such as our HP60 or HP4), and two screaming-loud (150 mW) headphone amplifiers with individual level controls.

A Mono switch sums the stereo source so you can check for phase problems, and a Dim switch lets you reduce the speaker output by 20 dB. Of course, you can mute the speakers as well.

The Professional's Choice.

The pros know that for critical listening, a monitor-control system must be as

sonically transparent as possible. That's why we gave the Central Station an audiophile-quality, passive signal path, with no op-amps or ICs, and equipped the S/PDIF inputs with high-definition, 24-bit, 192 kHz D/A converters that deliver 115 dBu of dynamic range.



Optional CSR-1 Central Station Remote Control with Main Volume • Input Select • Output Select • Talkback • Mute • Dim and Mono functions

To enable you to watch your levels, the Central Station sports dual 30-segment, tri-colored, fast-acting, peak-hold LED meters, which can display dBu and dBfs. You can

calibrate these meters to match your DAW or other audio device, and a handy switch lets you clear the peak-hold.

Speak to the musicians over the headphone and cue buses using the onboard talkback microphone or connect a mic to the XLR talkback input. The cue signal is automatically dimmed when you use the talkback mic, and a jack admits a footswitch for hands-free talkback operation.

Finally, with the optional CSR-1, you can remote control the Central Station's main volume, input select, output

select, talkback, mute, dim, and mono functions.

With pristine audio quality; the ability to switch between multiple analog and digital sources and three sets of speakers; fast, accurate metering; and all of the extras that make your studio work easier and more efficient, it's obvious why the Central Station is the professional engineer's choice for monitor control.

Ask Randy Emata. Or Kerry Livgren. Or Lincoln Brewster. Or Peter McCabe. Or Richie Gajate-Garcia. Or Russ Landau. Or Freddie Ravel. Or a long list of other top professionals who rely on the Central Station.

Central Station Studio Control Center

- 3 sets of stereo analog inputs for source switching
- 2 sets of S/PDIF digital inputs (coax and optical)
- 3 sets of stereo speaker outputs with:
 - Speaker Select switches
 - Recessed trim pot for each speaker output
- Cue section with:
 - Input-select switch
 - Output-level control
- Main section with:
 - Input-select switch
 - Aux-input level control
 - Output-level control
 - Mute, Dim (-20 dB), and Mono switches
- 2 headphone outputs, each with:
 - Dual-function volume controls
 - Main-Cue input switches
- Passive audio path: no op amps or IC's in audio path
- Talkback microphone input w/level control (feeds headphone and cue outputs)

- Dual 30-segment, fast-acting, peak-hold LED metering (dBu and dBfs) with:
 - Clear Peak switch
 - Calibrate to match DAW or other audio device
- Footswitch jack for hands-free talkback operation
- Remote controllable via optional Control Station Remote (CSR-1)
- Input/Output
 - 4 balanced ¼" analog line inputs (2 L/R pairs)
 - 2 unbalanced RCA analog line inputs (L/R pair)
 - 1 stereo S/PDIF optical (Toslink) digital input
 - 1 stereo S/PDIF coax (RCA) digital input
 - 6 balanced ¼", line-level speaker outputs (3 L/R pairs) w/separate, passive volume controls
 - 2 balanced ¼", line-level Main outputs (1 L/R pair) with source selection
 - 2 balanced ¼", line-level Cue outputs (1 L/R pair) with volume control and source selection
 - 2 stereo ¼" headphone jacks w/dual-function volume controls and Main-Cue input switches
 - 1 DB15 port for optional Control Station Remote (CSR-1)
- Digitalia
 - S/PDIF coax and optical digital inputs
 - High-definition, 24-bit, 192 kHz D/A converters (115 dBu dynamic range)
- Physical
 - 1U 19" rack-mountable, rugged steel chassis
 - Sealed, metal rotary controls
 - External AC power supply



“My Central Station is the center of my studio universe.”

Freddie Ravel Keyboardist, solo artist (Santana, Earth, Wind & Fire, Al Jarreau, Sergio Mendes)



Monitor Station Desktop Studio Control Center



Consider Your Sources.

Based on our hot-selling Central Station rack-mount control center, the Monitor Station enables you to manage multiple audio sources and sets of monitor speakers, simply and easily, right from your desktop.

This convenient control center provides two sets of stereo, line-level analog 1/4" inputs and a pair of RCA analog aux/phono inputs with a defeatable RIAA filter so you can connect a turntable or DVD player. All three input pairs are simultaneously available, and a Mono switch sums the selected stereo source

so you can check for phase problems. Observing the input levels for the main and cue buses is simple with the Monitor Station's dual 8-segment LED meters, which can be referenced to +4, +10, or +18 dBu.

Manage Your Destinations.

Audition your music with your choice of three stereo pairs of speaker outputs, each with separate level control. All speakers can be simultaneously available, or just one pair at a time, or you can choose between speakers A and B, with speaker output C remaining active

to feed a subwoofer.

You get a pair of line-level main outputs, a pair of line-level cue outputs, and four screaming-loud headphone amplifiers with individual level controls—the equivalent of an HP4 headphone system! A large, conveniently located knob controls the main speaker output level (but not the main line-level outs), and a Dim knob lets you reduce the speaker output by a variable amount. Of course, you can mute the speakers as well.

You can speak to the musicians over the headphone and cue buses using the onboard electret-condenser talkback microphone or connect a mic to the XLR talkback input. The cue signal is automatically dimmed when you use the talkback mic.

So get the studio control center that puts your monitoring system conveniently on your desktop and under your fingers: the PreSonus Monitor Station.

Monitor Station Desktop Studio Control Center

- 3 sets of stereo analog inputs let you switch between sources
- 3 sets of stereo speaker outputs with:
 - Speaker Select switches
 - Separate level control for each speaker pair

- Aux/Cue section with:
 - Cue Source switches (all sources can be simultaneously available)
 - Aux-input level control
 - Cue output-level control
 - Phono preamp (switchable in/out)
- Main section with:
 - Source switches (all sources can be simultaneously available)
 - Output-level control
 - Mute and Mono switches
 - Dim (-20 dB) switch with variable attenuation control
 - Dual 8-segment LED input meters
- 4 screaming-loud stereo headphone amplifiers with separate volume controls and independent input-source selection
- Built-in electret-condenser talkback microphone with level control (feeds headphone and cue outputs)
- Input/Output
 - 4 balanced 1/4" analog line inputs (2 L/R pairs)
 - 2 unbal. RCA analog line inputs (1 L/R pair) with phono preamp (switchable in/out) and level control
 - 1 balanced XLR input for external dynamic talkback microphone
 - 6 balanced 1/4", line-level speaker outputs (3 L/R pairs) with separate, passive level controls
 - 2 balanced 1/4", line-level Main outputs (1 L/R pair) with source selection
 - 2 balanced 1/4", line-level Cue outputs (1 L/R pair) with source selection
 - 4 stereo 1/4" headphone outputs with separate volume controls and independent input source selection
- Physical
 - 1U 19" rack-mountable, rugged steel chassis
 - 9.5" (W) x 3" (H) x 8.75" (D) tabletop enclosure
 - External 16 VAC power supply



HP60 6-Channel Headphone Mixing System



The Problem Solver.

"Turn my headphones up!" "More me, I can't hear myself!" "Turn down that click!" Change that tune with the HP60 headphone system. More than just a half-dozen headphone amps, it's a field-tested solution to a host of common headphone-monitoring problems.

Each of the HP60's six headphone amps has its own level control and puts out 150 mW, loud enough to drive the alligators out of the Louisiana swamps. If they can't hear this headphone system, they're stone deaf.

The other problems are just as easily solved. Feed the main mix to channel A and the click to channel B and use the Mix controls to individually raise or lower the click for each musician. For "more me," send each musician a feed of just their instrument or voice and control the levels separately.

So get the problem solver, the most flexible and advanced headphone-mixing system in its price class: the PreSonus HP60.

