



# Bitwig Studio 5.2 is Out Now

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**Bitwig Studio 5.2 is out now.** This Bitwig Studio update comes with a new set of studio tools: a professional compressor (**Compressor+**) that brings a unique approach to dynamics, three hardware-inspired EQs (**Focus**, **Sculpt**, and **Tilt**), and a clipper device called **Over**. There are also significant workflow enhancements, including **more precise editing**, **dynamic beat detection**, and **hardware acceleration** for our graphic interface.

[Learn More](#)

## Bitwig Studio 5.2 Key Features

### Compressor+

**Compressor+** is an all-in-one compressor for any use case. Its combination of familiar with unusual controls and its superior approach to analyzing audio make it excel at adding color and tone as well as mastering.

Six *Characters* engage different styles of compression by changing various gain reduction and envelope behaviors and numerous "under the hood" settings.

- *Vanilla* (the default character) applies parameters literally, including *Attack* and *Release* times going all the way down to zero.
- *Smooth* uses slow per-band response, offering minimal distortion.
- *Over* tends to compress more quickly, but in a stable way.
- *Glue* is slow to engage and quick to release, making it good for transient preservation on the mix buss or anywhere else.

- *Resist* has longer envelopes and tries to quickly snap back afterward to preserve bass and add even harmonics when pushed.
- *Smash* over-accelerates the attacks and releases and uses the *Auto Timing* control to further increase acceleration.

The special *Auto Timing* control is the amount that timing parameters (Attack, Release, and more) are automatically adjusted to suit the incoming audio. Taken together, the combination of the *Character* choice and *Auto Timing* setting offers a wide sonic variety.

**Compressor+** analyzes incoming audio across four frequency bands, which are shown on the device's colorful display and in the expanded view. Fold it out to access each band's *Intensity* and *Timing* offsets in order to fine-tune which parts of the signal cause compression. So if you want the bass to trigger less, just decrease its band's *Intensity*. Or if your settings are a little tight on the vocals, try increasing the *Timing* offset for the hi-mids.

The device comes with three modes that determine the compressor's behavior:

- *Standard* compressor mode is the default, that offers a normal range of compressor ratio settings.
- *Beyond* has an extended compressor range, adding under- and over-compression options by replacing *Ratio* with a *Ratio Extended* control.
- *Dual* is the mode for upwards compression. It lifts quieter signals too by replacing the *Knee* control with a *Lift* parameter, which smoothly moves through the custom curves for bumping the signal below the threshold.

The output section of the compressor is stocked with different *VCA Colors*:

- *Clear* (the default) applies no coloring.
- *Prism* gives a clean blend of true multiband compression, with unified single-band compression.
- *Transistor* provides a consistent analog feel, with a low bump and slightly reduced highs.
- *Saturate* has a moving analog feel, like tape saturation, with a mid-range bump and some

frequency-dependent behavior.

Watch our [walkthrough video](#) by Pat Cupo to learn how to approach **Compressor+** in various use cases.

*"Compressor+ is super flexible. It combines features from different types of compressors from analog and digital worlds. It packs them into a one-stop shop where you can dial everything quickly and flick between different types of harmonic distortion or envelope behaviors. You can use the excellent presets or very quickly dial in the tones you need."*

-Yoad Nevo, mastering engineer (Ed Sheeran, Sia, Pet Shop Boys)

## Focus, Sculpt and Tilt EQ

In Bitwig Studio 5.2 a new trio of EQs inspired by classic hardware — **Focus**, **Sculpt**, and **Tilt** — bring a natural musicality to the task of shaping sound.

**Sculpt** inherited the controls and components of the renowned Pultec EQP-1, a vintage broadband EQ good for bass sweetening and more, using preset frequency choices to quickly dial in magic. But the choice of saturation is left to you, from the matching *Tube* style, to *Transistor* for even harmonics and mid-range punch, or even a clinically *Clean* model.

**Focus** took the same approach to recreating the choices and components of the mid-range-oriented MEQ-5. After tuning those sonic "power" regions, similar saturation choices are a click away.

**Tilt's** simple interface lets you re-balance any sound to be brighter or darker, with additional choices for the center *Frequency* and how steep the *Slope* is.

A *Stereo-ize* option is available in all three EQs for effectively duplicating the unit and then tilting it a variable *Amount* in the Stereo field (to push up frequencies and gain in the left or right channel), or to apply in the mid-side domain.

Learn more about their unique strengths in our [walkthrough video](#).

## Precise Audio Editing

When working in any of the timeline editors, Bitwig Studio has two ways of making a selection.

Each method has its own unique functions and keyboard workflows, so it is also possible to Switch between selection kinds in the Edit menu.

