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Categories view

bands (+ equipment)

Make it happen Track - Mix - Master

AUDIO GEAR - TOP 20

PreSonus AudioBox 22VSL Review

FEATURED ARTISTS + GEAR

Advertisement for lighthouse recording.com with text: \$25-\$45/hr w/engineer

by: Large Condenser

- Behringer B-1, M-Audio Solaris, RODE NT1A, Audio-Technica AT2035, Blue Bluebird, Studio Projects CS1, CAD E100s, M-Audio Nova, MXL 3000, MXL 990, ADK A-6, RODE NT2-A, Audio-Technica AT2020, Studio Projects B1, Neumann TLM 103, Mojave MA-200, Studio Projects C1, M-Audio Sputnik, Samson C01, M-Audio Luna II



My initial experience with the Studio One DAW by Presonus was nothing short of astounding (see here for my full review) to the point where I'd finally abandoned ProTools for good!

This year's big recordings of my work happened at two major studios: one with Century Club, my full-on rock trio, with Steve Albini engineering at Electrical Audio in Chicago, and two more intimate, acoustic affairs recorded with Jacob Winik at Tiny Telephone, the amazing tape studio run by John Vanderslice.

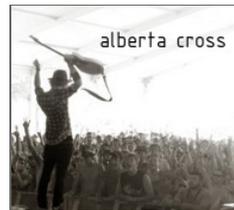
Of course, being the OCD type when it comes to mixing, I left Tiny Telephone with finished mixes of the solo release only to feel I'd left a few things out, arrangement-wise. The question became do I add some subtle flourishes at my home studio, and if so, how?

The AudioBox 22VSL made the decision easy. Recording just two tracks at a time meant tucking in some stereo takes of Rhodes, keyboards, and percussion would be a snap. The preamps did not color the sounds at all, a concern after recording with amazing mics and pres with Jacob at TT.

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My first round chain consisted of a pair of M-Audio Pulsar II's running directly into the box. I wanted to hear the most pure sound of mic-to-input to fully gauge the preamps of the 22VSL and it did not disappoint. I ran a track of shaker, recorded about 5 feet away in my loft space, over one of the quieter numbers. The sound of the egg and my room was captured flawlessly with very low noise and no discernible digital harshness.

The 22VSL had no issues capturing the nuances (and noise!) of the Rhodes. With some additional EQ and a bit of reverb both provided from the VSL's unique real-time effects as I tracked, I knew instantly I was on the right path. The track sat incredibly well alongside the mix.



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- Hooray for Earth the "12 pack" recording technique, Yellow Ostrich taking chances, Stomp Box Exhibit at CMJ effect pedals in NYC, Alberta Cross a live affair, TC Electronic TonePrint Pedals epic things come in tiny packages, Lia Ices stopping time, Delicate Steve the master's touch

recording advice

1. Recording: Home vs Studio the question is: can YOU do it?

Indie producer/musician Bruce Kaphan (R.E.M., David Byrne, Red House Painters, American Music Club) analyzes pros and cons of recording the DIY way - read the article.

2. Choosing a Recording Studio pick carefully + things to consider

What do you need to look for in a recording studio? In this article you'll find all the advice you need about equipment, engineers, rooms, rates, and ways of approaching the recording experience. - read the article.

3. Planning Recordings be prepared, have a budget

Steven Alvarado, a NYC studio manager provides precious advice on how to approach the recording of your CD. "When you enter the studio, have a plan. Map out what you want to accomplish each day so that you have a realistic idea of how much

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chucking recalling the days of my MBox 2 with its latency, stuttering, and digital noise, when I was forced to turn off every effect just to lay down a take. The times, they are a-changing...

time you will need to complete your project. It's best to be as prepared as possible." - [read the article](#).

AdChoices

4. Do You Need a Producer? and: don't waste studio time!

Making a recording is a tangle of pragmatism, technology, alchemy and faith. As is the case with any creative venture, you cannot know what you'll get for your efforts until you go through the process; it's always a gamble. Having a plan and a budget can be really useful. - [by B. Kaphan - read the article](#).

5. Drums in the Studio performance and recording tips

Drummers shouldn't miss this article! 4 Top NYC producers answer our questions on how to perform, hit, and tune the drums in recording situation. And... is your drummer tight and can he/she play to the click? - [read the article](#).