HP60 6-Channel Headphone Mixing System

- 6 screaming-loud (150 mW/channel) headphone amplifiers, each with:
 - Headphone level control
 - Mix control (blends signals from input pairs A and B)
 - Mute switch (mutes input pairs A and B)
 - Stereo external input with level control
 - Mono switch for external input
 - Stereo (L/R) line outputs
- 2 stereo input channels (A and B)
- Talkback-microphone input with:
 - Mic-level control
 - Talk button (momentary switch)
 - Footswitch jack for hands-free talkback operation
- Input/Output
 - 4 balanced 1/4" analog line inputs (L/R Mix input pairs A and B)
 - 6 stereo 1/4" external analog line inputs (1 per channel) for "more me," with trim controls
 - 6 stereo 1/4" headphone outputs (front panel)
 - 6 stereo 1/4" line outputs (1 per channel); carries a copy of the channel mix
 - 1 balanced XLR input for external dynamic talkback microphone
 - 1 1/4" footswitch jack for hands-free talkback operation
- Physical
 - 1U 19" rack-mountable, rugged steel chassis
 - Internal power supply with standard IEC connector



“The HP60 has been a great addition to my studio. It’s punchy-clean and has the headroom I need! Every PreSonus product I’ve ever used has unmatched quality.”

Shawn Sahn Guitarist/
Singer (Texas Tornados)



Mixers



Recording Systems



Software



Monitoring & Controllers



Preamplifiers



Signal Processors

FaderPort USB DAW Controller



■ Touch Your Music.

As great as DAWs are, it's a drag to control the transport and create fades and automation with a mouse. Most musicians prefer a real fader and transport controls that they can touch. That's why we created the FaderPort, which connects to your computer via USB and delivers complete transport controls for fast and efficient recording, along with a high-quality, touch-sensitive, motorized fader for writing fades and automation.

Feel is crucial when you're spending countless hours recording and mix-

ing. So the ultra-affordable FaderPort features the same high-quality, touch-sensitive, long-throw, motorized Alps fader that is found in expensive control surfaces and digital mixing consoles. With its 1,024-step resolution and dual-servo drive-belt motor, the response will be smooth and seamless.

Compatible with virtually all major DAW programs, the FaderPort enables you to record perfect fades and write single-channel or grouped-channel volume, mute, and pan automation in real-time. Control your DAW's solo, record-enable, window selection, play, stop, and record functions. Manage markers and punch in and out with a footswitch (not included). The FaderPort makes it fast and easy. You can even create your own custom key mappings. And if you use PreSonus' Studio One DAW software, your FaderPort will be automatically recognized and can be used to tweak virtually any plug-in parameter.

So put down that mouse and get back in touch with your music. Get the PreSonus FaderPort.

FaderPort USB DAW Controller

- Compatible with all major recording software for Mac OS and Windows®, including Studio One™, Pro Tools™, Logic®, Nuendo, Cubase, Sonar™, Digital Performer™, and more. (Native mode or HUI emulation.)
- Tight integration with PreSonus Studio One software
- Write single-channel or grouped-channel volume, mute, and pan automation
- Touch-sensitive, 100 mm long-throw, motorized Alps™ fader
 - 1,024 steps of resolution
- Complete recording-transport controls:
 - Punch, User, Loop, Previous, Next, Mark
 - Start, End, Rewind, Fast Forward, Stop, Play, Record
- General controls:
 - Record Enable, Pan, Mute, Solo
- Channel Select controls:
 - Bank, Output (Master Fader), Increment, Decrement
- Window-view selection:
 - Mix, Project, Transport
 - Undo/Redo
- Fader-mode selection:
 - Read, Write, Touch, Off
- 5 User-defined key mappings
- Hands-free punch in/out using footswitch (not included)
- Input/Output
 - 1 USB 1.1 port
 - 1 Footswitch jack for hands-free punch in/out
- Physical
 - Dual-servo drive-belt motor design for fast and smooth fader operation
 - Rugged metal top plate and military-grade buttons
 - External 9 VDC power supply





The PreSonus preamplifier philosophy according to founder Jim Odom.

The XMAX preamplifier was the result of an evolutionary improvement in our preamp designs. We designed earlier preamps that were quite good, and a lot of people swore by them. But we weren't satisfied, so we continually improved



them. I personally use the products we make, as does virtually everyone at PreSonus. If it doesn't sound great, I don't want to use it, and we're not going to sell it. And as happy as I have been with some of our previous designs, we will never stop trying to make our gear better.

For example, our early DigiMax preamp had a dual-servo design but used a discrete differential amplifier. The DigiMax LT took it to the next level, replacing the dual servo with discrete electronics in a Class A topology. That design ended up in the FirePod, one of our all-time best-loved products. We have improved our technology significantly since the FirePod but it's still a mainstay interface for a lot of our customers. The FirePod continued our mic-preamp design philosophy of using high-voltage rails. When we got to the next phase, we called it XMAX.

Legendary audio-hardware designer

Rupert Neve has posited that digital will not sound "analog" until the frequency response achieves 10 Hz to 100 kHz, and the noise floor is better than 120 dB. When we set out to improve our popular DigiMax preamps, we had this axiom in mind. With the XMAX designs, we were able to achieve the incredible noise spec of -131 dB EIN, with a frequency response of 10 Hz to 94 kHz (± 2 dB).

In modern studios, a preamp has to sound good with everything from cheap dynamic elements to over-the-top ribbon mics that demand 50 dB to 70 dB of ultra-quiet gain, so we sweated over every detail of the design until we got it right. Take, for instance, the power supply. Power supplies seem mundane until they don't work. Then, of course, they're very important! I designed military products for the U.S. Navy, and those products had to have bulletproof power supplies because guys spilled beer and salt water on them. We had to overdesign them so that the rails had more than enough power.

Given that background, it's logical that we used 30-volt rails on XMAX and 600 volts on the ADL 600. The 30-volt rails of the XMAX design are similar to those in all of our power supplies but we added an extra gain stage to allow 80 dB of gain range.

When a power supply is "overdesigned" in this way, you can hear the difference. With a cheap power supply, it sounds harsh and distorts early, so you turn it down. But with a good power supply, you crank up the gain, and it just sounds loud. Good power supplies deliver current to the gain stages when you have the gain cranked on all channels, so the sound doesn't deteriorate.

We also pay close attention to impedance matching. We do not want to

Three fundamentals that make the XMAX™ preamp design sound so musical and transparent:



1. High Voltage. The XMAX preamplifier runs on power rails of 30V. Most off-the-shelf, op-amp-based designs run on power rails of 10V to 18V. Higher-voltage power rails deliver more headroom, deeper lows, smoother highs, and a richer overall sound.

2. Discrete Components. Not op-amps. We only use genuine transistors, resistors, and capacitors for ultra-low noise and transparency. Op-amps add noise, coloration, and harshness to a signal.

3. Class A Circuitry. Class A circuits have no crossover distortion and deliver purer, clearer, and more musical results than the Class AB designs that are found in many preamps.

The net result of the XMAX preamp design is 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.

dampen the elements in well-designed microphones by using lower input impedances in an effort to avoid overshoot, as occurs in many preamps. So we design our preamps to work well with the vast majority of mics. With the Eureka channel strip, we took this another step: we included variable input impedance, so its preamp can precisely match any mic you're likely to use.

The vast majority of our preamps are used in digital audio systems. Having developed the superior solid-state preamp we sought, we were compelled to find a converter that delivered the performance of the XMAX designs. That's why we invested so much work in developing converters with 118 dB dynamic range, which you can hear in the two StudioLive digital mixers and in the FireStudio Mobile.

Great sound starts at the beginning of the signal chain. If your preamp doesn't deliver pure, consistent, and musical results—or if it doesn't work well with your favorite microphones—much of your work further down the signal chain will be damage control. That's a waste of your valuable time, and detracts from your music. Look, I use this gear myself, and I don't have time to waste on bad sound. All of us at PreSonus feel the same way. That's why we designed the XMAX. And it's the reason that, no matter how good it is, we'll always look for ways to make it better.



😊 Preamplifiers

PreSonus founder Jim Odom at Studio In The Country in Bogalusa, Louisiana. PreSonus and this state-of-the-art facility go way back. In another life, Jim worked here, produced records here, and even helped the owners wire the mixing console. And of course, there's plenty of PreSonus gear in their racks.



ADL 600 2-Channel High-Voltage Tube Preamplifier

Simply the Best.

We make some very good tube preamps, and we are confident that you enjoy using them. But the ADL 600 is at another level. Rumor has it that some people are willing to sell their left eyeball to get one. And while we don't accept eyeballs as payment, we do agree that the ADL 600 is the finest tube preamp money can buy. Not the finest for the price. The finest—period.

Designed by famed tube-circuit designer Anthony DeMaria, the ADL 600 employs a distinctive Class A, discrete design with three military-grade vacuum tubes per channel, operating with $\pm 300V$ power rails for maximum headroom and superb tone. The dual-transformer design also ensures low-noise operation, with maximum common-mode rejection.

