

# Studio EQs

## USER MANUAL

### Requirements

The included devices require **Ableton Live 12** or later with **Max for Live**. Max for Live is included in the **Suite** version of Live, or available as an [add-on](#) for Live Standard.

Supported processor architectures are Apple Silicon and Intel on Mac, and 64-bit Intel/AMD on Windows.

### Installation

Copy the whole **Studio EQs** folder into your **User Library**. The ideal location for presets to load seamlessly is:

**User Library/Presets/Audio Effects/Max Audio Effect/Studio EQs**

### Operation

All devices share a common design language, with stylized symbols indicating the type of filter (bell, shelf, high/low pass), phase flip ( ), and oversampling ratio (**1x**, **2x**, **4x**, **8x**).

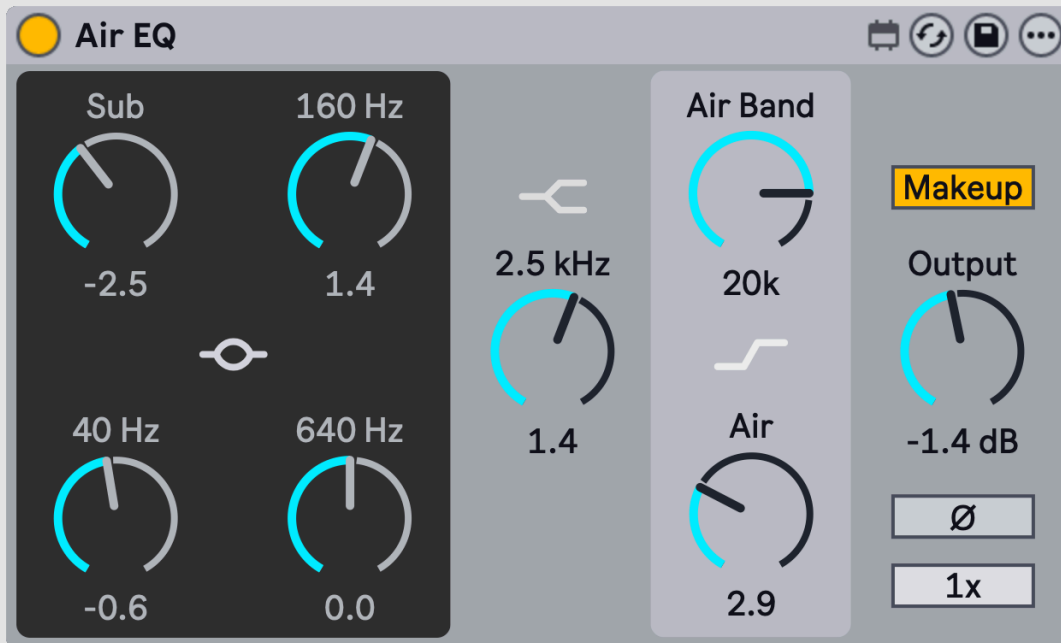
Oversampling increases CPU usage and latency, and is mainly useful in the final mixdown stage when high amounts of saturation or high-frequency gain are used.

Devices with built-in saturation also feature an **EQ** toggle to disable the filters.

If a **Drive** knob is present, it controls additional output stage gain feeding into the saturation algorithm; the Drive knob becomes inactive when saturation is disabled (or at 0%).

## The Devices

### Air EQ



Transparent equalizer with broad high-frequency band. Includes a **Makeup** gain control.

### Bloom EQ



Passive equalizer with dual boost/cut bands and tube saturation.

## Contour EQ



Wide-shelf equalizer with two model variants for broad tonal shaping. The **Lin/Square** button switches between a more gentle model with linear taper, to a model with more aggressive crossover curves.

## Focus EQ



Solid state equalizer with precise control and console saturation. The high- and low-pass filters can be toggled on and off with the **Filter** switch. This is independent of the main EQ section. The low and high bands can be toggled between shelf and bell filter curves. Each EQ band has adjustable frequency and Q factor.

## Silk EQ



Smooth, musical equalizer with transformer saturation. The **Input** gain is applied before the EQ section, but contributes to the effect of output stage saturation when the latter is enabled. It should be thought of as a "preamplifier" gain driving the subsequent stages.