

MAIZE

**Mark
bass**

ACUSTICA

1. Introduction

Thank you for purchasing Maize. To get the most out of your new plug-in, please take the time to read this user manual carefully.

1.1. Overview

Maize is a VST/VST3/AAX/AU Acqua plug-in that faithfully replicates the behavior and sound of the highly prized PP10 by Markbass, a solid-state parametric equalizer inspired by the sound of classic equalizers of the 70s and 80s and further enhanced by Acustica with the introduction of features that make it even more powerful and versatile.

This project inaugurates a close collaboration with Markbass, Acustica wanted to offer the market a product with extraordinary qualities hardly ever found in another EQ.

2. Maize

Maize embodies the main features of the PP10, an equalizer extremely precise but at the same time very musical. It features 10 bands, each of which includes 19 selectable frequencies, a gain pot that controls cuts and boosts (-16 to +16dB), and a rotary control that adjusts the bell width (Q) from 0.3 to 6. The latter is an unusually high Q value for an equalizer: in fact, the machine has been designed to allow the use of very narrow bells, allowing truly surgical corrections in the frequency spectrum.

This is an equalizer that we would define as esoteric, very linear to the extremes of the band with regard to frequency response and phase (in the low range its linearity goes almost up to DC). This is an equalizer with its own distinct sonic personality, with great shaping potential. In fact, using it you immediately notice how each intervention can be calibrated with precision in terms of decibels, especially in the subtractive phase.

Its sound signature is really distinctive, it adapts well to mastering contexts but we believe it gives its best in the mixing phase when correcting or sculpting the sound of your instruments.



2.1 A Little Bit of History

The PP10 stereo equalizer was born as a prototype around 2006 thanks to the Markbass company's desire to build a precision equalizer (hence the acronym PP, which stands for 'Pure Precision') relying on a professional in the audio industry, Rodolfo 'Foffo' Bianchi. Rodolfo is one of the greatest Italian producers and sound engineers who for decades, since the glorious years of RCA, has helped to write some of the most important pages of Italian music history. Foffo's decades of experience allowed Markbass to create a state-of-the-art equalizer. This 'uncompromising' unit was meticulously designed, optimally engineered and built with the best components on the market.

However, the uncompromising pursuit of absolute quality had an unintended consequence to the development of this ambitious project. The very high, (almost prohibitive) production costs, made the unit difficult to market, and Markbass had to decide whether or not to enter a new field, Pro Audio, in which it had not operated. For this reason Markbass set aside the project in order to evaluate the possible risk at both an entrepreneurial and commercial level.

In the end only two units were created one is still in possession of the Bianchi's family, the other belongs to the sound engineer **Sabino Cannone** (<http://www.morevox.net/web/>). The project had neither continuity nor development, although the product was excellent from all points of view.

2.2. Download and Authorization

Maize, and all Acustica Audio products, can be downloaded, installed, and authorized using the Aquarius desktop application, our dedicated free app for macOS and Windows. When you purchase a product on the Acustica store, the registration is automatic.

For more information, please visit our website. Please Note: make sure Aquarius is always updated to the latest version. If you experience any issues during the authorization of your products, uninstall the plugin(s) and then re-install them using the latest version of Aquarius.

2.3. What is a ZL plugin?

Acustica plugins come in two versions:

ZL (zero latency) and a regular version. While the ZL version does not introduce any latency to your system, the standard version does. This buffer varies in size for each plugin and helps reduce the CPU and system load of your computer significantly.

We recommend that you use a ZL instance when tracking. Basically, both plugin instances are identical, but the current Acqua engine can work either with or without an audio buffer. The idea behind a ZL instance is to give you the option to run an Acqua Effect with minimal latency, which is helpful for tracking or direct monitoring.

NOTE: Please keep in mind that for Maize we recommend that you calibrate your input levels to: -18dBFS = 0dBu.

We suggest that you do not overload the input. This way you will avoid any unwanted distortion or unpredictable behavior due to excessive input levels.