We use only the finest components, including switched attenuators, analog VU and LED meters, and custom-designed, proprietary transformers. There are no op-amps or ICs in the signal path. We went high-end all the way, right down to the last polypropylene film capacitor.

The result is an ultra-low-noise tube preamp with a big, warm, smooth, clear, distinctive sound. It produces big, smooth, and articulate

vocals; deep and tight bass guitars; and rich, full mixes. It makes virtually anything you run through it sound better.

Maximum Flexibility.

Beyond superb sound quality, the ADL 600 is special because of its ease of use and flexibility. Each of the two input channels has mic, line, and instrument inputs. Select among four mic-input impedances, so the preamp works great with any type of microphone. The high-pass filter employs a rotary switch with three filter settings (40 Hz, 80 Hz, and 120 Hz at 6 dB/octave) for controlling room rumble and LF noise.

The input-gain attenuator is a military-grade rotary switch that provides 5 dB stepped increments and a total preamplifier gain of over 73 dB. The output stage is controlled by a fully variable attenuator that delivers ± 10 dB of fine-tune trim adjustment, enabling you to dial in the perfect gain structure for any application. And of course, you get 48V phantom power and a 20 dB pad, controlled by big, sturdy, military-grade switches. We included a polarity-reverse switch, too.

We didn't skimp on metering either. Quick-acting, eight-segment LED meters accurately detect fast transients and peaks. Large, backlit analog VU meters display output levels, and a -6 dB switch lets you meter particularly hot signals.

But don't just take our word for it. Bass-guitar legend Steve Bailey says, *"This is my go-to preamp for just about anything I want to sound good, from bass to vocals."* Famed Nashville engineer/producer Chuck Ainlay notes, *"PreSonus has come through with a great preamp that delivers all the color—without missing the details. In my book, that's big."*

We could give more technical explanations and quotes from professionals who rely on the ADL 600, but hearing is believing. Try the ADL 600 yourself and experience the thrill of using the world's finest tube preamp. One session will tell you all you need to know.

ADL 600 2-channel High-Voltage Tube Preamp

- 2 input channels, each with:
 - Mic, line, and instrument inputs
 - High-voltage, Class A, dual-transformer, vacuum-tube preamp
 - 3 military-grade vacuum tubes per channel
 - Input-source select
 - Variable mic-input impedance (150, 300, 900, 1,500 Ω)
 - Variable high-pass filter (40, 80, 120 Hz)
 - 8-position Gain switch
 - Variable Trim adjustment for final stage
 - 48V phantom power
 - -20 dB pad
 - Polarity-reverse switch
 - Backlit VU meter (output level) with -6 dB switch (for metering hot input signals)
 - 8-segment, fast-acting LED metering (peaks and transients)
 - > 73 dB of gain
- Input/Output
 - 2 unbalanced $\frac{1}{4}$ " instrument inputs (front panel)
 - 2 transformer-balanced XLR line inputs
 - 2 transformer-balanced XLR mic inputs
 - 2 transformer-balanced XLR line outputs
- Physical
 - 2U 19" rack-mountable, rugged steel chassis
 - Internal power supply with standard IEC connector
 - Chassis ground link connectors (lift chassis ground)

“The ADL 600’s neutral yet warm sound properties makes it one of the best mic preamps for almost any application.” German Schauss Award-Winning Guitarist



Mixers



Recording Systems



Software



Monitoring & Controllers



Preamplifiers



Signal Processors

Eureka 1-Channel Channel Strip



■ The Great Discovery.

The name "Eureka" derives from a Greek word meaning "I have found it!" It was made famous by the ancient Greek mathematician, scientist, and inventor Archimedes, indicating exultation at a great discovery. Try the sweet-sounding, super-versatile Eureka preamp and signal processor, and you'll discover the answer to a variety of sonic needs.

One of our best-selling products, the Eureka is equally at home in the studio or at the gig. With separate mic, line, and instrument inputs, you can employ it on almost any sound source.

Sweetening starts with our famous high-headroom, dual servo transformer coupled Class A solid-state mic preamplifier, with variable input impedance to match any type of microphone. A Saturate control simulates the effects of tape saturation and tube warmth so you can go from crystal-clear to warm and rich.

The Eureka's versatility stems in part from its malleable signal flow. The EQ

can be pre- or post-compressor, and you can bypass each independently. Balanced send and return jacks enable you to insert your favorite outboard processor before the compressor and EQ. The backlit VU meter can display gain reduction or output gain.

The fast, fully variable compressor includes an internal sidechain with variable (10 Hz to 10 kHz) high-pass filter, so it can achieve anything from hard pumping to transparent compression. Its three-band, fully parametric EQ has overlapping frequency selection on each band.

With both XLR and 1/4" line outputs, you can connect the Eureka to almost any recording interface, amp, or P.A. system. You can even transfer the signal digitally using the optional AD192 digital-output card, which provides word-clock I/O and 24-bit, 192 kHz, stereo A/D converter that simultaneously feed the S/PDIF and AES/EBU digital outputs. A 1/4" line input lets you use the card to provide digital output for a second Eureka.

Try the Eureka. Like the great Archimedes, you'll be shouting, "I have found the solution!"

"You will not find as many features on a channel strip of this quality for this price anywhere else." – *Tape Op* magazine

Eureka 1-Channel Channel Strip

- 1 input channel with high-headroom Class A mic preamplifier
 - Gain control with +52 dB of gain for the mic input and +44 dB of gain for the instrument input
 - 48V phantom power
 - 80 Hz high-pass filter
 - -20 dB pad
 - Polarity-reverse switch
 - Variable microphone input impedance (50, 150, 600, 1,500, 2,500 Hz)
 - Variable preamp Saturate control (simulates tape saturation and tube warmth)
 - Line-input select button
 - Input clip indicator (LED)
- Fast, fully variable compressor
 - Attack, Release, Ratio, Threshold, and (makeup) Gain
 - Soft/Hard Knee switch
 - Bypass switch
 - Internal sidechain with 10 Hz to 10 kHz high-pass filter
- 3-band parametric equalizer
 - Gain, Frequency, and Q controls
 - Switchable pre-/post-compressor
 - Bypass switch
- Master level control
- Backlit VU meter
- Gain Reduction to Meter switch (selects gain reduction or output gain)
- Optional AES/EBU and S/PDIF digital-output expansion card
- Input/Output
 - 1 unbalanced 1/4" instrument input (front panel)
 - 1 balanced 1/4" line input
 - 1 balanced XLR mic input
 - 1 balanced 1/4" line output
 - 1 balanced XLR line output
 - 1 balanced 1/4" insert send (output)
 - 1 balanced 1/4" insert return (input)
- Physical
 - 1U 19" rack-mountable, rugged steel chassis
 - Sealed, detented, metal rotary controls
 - Internal power supply with standard IEC connector



“These are products I would choose if I was given a free shopping spree and could get anything I wanted.”

Wes Little, Drummer
(Joe Nichols, Stevie Wonder, Beyonce, Sting, Alicia Keys, Shakira, Joe Perry, Maria Carey, Public Enemy, and more)



Studio Channel Vacuum Tube Channel Strip



■ The Anywhere Channel.

We admit it: we screwed up. We named this preamp and signal processor the Studio Channel, and indeed it's a wonderful studio tool. But it's great for live performance, too. So okay, we got the name wrong. But we got the design right.

The versatile Studio Channel provides tube preamplification, dynamics processing, and EQ and takes the channel-strip concept in a different direction than does the Eureka.

The Studio Channel's Class A tube preamplifier is based on our BlueTube preamp and features a high-output 12AX7 tube that operates on voltages double that of other preamplifiers in its class. The result is lots of headroom and big tone. Gain and Tube Drive controls enable a wide range of sounds, from transparent and clear to edgy and overdriven.

Our VCA-based compressor is known for musicality and fast attack, with the ability to tame the fastest transients.

From slap bass, to snare drum, to vocals, the Studio Channel's compressor allows you to record blazing-hot signals with total dynamics control. Its convenient Auto Attack/Release feature provides preset attack and release curves. The backlit VU meter can display gain reduction or output gain.

The custom-designed amplifiers in the Studio Channel's three-band EQ deliver sweet-sounding gain and cut for smooth highs; deep, solid lows; and clear midrange. The midrange band is fully parametric, with variable Q. The high- and low-frequency bands have Frequency and Gain controls, but fixed Q, and can be either shelving or peak bands. The EQ can be pre- or post-compressor, and you can bypass each stage independently.

With XLR and 1/4" line outputs, you can connect the Eureka to almost any recording interface, amp, or P.A.

