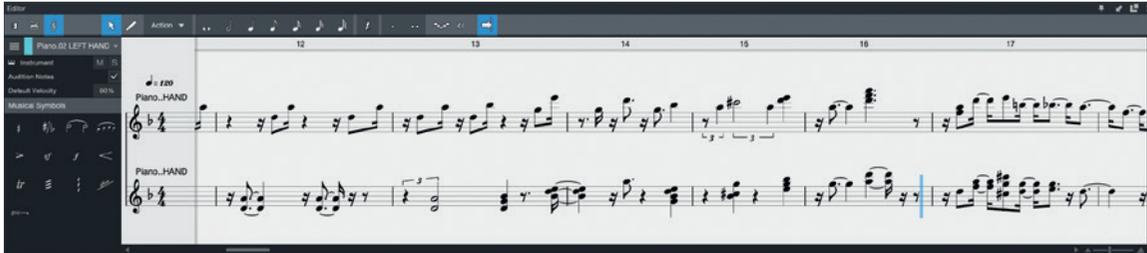


# PreSonus Studio One 5

As the latest version boasts many new features, **GEORGE SHILLING** is excited about the prospect of joining dots



Although version 5 was announced as ‘Ten Years In The Making’, it is actually eleven years since Studio One first dropped. PreSonus has continued along the route of innovation, whilst also busily implementing features requested by the loyal and dedicated user community. Some features added with this release appear to be ‘me too’ additions, usefully adding functions found in competing DAWs, some perhaps overdue. But alongside this are some really neat innovations.

As with previous releases, there are tiered editions with differing features; we are looking at the Professional package here, but there is a more cost-effective Artist version with fewer features, and Prime, a basic free version.

There is now support for extravagant 64-bit floating point audio, with sample rates up to 384kHz, which PreSonus claims makes it the highest resolution available in any DAW. Crikey!

## Show and tell

The new Show Page section is a streamlined area which emulates Apple’s popular Logic-related free-standing MainStage app, catering to live – or streamed – performance. As well as optimising control of processing (including amp simulation for guitarists) and virtual instruments in real-time, a setlist feature helpfully stores separate settings for different songs, and opens up backing tracks (or perhaps individual recorded parts of absent band members). The overall look is, helpfully, far simpler than when working with the main DAW, and a Perform page is like an on-screen pedalboard, with essential controls only, with a large and easy-to-view screen representation.

Native effect plug-ins have been updated with a fresh new look, and some have had an analogue saturation stage bolted on. Melodyne – part of Studio One since the co-development (with Celemony) of ARA in 2011 – is usefully updated with the integration of Melodyne Essential 5. And a number of PreSonus



plug-ins have been improved with new graphics and features, including sidechain inputs in many cases, and enhanced metering and analyser options in ProEQ2.

Clip gain editing has been improved, making it easier to duck problem vocal noises for example. This is separate from Event Volume which controls overall gain of clips. You can drag a central horizontal line up or down between nodes, draw lines or curves etc., and the changes you make are reflected in the shape of the underlying waveform graphic. It’s like having a pre-effects automation lane, enabling complex dynamic volume changes before the audio hits any inserts – should you need that level of fiddling.

Scene recall saves entire mixer setups as snapshots, including volume, pan, mute, inserts, visibility and so on. This is handy for trying ideas within one Song file – different balances or effects chains for example – without having to do lots of ‘Save As...’ versions.

MIDI editing now has a separate lane for Key Switches; custom maps for any virtual instruments can be edited, stored and shared – it’s certainly helpful to see names of what each Key Switch is doing through the track – rather than just seeing long low notes in the piano roll. Also new is Polyphonic Expression and Poly Pressure, and it’s finally possible to sync to external devices with MTC, with independent setting of MIDI Timecode and Machine Control sources. Aux Channels now let you integrate hardware instruments more elegantly, adding them in the mixer without needing a track in the Arranger window.

The Listen Bus lets you route solo-ed tracks to a separate output, so you can easily add a control room monitor output with room correction software, without it affecting mix bounces.

## Goal!

Having enjoyed the Score Editor of Cubase on the Atari ST from about 1988 until moving to Digital Performer, Pro Tools and Logic on a Mac around 2001, I have from that point on been rather underwhelmed by the provision of old fashioned dots on staves in my favoured DAWs, and even widely used class-leading scoring applications can make a bit of a meal of things.

Several budget scoring programmes come closer to an intuitive interface, but most major DAWs consider scoring an afterthought, and essential features are often omitted.

PreSonus has previously pointed users towards their dedicated Notion notation software which can exchange data with Studio One. But they have again listened to their users and included similar features to Notion in version 5’s Score Editor. It allows you to edit in score view on one track, whilst retaining piano roll or drum editor views on other tracks. The toolbox allows you to add things like trills, dynamics, accents and so on, while presenting a neat copperplate appearance.

You can add dynamics which affect playback, and the edit window can be detached from the Arranger Window and resized. However, although most features are superior to those of Pro Tools’ Score Edit, one big drawback is that here you cannot print scores or generate PDFs – for that you’ll still need Notion.

Eucon support is still denied – PreSonus are hardware manufacturers after all. But while some added features have been a long time coming, this update to Studio One 5 further refines an already excellent DAW. It’s well-designed, ergonomic, and easy to find your way around and customise. **T**

## resolution/VERDICT

**PROS** Improvements to an already great DAW, intuitive score editor, Show page, Listen Bus.

**CONS** Sadly, no score printing; no Eucon support.

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