2.4. System Requirements

Modern computers are powerful enough to run many plugins at once. However, our technology requires more resources than algorithm-based software, so we recommend optimizing your system to work with high CPU loads and low audio latency.

All technical specifications of Acustica Audio products provided are intended to be estimates or approximations.
 Due to numerous variables, no guarantees of compatibility or performance can be made.
 The end-user is solely responsible for, prior to purchase, ensuring that the end-user's devices are compatible and meet the system requirements for Acustica Audio products.

	PC with Microsoft Windows Intel CPU		Apple computer with macOS Intel CPU		Apple computer with macOS Silicon SOC	
	MINIMUM	RECOMMENDED	MINIMUM	RECOMMENDED	MINIMUM	RECOMMENDED
OPERATING SYSTEM	Windows 10 1909 64 bits ^{(1) (9)}	Windows 21H2 10 64 bits ^{(1) (9)}	macOS 10.14 ^{(1) (9)}	macOS 10.15 ^{(1) (9)}	macOS 11 ^{(1) (9)}	macOS 12 ^{(1) (9)}
CPU	Intel i5 4 th generation ^{(2) (3)}	Intel i9 11 th generation ^{(2) (3)}	Intel i5 4 th generation ^{(2) (3)}	Intel i9 11 th generation ^{(2) (3)}	ARM M1 ⁽³⁾	ARM M1 ⁽³⁾
RAM	8 GB of RAM ⁽³⁾	64 GB of RAM ⁽³⁾	8 GB of RAM ⁽³⁾	64 GB of RAM ⁽³⁾	8 GB of RAM ⁽³⁾	16 GB of RAM ⁽³⁾
SSD	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾
SCREEN RESOLUTION	Full HD (1920x1080)	UHD (3840x2160)	Full HD (1920x1080)	UHD (3840x2160)	Full HD (1920x1080)	UHD (3840x2160)
PLUG-IN FORMAT	VST & AAX	VST & AAX	VST, AAX & AU	VST, AAX & AU	VST, AAX & AU	VST, AAX & AU
PLUG-IN ARCHITECTURE	64-bits		64-bits		64-bits	
TRIAL / DEMO	30 Days ⁽⁵⁾		30 Days ⁽⁵⁾		30 Days ⁽⁵⁾	
SUPPORTED DAW / NLE	Cubase 64-bits & Pro Tools 64-bits ⁽⁶⁾		Cubase 64-bits , Pro Tools 64-bits & Logic Pro X 64-bits ⁽⁶⁾		Cubase ARM 64-bits, Pro Tools ARM 64-bits & Logic Pro X ARM 64-bits ⁽⁶⁾	
AQUARIUS APPLICATION	YES & Mandatory		YES & Mandatory		YES & Mandatory	
INTERNET CONNECTION	YES & Mandatory ⁽⁷⁾		YES & Mandatory ⁽⁷⁾		YES & Mandatory ⁽⁷⁾	

- (1) Case sensitive file systems are not supported.
 (2) Intel i7/i9 X and Xeon processors need CORE i6 or superior. The CPU speed is more important than the number of CPU cores.
 (3) In order to run more plug-ins instances it is always necessary to increase the amount of RAM.
 (4) Each format needs three times more space than what the product is in order to download and decompress the installation files.
 (5) Trial settings cannot be transferred from the trial to the commercial version.
 (6) For others DAWs or NLEs, try trial before buy
 (7) TCP/UDP ports 8080 and 443 should be open. Reliable and fast internet connection is recommended
 (8) For Apple Silicon (ARM) computers, check compatibility before purchasing. AMD processors are not officially supported.
 (9) For other operating systems, check compatibility before purchasing using the trial version.

IMPORTANT: Genuine Apple device with a valid serial number or valid volume ID on Windows operating systems is mandatory.
 IMPORTANT: It is highly recommended to make a complete backup before making changes to your computer systems.
 IMPORTANT: Acustica Audio cannot be held responsible for any loss or damage arising directly or indirectly from any error or omission in this manual.