What's in a name? That which we call the Studio Channel, live or in the studio, would sound as sweet.

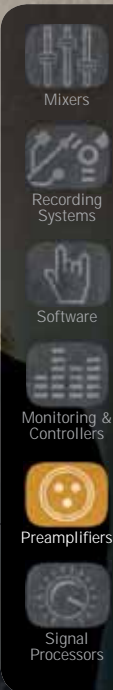
Studio Channel Vacuum-Tube Channel Strip

- 1 channel with Class A 12AX7 vacuum-tube mic/instrument preamplifier
 - Gain control with +10 dB to +54 dB gain range
 - Tube Drive control
 - 48V phantom power switch
 - 80 Hz high-pass filter
 - -20 dB pad
 - Polarity-reverse switch
- Variable VCA compressor
 - Attack, Release, Ratio, Threshold, (makeup) Gain
 - Auto Attack/Release switch
 - Soft/Hard Knee switch
 - Bypass switch
- 3-band parametric equalizer
 - Gain, Frequency, and Q controls
 - Shelving/peak switches (low and high bands)
 - Switchable pre-/post-compressor
 - Bypass switch
- Master level control
- Backlit VU meter with Gain Reduction to Meter switch
- Input/Output
 - 1 unbalanced 1/4" instrument input (front panel)
 - 1 balanced 1/4" line input
 - 1 balanced XLR mic input
 - 1 balanced 1/4" line output
 - 1 balanced XLR line output
- Physical
 - 1U 19" rack-mountable, rugged steel chassis
 - Sealed, detented, metal rotary controls
 - External 16 VAC power supply



“The Studio Channel's tube preamp did an amazing job of warming up the electric viola's sound.”

Avery Watts, Singer/
multi-instrumentalist
(Avery Watts Band)



DigiMax FS 8-Channel Preamplifier with ADAT™ I/O



■ Fundamental and Simple.

We're going to keep this short because what the DigiMax FS does is fundamental and simple, although the technology involved is complex.

The DigiMax FS is a high-quality, eight-channel, analog front end for ADAT Lightpipe-equipped digital-audio devices. It's a great partner for our FireStudio and FireStudio Lightpipe recording interfaces and for a variety of digital mixers and other digital-audio devices. Featuring the high headroom and classic sound of our Class A XMAX™ solid-state mic preamplifiers, the DigiMax FS gets your digital audio off to a great analog start.

With six mic/line inputs and two mic/instrument inputs, the DigiMax FS can handle a full drum kit or small combo. Eight analog direct outputs let you route each channel's signal to a mixer or recording system, and eight DAC outputs serve a similar purpose but post-converter. Insert points on every channel let you incorporate outboard processors.

■ In Back and Digital.

Rear-panel dual SMUX ADAT inputs and outputs allow the DigiMax FS to transfer 8 tracks of 24-bit, up to 96 kHz, digital audio. JetPLL™ jitter-elimination technology delivers fast and robust locking to any digital format, through a wide range of frequencies, and ensures optimum converter performance, resulting in better stereo separation and clearer, more transparent audio. The DigiMax FS can serve as the master clock and can send and receive word clock over BNC and ADAT connections.

We said we'd keep this short, and we keep our word. Simply put, the PreSonus DigiMax FS gets sound from the analog domain into the digital world of ADAT Lightpipe. To that end, it utilizes only what you really need: great-sounding preamps; rock-solid, high-def converters; jitter-free clocking; and the right connections.

DigiMax FS: fundamental and simple.

DigiMax FS 8-channel Preamp with ADAT I/O

- 8 dual-purpose front-panel channel inputs, each with high-headroom Class A XMAX™ mic preamplifiers
 - 6 mic/line inputs
 - 2 mic/instrument inputs
 - Individual channel-trim controls with 0 to +55 dB gain range
 - 48V phantom power for condenser microphones
 - Analog direct outputs
 - Insert points (send/receive)
 - Input clip indicator (LED)
- 8 chs. of ADAT optical I/O at up to 96 kHz (via dual SMUX)
- Main-output gain control
- External clock-source select (ADAT or BNC)
- Sample-rate selector (44.1, 48, 88.2, and 96 kHz) with LED status indicators
- Input/Output
 - 2 balanced combo mic/instrument inputs (front panel)
 - 6 balanced combo mic/line inputs (front panel)
 - BNC Word clock input and output
 - 2 ADAT optical inputs (second input is for 88.2 or 96 kHz dual SMUX)
 - 2 ADAT optical outputs (second output is for 88.2 or 96 kHz dual SMUX)
 - 8 balanced ¼" DAC outputs
 - 8 balanced ¼" analog direct outputs (1 per channel)
 - 8 unbal. ¼" TRS insert points (send/receive; 1 per input)
- Digitalia
 - 8 channels of ADAT Lightpipe digital I/O at up to 96 kHz (via dual SMUX)
 - 24-bit resolution and up to 96 kHz sampling rate
- Professional-quality A/D/A converters (ADC 107 dBu, DAC 110 dBu dynamic range)
- JetPLL™ Jitter Elimination Technology
- 75Ω word-clock Terminate switch
- Physical
 - 1U 19" rack-mountable, rugged steel chassis
 - Sealed, detented, metal rotary controls
 - External 24 VDC power supply

“My studio really changed when I brought in the PreSonus Class A preamps. (They) turned my studio into a place where the drum sounds are not an issue. I can record all my tracks with that nice, smooth sound that you expect at prof. You can mold the sound any w preamps. The Texas Tornado *Señorita*’ was record ed 100 our album *Keep Your Soul: A*

Shawn Sahn, Guitarist / Singer (Texas)



DigiMax D8 8-Channel Preamplifier with ADAT™ Digital Output



■ The Lightpipe Kid.

Think of the DigiMax D8 as the DigiMax FS's kid brother. The two multi-channel devices do a similar job: providing a high-quality, eight-channel, analog front end for ADAT Lightpipe-equipped digital-audio devices. Like the FS, the DigiMax D8 features high-headroom, Class A XMAX™ solid-state mic preamplifiers and converts analog audio to the digital domain with 24-bit resolution. And like its big brother, the D8 offers eight analog direct outputs, enabling you to route each channel's signal to a mixer or recording system.

Beyond that, the two systems diverge. The D8 works with 44.1 and 48 kHz digital audio and does not support higher sampling rates. It has ADAT Lightpipe output but not input. It re-

ceives word clock at its BNC connection and sends word clock via Lightpipe.

And the D8 is inexpensive. It's an affordable way for Lightpipe-equipped small studios to add eight XMAX solid-state mic preamps and to expand digital mixers with 48 kHz Lightpipe input, such as Digi 002 and 003.

In short, if you work with 8-channel, 44.1 or 48 kHz Lightpipe and want the legendary PreSonus XMAX sound, get the Lightpipe Kid: the DigiMax D8.

DigiMax D8 8-channel Preamplifier with ADAT Digital Output

- 8 dual-purpose front-panel channel inputs, each with high-headroom Class A XMAX™ mic preamplifiers
- 8 mic/line inputs
- 2 instrument inputs (front panel; Ch. 1 and 2, bypasses mic input)
- Individual channel-trim controls with -4 dB to +50 dB gain range

- 48V phantom power for condenser microphones (switchable in pairs)
- -20 dB pad on every channel
- Analog direct outputs
- 4-segment, fast-acting LED input meter
- 8 channels of ADAT optical output at 44.1 or 48 kHz
- Clock source (sets clock to external or internal with 44.1 or 48 kHz sample rate)
- Input/Output
 - 2 unbalanced 1/4" instrument inputs (front panel; bypass Ch. 1 and 2 mic inputs)
 - 8 balanced combo mic/line inputs
 - 1 BNC word-clock input
 - 8 balanced 1/4" direct outputs (1 per channel)
 - 1 ADAT Lightpipe optical digital output
- Digitalia
 - Professional-quality AD converters (+107 dBu dynamic range)
 - ADAT Lightpipe digital output: 24-bit resolution/44.1 and 48 kHz internal sampling rate
 - Word-clock master via ADAT Lightpipe or slave to external word clock
- Physical
 - 1U 19" rack-mountable, rugged steel chassis
 - Sealed, detented, metal rotary controls
 - Internal power supply with standard IEC connector



"I can't imagine using anything else for live gigs."

— Peter McCabe (recording engineer, Macy Gray and Jennifer Lopez)

"It sounds good, it works easy, it interfaces easily, and I don't know what else you could ask for."