- *Object selection* starts with choosing one or more timeline objects (such as clips, audio events, note events, expression points, or automation points). This is usually achieved by clicking objects with the Pointer tool. The computer keyboard's arrow keys default to whatever makes sense in each particular case — for making selection (with clips and points), or for moving events (with notes and audio events) — but the alternate case is available via the [ALT] key.
- *Time selection* captures any events (or partial events) within a span of time. This is usually achieved with the Time Selection tool. Clicking into an editor with this tool selects a single moment of time, which then allows the computer keyboard's arrow keys to jump between significant events (such as audio onsets, or note starts and ends). This allows quick, precise editing right from the Arranger, or at any other level. captures any events (or partial events) within a span of time. This is usually achieved with the Time Selection tool. Clicking into an editor with this tool selects a single moment of time, which then allows the computer keyboard's arrow keys to jump between significant events (such as audio onsets, or note starts and ends). This allows quick, precise editing right from the Arranger, or at any other level.

Now with Bitwig Studio 5.2 the arrow keys can now send you between relevant points of interest in clips or on the Arranger Timeline, or even between different tracks in the project. Cruise the Arranger Timeline via small increments like beat divisions, automation points, clip starts and ends and more. Jump from the beginning to the end of notes within their clips, or from transient to transient in audio clips. Make a selection — of notes, clips, events, etc. — across one or more tracks. And you can do all this without leaving the keyboard.

[Watch the video](#)

## Dynamic Beat Detection

Speaking of quality-of-life improvements, 5.0's better onset detection bears fruit this update in ways that streamline working with different tempos. You can trust Bitwig Studio to accurately warp long audio files for you – even those with variable tempos will stay on track.

Onset analysis happens when audio is dragged into a project, as does beat detection, which determines where beats occur within the audio.

Additionally, your project can adapt to the clip's time, bringing new conveniences to the process of making DJ mixes, podcasts, or adding production to long recordings. Your project can adopt an audio clip's tempo as a static value with *Set Current Tempo*, or apply its timing changes as an automation curve on the global tempo with the *Apply Tempo Curve To Arranger* command.

## Hardware Acceleration for the GPU

We also rewrote our graphics engine to be more responsive and efficient. Painting our interface on your computer's GPU gives us native hardware acceleration, and more CPU is now available for your audio. Also, knobs pop more and scopes have a fresh look.

Drawing in general has been highly optimized as well, running fewer commands and giving springier results. So whether you just have high track counts and thousands of events or you are fond of quick zooming and editing, you will be covered. On all three platforms.

## And More

A few new ideas appeared while designing our new sound design tools.

- **Over** is a boutique clipper that harnesses multiband, oversampling, and a slot for wet-only effects. So add a nice crispy crust to any sound, or just burn it down.
- The **Chain** device also got its own *Learn Wet Gain* option, giving you a perfectly configured *Mix* knob for blending any audio effect chain, including plug-ins.
- *The Grid* now has **Crossover-2** and **Crossover-3** modules in the Mix category.

- Additionally, **Multi-Note** got its own *Chord Learn* function for immediate programming and playback.
- The **FX Selector** device earned crossfade timings so you can fine-tune your transitions. And for programming synth structures, the variable **Shift Register** module and simple **All-pass** might help you out.
- **Plug-in Undo** allows you to quickly undo changes applied to third-party plug-ins. So no matter what you change, Bitwig can always bring you that critical one step back.

Read all the details in the [changelog](#) here.

## Availability

Bitwig Studio 5.2 is a free upgrade for all Bitwig Studio license holders with an active Upgrade Plan as of announcement (April 25, 2024).

Please note that 5.2 has updated system requirements. Starting with this version, you'll need at least Windows 10, macOS 10.15 or later, and Ubuntu 22.04 or later. And for graphics, on Windows you'll need DirectX 11 or higher, and on Linux, DX11-level Vulkan.

Visit the [Bitwig Press Area](#) for images and additional press material found in our digital press kit.

## About Bitwig

Bitwig is an international music software company based in Berlin with 30 employees. The company was founded in 2009 by four music enthusiasts with extensive experience in music technology and a strong vision about new cutting-edge methods of music production, performance, and collaboration. In 2017, Computer Music Magazine named Bitwig Studio 2 DAW of the Year, and in 2019 Bitwig Studio 3 received the Excellence Award 10/10 from Music Tech Magazine. Bitwig Studio 5 was recognized “With Excellence” by Professional Audio Magazine, rated 10 by MusicTech Magazine and was awarded DAW of the Year 2023 by

Computer Music Magazine/Future Music Magazine/MusicRadar.

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