3. Operation

From the discovery of this incredible hardware Equalizer, Acustica was so impressed by the extraordinary qualities of this unit that they sought to create a digital version, as well as introducing some additional features compared to the original unit.

In Maize you will find controls that offer further versatility, including: Control-link, M-S, switchable preamps (solid-state / vacuum tube), IN-OUT meters, band activations buttons and oversampling options for the preamp section. More details in the next chapter.

3.1.1. Controls



1- Left/Mid Input-Output Meters: Displays the input-output levels (Left/Mid) of the plugin. Range IN-OUT: -24dB to +6dB.

2- Right/Side Input-Output Meters: Displays the input-output levels (Right/Side) of the plugin. Range IN-OUT: -24dB to +6dB.

3- Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

4- M/S: This button allows you to enable the MID-SIDE configuration of the plug-in; when bypassed, the plug-in operates in LEFT-RIGHT mode (default).

5- C-Link: This button links the left and right channel controls.

6- Oversampling: This 'three step' button allows you to change the oversampling rate to improve the audio quality, increasing the sampling frequency of the preamp being processed by a fixed multiple of: 8x or 16x. The centre OFF step bypasses the oversampling functionality.

7- Preamp selector: Use this 'three step' button to select the desired preamp emulation (SOLID- STATE / VACUUM TUBE). The centre OFF step bypasses the preamp stage.

8- Pan: Well, it lets you pan! You can also use this control on a regular stereo track to reduce the stereo separation. So you can add space in a mix by panning the instruments to the center, left, and right in the stereo field.

9- Spread: This knob controls the balance between the full MONO (M) and SIDE (W) signal.

10- IN / OUT EQ activation button (Left Channel): Activates (Led On) the EQ of the Left Channel.

11- Left Channel Level (Output): This knob is an output gain control ranging from -24dB (Min) to +24dB (Max) of the Left Channel.

12- LF1 activation button (Left Channel): Activates (Led On) the LF1 band of the Left Channel.

13- LF 1 Gain control (Left Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected Low Frequency 1 for the Left Channel.

14- LF 1 Q control (Left Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the LF1 band for the Left Channel.

15- LF 1 band control (Left Channel): Selects at which frequency maximum operation of the LF 1 band - 19 cutoff points - from 15 to 800 Hz for the Left Channel.

16- LF1 Shelving button: This toggles between Peak and Shelf for the LF1 band of the Left Channel.

17- LF2 activation button (Left Channel): Activates (Led On) the LF2 band of the Left Channel.

18- LF 2 Gain control (Left Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected Low Frequency 2 for the Left Channel.

19- LF 2 Q control (Left Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the LF2 band for the Left Channel.

20- LF 2 band control (Left Channel): Selects at which frequency maximum operation of the LF 2 band - 19 cutoff points - from 15 to 800 Hz for the Left Channel.

21- MF activation button (Left Channel): Activates (Led On) the MF band of the Left Channel.

22- MF Gain control (Left Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected Mid Frequency for the Left Channel.

23- MF Q control (Left Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the MF band for the Left Channel.

24- MF band control (Left Channel): Selects at which frequency maximum operation of the MF band - 19 cutoff points - from 110 to 7k4 Hz for the Left Channel.

25- HF 1 activation button (Left Channel): Activates (Led On) the HF1 band of the Left Channel.

26- HF 1 Gain control (Left Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected High Frequency 1 for the Left Channel.

27- HF 1 Q control (Left Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the HF1 band for the Left Channel.

28- HF 1 band control (Left Channel): Selects at which frequency maximum operation of the HF 1 band - 19 cutoff points - from 15 to 800 Hz for the Left Channel.

29- HF 2 activation button (Left Channel): Activates (Led On) the HF2 band of the Left Channel.

30- HF 2 Gain control (Left Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected High Frequency 2 for the Left Channel.