— Paul Anthony "Pappy" Middleton (front-of-house engineer, Bonnie Raitt)

"The DigiMax FS is a great, economical way to add eight good-quality preamps in and eight analog outputs to a Pro Tools rig."

— Steve Bailey (legendary bass guitarist)

Professional studios. You can get the same quality you want to with these PreSonus' new single 'Who's to Blame,' 50 percent with PreSonus, as was the case with *Tribute to Doug Sahm*. **55**

Tornados)



BlueTube DP 2-Channel Tube/Solid-State Preamplifier



End the Debate!

Solid-state clarity or tube warmth, which to choose? We suggest you stop wasting time pondering that old argument and choose the BlueTube DP dual-path mic/instrument preamp. The BlueTube DP lets you apply fat, warm 12AX7 tube tone or go with solid-state transparency. Now you can use the sound that works best for each track.

The solid-state path leads to our classic high-headroom, Class A XMAX™ mic preamplifier with 54 dB of gain. The tube path features a high-output, 12AX7 vacuum tube that operates on voltages double that of other preamplifiers in its class, producing lots of headroom and big tone.

You get all the secondary features you expect in a professional-grade preamp: 48V phantom power, an 80 Hz high-pass filter, -20 dB pad to control hot input signals, and a polarity-reverse switch. Each channel has an illuminated VU meter so you can visually monitor your input levels.

A Tube Drive control provides a wide

range of sounds: when it's clicked off, you're using the solid-state preamp for quiet, transparent amplification; when it's engaged, your signals flow through the tube preamp, and you can achieve anything from gentle warmth to edgy distortion.

Versatile and Affordable.

Thanks to its two combo mic/instrument inputs, the BlueTube DP is an excellent choice for guitars and basses, as well as for vocals. With balanced XLR and unbalanced ¼" main outputs, it serves as a dandy direct box (DI). 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. Try the BlueTube DP as a front end for your DAW, as well; sure, your recording interface might already include preamps, but few of them give you both tube and solid-state operation.

The BlueTube DP is packaged in a compact, rugged, ½U chassis so it can

be used as a desktop unit or rack-mounted with the optional 2UHR rack adapter. To top it off, we offer the BlueTube DP at a very affordable price.

So if you're debating between getting a tube preamp or a solid-state preamp, quit torturing yourself! Get the best of both worlds with the most versatile, best-sounding mic/instrument preamplifier in its price range: the PreSonus BlueTube DP.

BlueTube DP 2-Channel Tube/Solid-State Preamplifier

- 2-channel Mic/Instrument Tube Preamp
- 2 input channels, each with:
 - High-headroom Class A XMAX™ mic preamplifier
 - Dual path, 12AX7 vacuum tube and solid-state gain stages
 - Solid-state Gain control with 0 dB to +54 dB gain range
 - Tube Drive tube-saturation control
 - 48V phantom power
 - 80 Hz high-pass filter
 - -20 dB pad
 - Polarity-reverse switch
 - Illuminated analog VU input-level meter
- Input/Output
 - 2 balanced combo mic/unbalanced instrument inputs
 - 2 balanced XLR main (L/R) line outputs
 - 2 unbalanced ¼" main (L/R) line outputs
- Physical
 - Compact ½U rack-mount chassis
 - Sealed, detented, metal rotary controls
 - External 16 VAC power supply
 - Optional 2UHR rack adapter



artists. Same story. They count on their PreSonus gear.



CHUCK AINLAY,
engineer/producer
Nashville legend Chuck Ainlay has captured the musical magic of countless great artists, and he appreciates the importance of a great mic preamp. He relies on the ADL 600.

"PreSonus has come through with a great preamp that delivers all the color — without missing the details. In my book, that's big."



SAMMY HAGAR singer /guitarist

"I'm proud to say that the Cabo Wabo Cantina in Cabo San Lucas, Mexico, is using the PreSonus FireStudio Tube. It works like a mutha!"



LINCOLN BREWSTER
singer/guitarist/worship leader

"The thing I love about the Central Station is that it is completely transparent. The audio quality is fabulous."



RANDY EMATA, producer/engineer

"I love the Central Station! The sound is loud and clean. Go buy it now!"



CANDLEBOX
Kevin Martin, lead singer

"The FireStudio is an amazing unit. We take it home, we mix on it in the studio. Great stuff."



MARK ALLISON engineer

"I've been doing live sound for 35-plus years, starting with Miles Davis, and I am totally blown away by the StudioLive console."



Mixers



Recording Systems



Software



Monitoring & Controllers



Preampifiers



Signal Processors

Signal Processors / Problem Solvers

Kevin Smith, PreSonus Marketing Coordinator, runs sound at his River Community Church. And since they actually own and use an ACP88, it seemed natural to pick this location out of the several hundred churches in the local Baton Rouge area.



ACP88 8-Channel Compressor / Limiter / Gate

■ Classic Dynamics Control.

One of our all-time most popular products, the ACP88 delivers the classic analog compression that helped establish PreSonus as a leading signal-processor manufacturer. With eight independent, full-featured compressor/limiters and gates, the ACP88 can solve a host of thorny studio and live-sound problems.

Each channel provides a fully variable compressor with a sidechain send and return to enable spectral processing and ducking. In addition to the usual attack, release, ratio, threshold, and makeup gain controls, each compressor offers selectable soft- or hard-knee compression and an Auto Attack feature that overrides the manual controls and applies preset attack and release curves. A six-segment LED meter displays the amount of gain reduction.

The compressor/limiter is followed by a full-featured gate with attack, release, and threshold controls; a gate-range switch, which determines the amount of level reduction that occurs when the gate closes; and a sidechain/key insert loop that enables the gate to be opened,

or "keyed," in response to a modified version of the program signal or some other external source.

■ Professional Features.

With eight dynamics processors in one unit, you can employ tricks that aren't possible with lesser processors. The Channel Link feature lets you lock together as many channels as you wish, so that all processors follow the setting of the master processor. Since you can create multiple simultaneous link groups, you could link a stereo pair of channels plus a group of four processors, and still have two unlinked channels for other applications.

Each channel can be independently bypassed so you can audition signals with and without processing. And since the ACP88 is designed to work smoothly with a variety of professional and semi-pro gear, you can select +4 dBu or -10 dBV operating levels independently for each channel.

■ Old Skool Rules.

Some people say they don't make signal processors the way they used to. Nonsense. The ACP88 is a super-

old-skool processor, with physical knobs and switches for every parameter, shoehorned into two rackspaces, and it delivers a pure analog sound that will always be in style.

So if you want a professional analog dynamics processor that is every bit as powerful and sonically pleasing as the famous vintage processors were "back when," try the ACP88. Because great sound never gets old.

“The ACP88s have been real workhorses for me, especially when I want something uncolored and honest.” **♪♪ Lou Gimenez**
(The Music Lab, NYC)

ACP88 8-Channel Compressor/Limiter/Gate

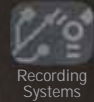
- 8 independent channels, each with:
 - Full-featured analog compressor/limiter
 - | Attack, Release, Ratio, Threshold, and (makeup) Gain controls
 - | Auto Attack button
 - | Sidechain send/return
 - | 6-segment LED gain-reduction meter

- Full-featured gate
 - | Sidechain/key insert send/return
 - | Attack, Release, and Threshold controls
 - | Gain-range switch
- Bypass switch
- Channel Link button (can link multiple channels)
- +4 dBu/-10 dBV operating-level switch
- Input/Output
 - For each channel (x 8 channels):
 - 1 balanced ¼" line input
 - 1 balanced ¼" line output
 - 1 unbalanced TRS ¼" compressor sidechain send-return
 - 1 unbalanced TRS ¼" gate sidechain/key insert send-return
- Physical
 - 2U 19" rack-mountable, rugged steel chassis
 - Sealed, detented, metal rotary controls
 - Internal power supply with standard IEC connector



“TubePRE impressed me so much that we got married. The audio quality is awesome.” **♪♪**

Justin James, Bassist, keyboardist, producer (Ricardo Sanchez, Eddie James, Jonathan Web, Melissa Morgan)



Max Rack TubePre 1-Channel Tube Mic Preamp



TubePre 1-Channel Tube Preamp

- Dual-servo, 12AX7 vacuum-tube-based preamp with:
 - Tube Drive tube-saturation control
 - Gain control
 - 48V phantom power
 - 80 Hz high-pass filter
 - -20 dB pad
 - 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
- Physical
 - Compact 1/3U rack-mount chassis
 - Sealed, metal rotary controls
 - External 16 VAC power supply
 - Optional 3UMR rack adapter

You don't expect to get a pro-quality tube preamp in a tiny box at a price that barely tops three figures. But the TubePre is all-pro, with a dual-servo (no capacitors) gain stage that lets you boost the signal to smoking hot levels, with minimal noise. You get a high-pass filter, 20 dB pad, and more. And with separate instrument and mic inputs, the TubePre is a handy direct box for guitars and basses.