6. Recording Vocals not as easy as you might think

Recording vocals might not seem alike the most challenging task when producing a CD, but this delicate and crucial process often ends up being quite draining and taking longer than expected - - [read the article](#).

7. Do You Need Mastering? what it is and why it is!

Mastering is a process that not many emerging musicians are fully familiar with. One of the most successful NYC mastering engineer tells us all about this "secret" art. - [read the article](#).

For the last taste of the 22VSL, I resorted to the stereo pair of Pulsar II's yet again for some acoustic guitar on a chorus of one of the tracks. Running clean into the XMAX preamps provided a nice airy take of strumming sheen even with a low budget acoustic in hand — in fact, it captured the sound of a cheap twang almost too well!

The AudioBox comes bundled with a new software called Virtual StudioLive, a program separate from StudioOne which provides a complete visual representation of your virtual mixer. It's the first application I see where everything related to mixing can be done without having to open other windows or plug ins. It comes with embedded dynamics section (gate, compressor, limiter) and EQ (3-band semi-parametric plus high-pass filter) for each channel, plus sends to the two bus effects (Labeled "FX A" and "FX B"), which handle the Delay and Reverb effects, whose parameters can be easily modified directly in the mixer itself.

Each channel feature crucial phase reverse and pre/post switches. The latter allow you to record the audio with or without effects. If you leave the it on "Pre" and add effects, these will be heard at the monitoring level, with hardly any latency, which is something very useful when tracking, and not very easy to set up in other DAWs. If you switch to "Post" effects will be recorded. Needless to say, all these parameters can be saved for your next sessions.



Those who will get their hands on Studio One Professional 2 will receive a ton of powerful add-ons, starting with Meoldyne Essential, for basic pitch correction/time stretching needs – including the very useful features of transient detection and groove extraction. The collection of native plug-ins in this new version has grown to satisfy any of the modern programmer/mixer's needs. Besides all the "regular" effect we all have come to expect, the program comes bundled with a very satisfying amp simulation plug in (Ampire XT), a great sounding and very efficient convolution reverb (called OpenAIR), and an integrated "mastering suite," which includes precious visual plug ins such as spectrum analyzer and peak/RMS level meters among others.

The virtual instrument section comes with 4 plug-ins which will cover your basics for analog synths (Mojito), drum sounds (Impact), samples (Presence and SampleOne). But of course, if you already have a collection of VST instruments and effects, both Studio One Producer and Professional support up to VST 3.0, AU and Rewire.

It's also important to stress that StudioOne sessions are easily exportable to Pro Tools (see video below)

other advice for bands

Career Survival Guide

it's not just about the music

A music career IS all about surviving - at least in the early stages. This survival guide will help you think of different ways to keep your focus on building your brand and creating a path for success. If you think of yourself as your own small business, then the following information can become your personal marketing plan. - [read on](#) - courtesy of [BMI](#).

Do You Need a Manager?

sharing the load - at what price?

Most bands that succeed beyond the local level eventually do so with the aid of a manager. What does this person do, aside from collect a healthy cut of the money? We interviewed 2 NYC managers and 1 publicist with different experiences in the local scene to help us understand. - [read the article](#).

College Radios

what can they do for your band?

In this day and age, we should be thankful that college radio still exists. While commercial frequencies pump the same boring playlists into every city, college radio provides unique, local voices to the airwaves and internet. - [read the article by Liz Schroeter here](#).

Protect Your Band's Name!

the name is what you are selling

The reputation and recognition of an artist's music is built around the artist's professional name, which is what consumers use to identify the artists they enjoy. Therefore, an individual artist or group pursuing a career in the music industry should take the necessary steps to protect his, her or its professional name. [by Christopher R. Chase, Esq. - read the article](#).

Routes to Success

that way you don't get lost

An interactive guide to 3 ways to approach your adventure in the music industry with links to listings and articles. - [read the article](#).

Obviously, technology has come pretty far for the home recording enthusiast. No compromises were made with the AudioBox 22VSL. It's rough enough to stick in your backpack, it's USB powered so it doesn't take up a wall wart, and its preamps — coupled with it's real time effects and utilizing Studio One — make for an incredibly compact yet versatile and mobile recording set-up allowing real time effects and monitoring even in the most remote of locations. Nice job PreSonus. You've done it again. — *Greg Hoy*

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March 23rd, 2012 | [No Comments »](#)

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