31- HF 2 Q control (Left Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the HF2 band for the Left Channel.

32- HF 2 band control (Left Channel): Selects at which frequency maximum operation of the HF 2 band - 19 cutoff points - from 15 to 800 Hz for the Left Channel.

33- HF 2 Shelving button: This toggles between Peak and Shelf for the HF2 band of the Left Channel.

34- IN / OUT EQ activation button (Right Channel): Activates (Led On) the EQ of the Left Channel.

35- Left Channel Level (Output): This knob is an output gain control ranging from -24dB (Min) to +24dB (Max) of the Left Channel.

36- LF1 activation button (Right Channel): Activates (Led On) the LF1 band of the Left Channel.

37- LF 1 Gain control (Right Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected Low Frequency 1 for the Left Channel.

38- LF 1 Q control (Right Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the LF1 band for the Right Channel.

39- LF 1 band control (Right Channel): Selects at which frequency maximum operation of the LF 1 band - 19 cutoff points - from 15 to 800 Hz for the Right Channel.

40- LF1 Shelving button: This toggles between Peak and Shelf for the LF1 band of the Right Channel.

41- LF2 activation button (Right Channel): Activates (Led On) the LF2 band of the Right Channel.

42- LF 2 Gain control (Right Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected Low Frequency 2 for the Right Channel.

43- LF 2 Q control (Right Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the LF2 band for the Right Channel.

44- LF 2 band control (Right Channel): Selects at which frequency maximum operation of the LF 2 band - 19 cutoff points - from 15 to 800 Hz for the Right Channel.

45- MF activation button (Right Channel): Activates (Led On) the MF band of the Right Channel.

46- MF Gain control (Right Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected Mid Frequency for the Right Channel.

47- MF Q control (Right Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the MF band for the Right Channel.

48- MF band control (Right Channel): Selects at which frequency maximum operation of the MF band - 19 cutoff points - from 110 to 7k4 Hz for the Right Channel.

49- HF 1 activation button (Right Channel): Activates (Led On) the HF1 band of the Right Channel.

50- HF 1 Gain control (Right Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected High Frequency 1 for the Right Channel.

51- HF 1 Q control (Right Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the HF1 band for the Right Channel.

52- HF 1 band control (Right Channel): Selects at which frequency maximum operation of the HF 1 band - 19 cutoff points - from 15 to 800 Hz for the Right Channel.

53- HF 2 activation button (Right Channel): Activates (Led On) the HF2 band of the Right Channel.

54- HF 2 Gain control (Right Channel): Provides a continuously variable BOOST/CUT from -16dB to +16db to the selected High Frequency 2 for the Right Channel.

55- HF 2 Q control (Right Channel): A Bandwidth control that adjusts the bell width (Q) from 0.3 to 6 for the HF2 band for the Right Channel.



56- HF 2 band control (Right Channel): Selects at which frequency maximum operation of the HF 2 band - 19 cutoff points - from 15 to 800 Hz for the Right Channel.

57- HF 2 Shelving button: This toggles between Peak and Shelf for the HF2 band of the Left Channel.

58- Size: Adjust the whole plugin-GUI size. Choose between 3 magnifications (1x - 1.5x - 2x) from the top right SIZE drop-down menu. Once the desired size has been selected, the plugin must be removed and re-load in order to apply the new size. This action affects the currently selected plugin. New instances of the same plugin will open with this size.

59- Presets: Clicking on the PRESETS button to pop-up a drop down menu showing the names of the presets. So this PRESETS button can be clicked to display a list of all known presets for this plugin according to the selected Artist/Sound engineer. Clicking on the name of a preset loads it, and various controls in the plugin editor change to reflect the new value of some or all parameters.

3.1.2 Presets

Maize includes presets.

The presets are present by default in both the commercial and the trial version of the Maize.

By clicking the "PRESET" drop down menu on the left hand side of the Maize you can load a preset from the displayed list according to the selected Artist/Sound engineer.