So if you want to add extra "bang" to your audio, get the PreSonus TubePre. Because dynamite preamps come in small packages.



Max Rack HP4 4-Channel Headphone Amplifier



HP4 4-Channel Headphone Distribution Amplifier

- 4 screaming-loud (150 mW per channel) headphone amplifiers, each with:
 - Headphone level control
 - Mono summing switch
 - Monitor level control
 - Monitor mute switch
 - Daisy-chain multiple units via monitor outputs
- Input/Output
 - 2 balanced ¼" line inputs
 - 4 stereo ¼" headphone outputs (on front panel)
 - 2 balanced ¼" line outputs (monitor outputs)
- Physical
 - Compact 1/3U rack-mount chassis
 - Sealed, metal rotary controls
 - External 16 VAC power supply
 - Optional 3UMR rack adapter

Tired of straining to hear because of weak headphones? The 150 mW headphone amps in the HP4 are loud enough to explode the oysters in a Po' Boy sandwich. Yet the sound is clear and clean, with a wide dynamic range.

We gave you plenty of features. You can mute the headphone outs, adjust the overall level, and sum stereo signals to mono. And if your needs grow, you can use the line outputs to feed the inputs of another HP4 or an HP60.

Now hear this: Get the HP4 and never strain to hear again.



	Mic Preamp Frequency Response (-1.5 dB)	Mic Preamp Frequency Response (+3.0 dB)	Mic Preamp Input Impedance, Bal.	Mic Preamp THD+N, Direct
FireStudio	<10 Hz to 50 kHz	20 Hz to 150 kHz	1.6 kΩ	<0.003%
FireStudio Project	<10 Hz to 50 kHz	20 Hz to 150 kHz	1.6 kΩ	<0.003%
FireStudio Mobile	<10 Hz to 50 kHz	20 Hz to 150 kHz	1.6 kΩ	<0.003%
FireStudio Tube	<10 Hz to 50 kHz	20 Hz to 150 kHz	1.6 kΩ	<0.003%
AudioBox USB	<50 Hz to 25 kHz	14 Hz to 70 kHz	1.2 kΩ	<0.01%



“AudioBox ran flawlessly on my inexpensive laptop. I'm impressed!”

Steve Morse, Guitarist
(Deep Purple, The Dregs)

Recording Systems Specifications

Mic Preamp EIN, Direct ¹	Mic Preamp Signal-to-Noise Ratio, Direct ²	Mic Preamp Common-mode Rejection (1 kHz, 55 dB Gain)	Mic Preamp Gain-control Range (±1 dB)	Mic Preamp/maximum Input Level ³	Phantom Power (+48V, ±2 VDC)	Line Input Frequency Response (+0/-0.5 dB)	Line Input Impedance	Line Input THD+N, Direct ⁴	Line Input Signal-to-Noise Ratio, Direct ⁵	Line Input Gain-Control Range	Line Input Maximum Input Level ⁶	Instrument Input Impedance	Line Output Impedance	Headphone Maximum Output Power	Headphone Output Frequency (±1.0 dB)	ADC Dynamic Range (A-wtd, @ 48 kHz)	DAC Dynamic Range (A-wtd, @ 48 kHz)	Reference Level, 0 dBFS	Internal Sampling Frequency (kHz)	Word Clock Output	Word Clock Input	Jitter Attenuation	Power Input Voltage Range	Power Requirements (Continuous)	Dimensions	Weight	
-126 dBu	>101 dB	>55 dB	-6 dB to 55 dB	+17 dBu	yes	<10 Hz to 50 kHz	10 kΩ	< 0.003%	>101 dB	-9 dB to +12 dB	+23 dBu	1 MΩ	51 Ω	150 mW/ch @ 60Ω Load	10 Hz - 70 kHz	107 dB	110 dB	+18 dBu	44.1, 48, 88.2, 96	BNC, output level 4.5V (75Ω load)	BNC, input-level range 3.0 to 5.5V	<20 ps RMS, 20 Hz-20 kHz	>60 dB, 1 ns in, approx. 1 ps out	18 to 30VDC	24W	19" (W) x 1.75" (H) x 7" (D)	8.5 lbs
-126 dBu	>101 dB	>55 dB	-4 dB to 50 dB	+14 dBu	yes	<10 Hz to 50 kHz	10 kΩ	<0.003%	> 101 dB	-16 dB to +16 dB	+10 dBu	1 MΩ	51 Ω	150 mW/ch @ 60Ω Load	10 Hz - 70 kHz	114 dB	114 dB	+10 dBu	44.1, 48, 88.2, 96	—	—	<20 ps RMS, 20 Hz-20 kHz	>60 dB, 1 ns in, approx. 1 ps out	90 to 230 VAC	20W	19" (W) x 1.75" (H) x 7" (D)	7 lbs
-126 dBu	>101 dB	>55 dB	-6 dB to 55 dB	+17 dBu	yes	<10 Hz to 50 kHz	10 kΩ	<0.003%	> 101 dB	-9 dB to +12 dB	+23 dBu	1 MΩ	51 Ω	150 mW/ch @ 60Ω Load	10 Hz - 70 kHz	118 dB	118 dB	+10 dBu	44.1, 48, 88.2, 96	BNC, output level 4.5V (75Ω load)	BNC, input-level range 3.0 to 5.5V	<20 ps RMS, 20 Hz-20 kHz	>60 dB, 1 ns in, approx. 1 ps out	12 to 30 VAC	8W	5.5" (W) X 1.75" (H) X 5.5" (D)	4.5 lbs
-126 dBu	>101 dB	>55 dB	-4 dB to 50 dB	+14 dBu	yes	<10 Hz to 50 kHz	10 kΩ	< 0.003%	>101 dB	+20 dBu	—	1 MΩ	51 Ω	150 mW/ch @ 60Ω Load	10 Hz - 70 kHz	114 dB	114 dB	+10 dBu	44.1, 48, 88.2, 96	none	—	<20 ps RMS, 20 Hz-20 kHz	>60 dB, 1 ns in, approx. 1 ps out	90 to 240 VAC	20W	19" (W) x 1.75" (H) x 7" (D)	10 lbs
-120 dB	>95 dB	>45 dB	0 dB to 35 dB	-3 dBu	yes	—	—	—	—	—	—	0.5 MΩ	51Ω	60 mW/ch @ 60 Ω Load	20 Hz - 30 kHz	102 dB	108 dB	+4 dBu	44.1, 48	—	—	—	—	—	—	5.5" (W) X 1.75" (H) X 5.5" (D)	1.6 lbs

SPECIFICATIONS

“I use BlueTube DP to add even more richness. In a live show, its warmth really makes a difference.”

Avery Watts, Singer/multi-instrumentalist (Avery Watts Band)



Preamp Specifications

	Mic Preamp Frequency Response (±0.5 dB)	Mic Preamp Input Impedance, Bal.	Selectable Mic Preamp Input Impedance	Mic Preamp THD+N, Direct ¹	Mic Preamp THD+N, Main	Mic Preamp EIN, Direct ²	Mic Preamp Gain-control Range (±1 dB)	Phantom Power (+48V, ±2 VDC)	Input Pad	Phase Reverse	Line Input Impedance	Main Output Impedance	Instrument Input Impedance	Digital I/O Type	Word Clock I/O	Power Input Voltage Range	Power Requirements (Continuous)	Dimensions	Weight
ADL 600	10 Hz to 45 kHz (±1 dB)	2 kΩ	150Ω, 300Ω, 900Ω, 1.5 kΩ	<0.05%	<0.05%	-125 dBu (A-weighted)	18 dB to 72 dB (1.5 kΩ, +20 dB pad out)	yes	0 dB / -20 dB	0°, 180°	2 kΩ	600Ω	100 kΩ	—	—	115 or 230 VAC	100W	19" (W) x 3.5" (H) x 17" (D)	28 lbs
Eureka	10 Hz to 50 kHz	1.3 kΩ	50Ω, 150Ω, 600Ω, 1.5 kΩ, 2.5 kΩ	<0.005% (0% saturation)	<0.5% (full saturation)	-127 dB	+12 dB to +52 dB	yes	0 dB / -20 dB	0°, 180°	10 kΩ	51Ω	1 MΩ	—	—	100 VAC to 120 VAC, 200 VAC to 240 VAC	24W	19" (W) x 1.75" (H) x 7" (D)	8 lbs
Studio Channel	10 Hz to 50 kHz	1.3 kΩ	—	<0.050% (0% Tube Drive)	<0.10% (100% Tube Drive)	-126 dB	-6 dB to +66 dB (±10 dB trim on line input)	yes	0 dB / -20 dB	0°, 180°	10 kΩ	51Ω	1 MΩ	—	—	16 VAC/1000 mA	16W	19" (W) x 1.75" (H) x 5.5" (D)	5 lbs
BlueTube DP	10Hz to 50kHz	1.3 kΩ	—	<0.050% (0% Tube Drive)	0.005% @ 0 dB Tube Drive, <0.10% @ 100% Tube Drive	-126 dB	0 dB to +54 dB	yes	0 dB / -20 dB	0°, 180°	—	51Ω	1 MΩ	—	—	16 VAC /1000 mA	16W	8" (W) x 1.75" (H) x 5" (D)	4 lbs
DigiMax D8	20 Hz to 50 kHz (±0.5 dB)	1.6 kΩ	—	< 0.003%	< 0.003% (unwtd, 1 kHz @ +4 dBu output, unity gain)	-126 dBu	-4 dB to 50 dB	yes	0 dB / -20 dB	—	—	51Ω	1 MΩ	1 Toslink ADAT optical digital output	1 BNC input (75Ω load)	90 to 230 VAC	20W	19" (W) x 1.75" (H) x 7" (D)	6 lbs
DigiMax FS	20 Hz to 40 kHz (±0.5 dB)	1.6 kΩ	—	<0.003%	< 0.0015% (unwtd, 1 kHz @ +4 dBu output, unity gain)	-126 dBu	0 dB to 55 dB	yes	—	—	10 kΩ	51Ω	1 MΩ	2 Toslink ADAT optical in/2 Toslink ADAT optical out ⁸	1 BNC input, 1 BNC output (75Ω load)	18 to 30 VDC	15W	19" (W) x 1.75" (H) x 7" (D)	7 lbs

- 1) Unweighted, 1 kHz @ +4 dBu Output, Unity Gain
- 2) Unweighted, 55 dB Gain, 150Ω Input, 20 Hz to 22 kHz
- 3) Unity Gain, Unweighted, Ref. = +4 dBu, 20 Hz to 22 kHz
- 4) Unity Gain, Unweighted, 1 kHz @ +4 dBu Output
- 5) Unity Gain, Unweighted, Ref. = +4 dBu, 20 Hz to 22 kHz
- 6) Unity Gain, 1 kHz @ 0.5% THD+N
- 7) Unweighted, 55 dB Gain, 150Ω Input, 20 Hz to 22 kHz
- 8) Second port is for 88.2 or 96 kHz dual SMUX

PreSonus constantly strives to improve its products and manufacturing methods. Therefore specifications are subject to change. Please visit www.presonus.com for the latest specs including a whole bunch that we couldn't squish into this page.



StudioLive Digital Mixer Specifications

	Mic Preamp Frequency Response to Direct Output @ unity gain	Mic Preamp Frequency Response to Main Output @ unity gain	Mic Preamp Input Impedance	Mic Preamp THD to Direct Output & Main Output ²	Mic Preamp EIN to Direct Output	Mic Preamp SN Ratio to Direct Output ³	Mic Preamp SN Ratio to Main Output ³	Mic Preamp Common Mode Rejection Ratio 1 kHz @ unity gain	Mic Preamp Gain Control Range ± 1 dB	Mic Preamp Maximum Input Level @ unity gain	Line Input Frequency Response to Direct Outputs @ unity gain	Line Input Frequency Response to Main Outputs @ unity gain	Line Input Impedance	Line Input THD to Direct Output ²	Line Input THD to Main Output ²	Line Input SN Ratio to Direct Output ³	Line Input SN Ratio to Main Output ³	Line Input Gain Control Range (± 1 dB)	Line Input Maximum Input Level @ unity gain	Line Input Maximum Input Level	Aux Inputs Maximum Input Level	Main Outputs Rated Output Level	Main Output Impedance	Aux Outputs Rated Output Level
StudioLive 16.4.2	20 to 40 kHz, 0/-0.5 dBu	20-20 kHz, ±0.5 dBu	1 kΩ	> 0.005%	+125 dB unwt'd, +130 dB A-wtd	> 97 dB	> 94 dB	> +65 dB	-16 dB to +67 dB	+16 dBu	10-40 kHz, +0/-0.5 dBu	20-20 kHz, ± 0.5 dBu	10 kΩ	<0.0007%	>0.005%	>105 dB	>94 dB	-20 dB to +20 dB	+22 dBu	+22 dBu	+22 dBu	+24 dBu	100 Ω	+18 dBu
StudioLive 24.4.2	20 to 40 kHz, 0/-0.5 dBu	20-20 kHz, ±0.5 dBu	1 kΩ	> 0.005%	+125 dB unwt'd, +130 dB A-wtd	> 97 dB	> 94 dB	> +65 dB	-16 dB to +67 dB	+16 dBu	10-40 kHz, +0/-0.5 dBu	20-20 kHz, ± 0.5 dBu	10 kΩ	<0.0007%	>0.005%	>105 dB	>94 dB	-20 dB to +20 dB	+22 dBu	+22 dBu	+22 dBu	+24 dBu	100 Ω	+18 dBu



Monitoring & Controller Specifications

	Mic Preamp Frequency Response (±1 dB)	Mic Preamp Input Impedance, Balanced	Mic Preamp Maximum Gain	Mic Preamp Gain Control Range (±1 dB)	Built-in Talkback Mic	Line Input Frequency Response	Line Input Impedance	Line Input THD+N (Unwt'd, 1 kHz, Unity Gain)	Line Input Signal-to-Noise Ratio (1 kHz @ 0 dBu, unity gain)	Line Input Gain Control Range	Phono Mode Gain	Speaker Output Gain Range	Speaker Dim Attenuation	Line Output Impedance	Line Output Frequency Response	Line Output THD+N	Cue Output Level Range	Cue Output Dim Attenuation (Talkback Activated)	Headphone Maximum Output Power	Headphone Output Frequency Response (±1.0 dB)	DAC dynamic range ³	Bit Depth	Internal Sampling Frequency (kHz)	Power Input Voltage Range
Central Station	10Hz to 40kHz	2.4 kΩ	50 dB	+15 to +55 dB	electret condenser	RCA: 10 Hz-50 kHz, -0.5 dB	2 kΩ-5 kΩ (speaker-load & trim-level dependent)	TRS: <0.0005% (1 kHz @ 0 dBu); RCA: <0.002% (1 kHz @ 0 dBu, unity gain)	TRS: >140 dB; RCA: >115 dB	RCA: -90 dB to +20 dB	—	-90 dB to 0 dB	30 dB	51Ω	10 Hz-50 kHz, -0.5 dB	<0.0025%	-90 dB to 0 dB	30 dB	150 mW/channel @ 60Ω load	10 Hz-50 kHz	115 dBu	24	44.1, 48, 88.2, 96, 176.4, 192	115 or 230 VAC
Monitor Station	10 Hz to 40 kHz	1.2 kΩ	50 dB	+15 to +55 dB	electret condenser	TRS: 10 Hz to 65 kHz; RCA: 10 Hz to 50 kHz	TRS: 10 kΩ; RCA: 47 kΩ	TRS: <0.0075%; RCA: <0.01%, in Phono mode <0.05%	TRS: >110 dB; RCA: >115 dB	RCA: -80 dB to +10 dB	32 dB @ 1 kHz	-80 dB to 0 dB	24 dB	51Ω	10 Hz-50 kHz, -0.5 dB	<0.003%	-80 dB to 0 dB	20 dB	150 mW/channel @ 60Ω load	10 Hz to 50 kHz	—	—	—	16 VAC
HP60	10 Hz to 40 kHz	1.2 kΩ	50 dB	+15 to +55dB	none	TRS: 10 Hz to 50 kHz, -0.5 dB	10 kΩ	TRS: <0.0075%	TRS: >110 dB	-96 dB to +10 dB	—	—	—	51Ω	10 Hz-50 kHz, -0.5 dB	<0.003%	—	—	150 mW/channel @ 60Ω load	10 Hz to 70 kHz	—	—	—	115 or 230 VAC