Details

Sabino Cannone

Sabino Cannone aka MoReVoX started producing music in the mid 90s, a Multiplatinum Sound Engineer (40 Platinum Discs), he has mixed/mastered more than 300 records working with:

David Kahne, National Geographic, Martin Gore, Corrado Rustici, Pino Daniele, Tom Jones, Jessie J, Paul McCartney, Michael H Brauer, James McCartney, Cibo Matto, Ingrid Michaelson, Tiromancino, Kye Kye, Fiorella Mannoia, Claudio Baglioni, Alexz Johnson, The Rubens, Gianluca Grignani, Cerebral Ballzy, Adriano Celentano, Tony DeSare, Pooh, Marco Masini, Alberto Fortis, Arisa, Paola Turci, Raphael Gualazzi, SIX60, Alejandro Sanz, Danny Gottlieb, Jeff Berlin, Ermal Meta, Lo Stato Sociale, Gulino, La Rappresentante di Lista and more.

He has released several Album & Tracks with different projects like MoReVoX, The Phase, Audionauts, The Blackmen and his own name.

His eclectic attitude lead him over the years between Sound Design, Production and Engineering.

A pioneer of the Immersive sound he has produced surround soundscapes and music for several Shows, Hi-Tech Environments and Multimedia Installations all around the world like the latest National Geographic Encounter Ocean Odyssey in Time Square [NYC].

List:

- 01-Fat Drums
- 02-Bass Drive
- 03-Deep Bass
- 04-Strumming Guitar
- 05-Maize Guitar
- 06-Vocals Start
- 07-Key's Contour
- 08-Gentle Ensemble
- 09-Modern Piano
- 10-Abbey Trick
- 11-In The Air
- 12-Master To Go

Tommy Bianchi

Musician, producer, sound engineer and mastering engineer. Tommy Bianchi was born in Florence on January 30th, 1977.

Tommy started studying music since 7 years old, he has played saxophone since 24. He has been influenced by modern jazz, fusion and electric jazz. He has studied deep modern and classical harmony, composition and piano. In 2001, inspired by the world of synthesizers, Tommy began his career as a music producer, creating projects and productions of various kind of music, from jazz to electronic music.

After the dancefloor experience, he engineered the sound of many artists, as sound engineer in mixing and mastering. So, in a few years, he released hundreds of collaborations working for Italian artists as Irene Grandi, Elio e le Storie Tese, Max Pezzali, Patty Pravo, Dirotta su Cuba, Finley, Funk Off, Loredana Erre, Matteo Becucci, Marco Masini, Alessandro Finaz, Stylophonic, Thomas Bocchimpani, Reset!, Diaframma, Paolo Vallesi, Marco Parente, Fabrizio Moro & Ultimo, Annalisa, Pupo, Post-CSI, Marlene Kuntz, Francesco Di Giacomo, Alexander Robotnick, Francesco Farfa, Alex Neri, Filippo Nardi, Giacomo Castellano, Gianni Maroccolo, Paolo Fresu, Vacca and more. Tommy currently works as a mastering and mixing engineer in his studio, the White Sound Mastering Studio, in the countryside of Florence.

List:

- 01-High Boost Starter
- 02-M-S Big Boost, Big Wide
- 03-M-S Big Mid
- 04-M-S Mid Side Advanced
- 05-M-S Mid Side Start
- 06-M-S Punchy Side
- 07-Punch Low, Smooth Mid, Fresh High
- 08-Smooth Stereo Shaper
- 09-Surgical Hf Cleaner
- 10-Unboxing

4.1. Technical support

Technical support is exclusively provided via our dedicated 'Freshdesk' platform. Please visit our website to learn more.

4.2. Troubleshooting and bug report

We are constantly improving our products and adding new features. On-going issues, bugs, and rare crashes can still be possible. If you are experiencing problems with your product, please head over to our website and visit the dedicated knowledge base section. Many answers have already been answered, and ready-to-use solutions can be found there.

4.3. Copyrights and credits

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