Signal Processor Specifications

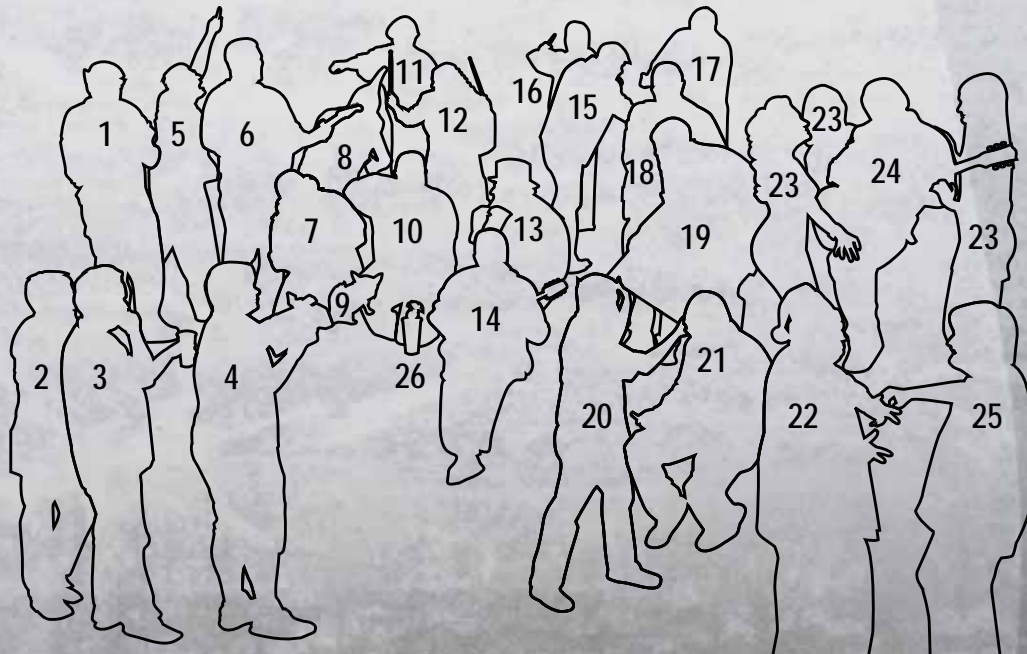
	Mic Preamp Frequency Response (±0.5 dB)	Mic Preamp Input Impedance, Balanced	Mic Preamp THD+N, Direct ¹	Mic Preamp THD+N, Main	Mic Preamp EIN, Direct ⁴	Mic Preamp Signal-to-Noise Ratio	Mic Preamp Common-mode Rejection ⁵	Mic Preamp Gain Control Range (±1 dB)	Phantom Power (+48V, ±2 VDC)	Input Pad	Phase Reverse	Line Input Frequency Response	Line Input Impedance	Line Input THD+N	Line Input Signal-to-Noise Ratio	Main Output Impedance	Instrument Input Impedance	Headphone Maximum Output Power	Headphone Output Frequency Response (±1.0 dB)	Power Input Voltage Range	Power Requirements (Continuous)	Dimensions	Weight
ACP88	—	—	—	—	—	—	—	—	—	—	—	10 Hz to 50 kHz	10 kΩ	>0.002%	<95 dB	51Ω	—	—	100-120 VAC; or 200-240 VAC	56W	19" (W) X 3.5" (H) X 7" (D)	12 lbs	
HP4	—	—	—	—	—	—	—	—	—	—	—	10 Hz to 50 kHz	10 kΩ	>0.002%	<95 dB	51Ω	—	150 mW/ch @ 60Ω Load	16 VAC/1000 mA	16W	5.5" (W) X 1.75" (H) X 5.5" (D)	5 lbs	
TubePRE	10 Hz to 50 kHz	1.3 kΩ	0.05% @ 0 dB Tube Drive	10% @ 20 dB Tube Drive	114 dB	>90 dB	>98 dB	10 dB to 50 dB	yes	0 dB / -20 dB	0°, 180°	—	—	—	51Ω	1 MΩ	—	—	16 VAC/1000 mA	16W	5.5" (W) X 1.75" (H) X 5.5" (D)	5 lbs	

“My FireStudio Tube has come through for me no matter what the size and scope of the gig. The tone and specs rival ot costing hundreds more.” Steve Lips audio director/guitarist Man2; MAG; Bioshock 2; The Adventure Continue Audio Network Guild)

Aux Outputs Impedance	Subgroup & Control Room Rated Output Level	Subgroup & Control Room Output Impedance	Tape Rated Output Level	Tape Output Impedance	System Cross Talk Input to Output	System Cross Talk Adjacent Channels	ADC & DAC Dynamic Range	Internal Processing	Sampling Rate	AD/DA Bit Depth	Left/Right Jitter Attenuation	Left/Right Jitter Attenuation	Input Voltage Range	Power Requirements (Continuous)	Dimensions	Weight
100 Ω	+18 dBu	100 Ω	+18 dBu	100 Ω	-90 dBu	-87 dBu	118 dB	32-bit, floating point	44.1, 48 kHz	24	<20 ps RMS (20 Hz - 20 kHz)	>60 dB (1 ns in ≈ 1 ps out)	90 to 240 VAC	100 W	22.35" / 568.06 mm (L) x 17.22" / 437.40 mm (W) x 19" / 482.60 mm (W + rack ears) x 6.90" / 175.26 mm (H)	23 Lbs.
100 Ω	+18 dBu	100 Ω	+18 dBu	100 Ω	-90 dBu	-87 dBu	118 dB	32-bit, floating point	44.1, 48 kHz	24	<20 ps RMS (20 Hz - 20 kHz)	>60 dB (1 ns in ≈ 1 ps out)	90 to 240 VAC	110 W	22.35" / 568.06 mm (L) x 25.5" / 647.7 mm (W) x 6.90" / 175.26 mm (H)	51.1 Lbs.

Building a road case for a StudioLive mixer? Download a more detailed specification PDF @ www.presonus.com. Go to either the 16.4.2 or 24.4.2 product page and select the DIAGRAMS tab.

Power Requirements (Continuous)	Dimensions	Weight	FaderPort	Number of Faders	Computer Interface Type	Software Compatibility	Number of Channels Controlled	Fader Resolution	User-Defined Key Mappings	Motor Type	Power Supply Type	Power Input Voltage Range	Power	Dimensions	Weight
40W	19" (W) x 1.75" (H) x 5.5" (D)	5 lbs		1 touch-sensitive, 100 mm long-throw, motorized Alps fader	USB 1.1	Compatible with all major recording software for Mac OS and Windows (Native mode or HUI emulation)	Single or grouped channels	1,024 steps	5	Dual-servo drive-belt	Logic power: USB bus; fader power: external, linear	9 VDC/1.2A	15W	5.25" (W) x 7" (H) x 1.75" (D)	Approx. 1 lb
10W	9.5" (W) x 3" (H) x 8.75" (D)	10 lbs													
30W	19" (W) x 1.75" (H) x 5.5" (D)	8 lbs													



her solutions (if not thousands)

on, Game composer/
(Halo: Waypoint; Iron
Lego Indiana Jones:
s; President, Game


- 1) Unity Gain, Unweighted, Ref. = +4 dBu, 20 Hz to 22 kHz
- 2) Unity Gain, Unweighted, Ref. = +4 dBu, 20 Hz to 22 kHz
- 3) A-weighted, 48 kHz Sample Rate
- 4) Unweighted, 55 dB Gain, 150Ω Input, 20 Hz to 22 kHz
- 5) 1 kHz, 55 dB Gain
- 6) Unity Gain, Ref = +4 dB, 20 kHz BW, A-weighted

PreSonus constantly strives to improve its products and manufacturing methods. Therefore specifications are subject to change. Please visit www.presonus.com for the latest specs including a whole bunch that we couldn't squish into this page.

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except where noted, www.eyewanderphoto.com

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23. Johnny's admirers
24. Johnny McAndrew, Inside Sales
25. Kevin Howard, Director of Engineering Services
26. Voodoo One, our Mascot

 **Digital Mixing Systems** **Recording Systems** **Studio One Software** **Monitoring & Controllers** **Preamplifiers** **Signal Processors****WINTER 2011**

On the cover: Number Two in a Series of Real Life In The Music Biz tableau titled "Everybody wants to 'help' set up the band (but afterwards, you tear down alone)" as acted out by real PreSonus employees and guest-starring our StudioLive 24.4.2 digital mixer plus a small dog. Photo: Aaron Hogan.