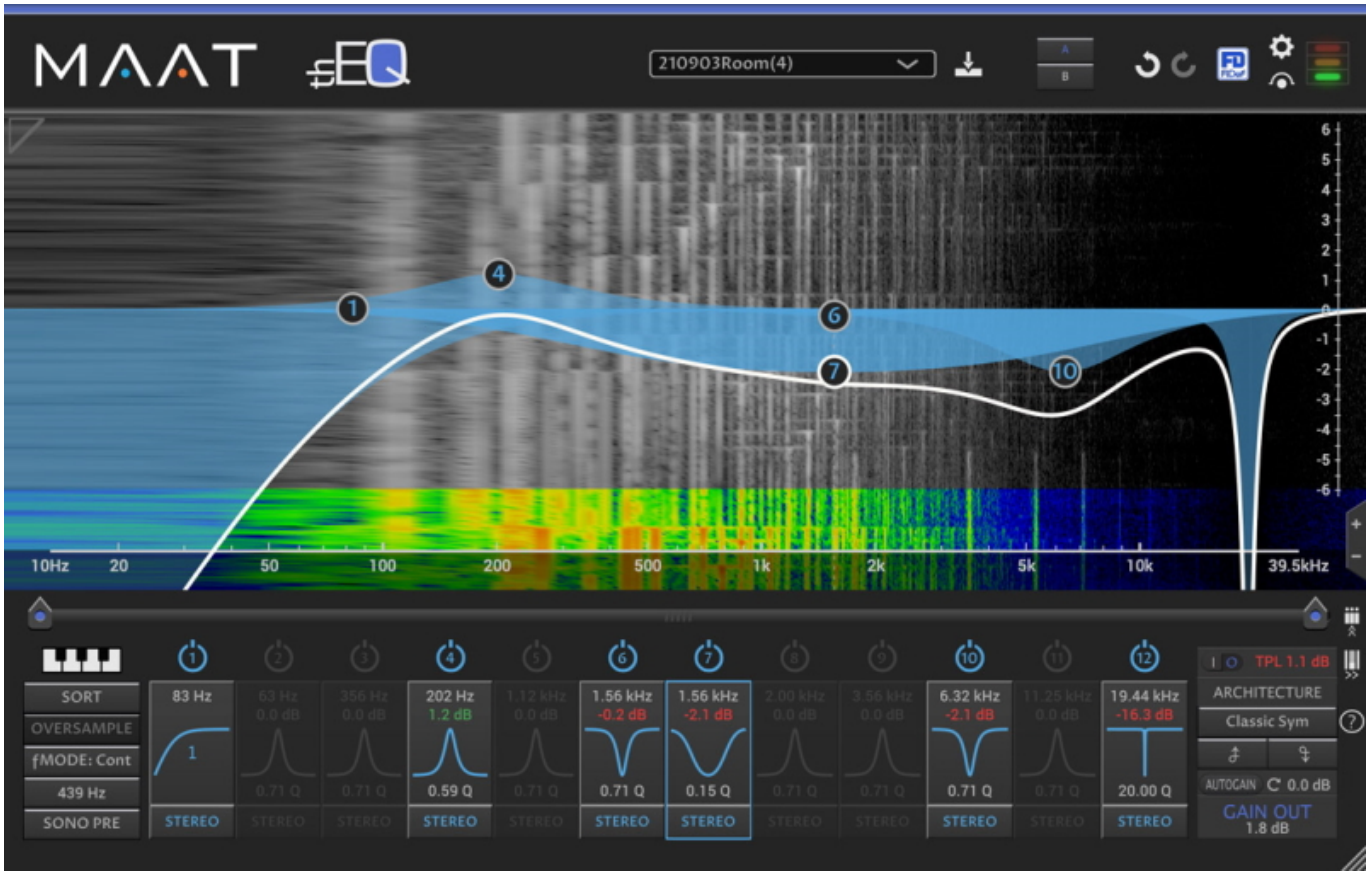
MAAT thEQblue v5



MAAT GmbH, a manufacturer of exceptional fidelity professional audio solutions, today announced the release of their fifth generation thEQblue professional audio software. This update marks the debut of MAAT's renowned equalizers optimized for both x86 and ARM-based digital audio workstations, bringing native speed and stability improvements.

Building on the legacy of Algorithmix's groundbreaking original and the modern reference quality MAAT is known for, thEQblue v5 is a powerhouse collection of twelve minimum phase Architectures. Employing proprietary 80-bit floating point algorithms and advanced signal windowing, thEQblue v5 offers an expansive palette of exceptional sound qualities and characters. The latest version includes enhanced licensing security, improved graphics performance and instantiation speed, along with numerous reliability reinforcements and global optimizations. For visually oriented engineers, a new PicturePerfect mode displays or conceals numeric Section controls, highlighting only the frequency versus amplitude curves of the active bands. Also, a new universal Profile for the innovative FiDef feature has been added, one designed specifically for wide dynamic range material and solo instruments. As the first MAAT equalizer to be Universal Binary 2 (UB2), thEQblue v5 is fully native on Apple Silicon, ensuring top-tier performance on the latest macOS machines.

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Audio engineer and producer at Sound Nuts in Miami Florida, Diego Acosta also wears other hats as an event director, production manager and university professor. For his work, thEQblue provides the versatility, thoughtful UX and sound quality that he appreciates. “thEQblue ticks so many boxes. It sounds great, and it’s fast to use. It is extremely flexible and versatile, and has per–band M/S and solo options, plus auto–gain, meters and the cherry on top is the inclusion of FiDef.”

Another savvy audio veteran, Phil Demetro, is a dedicated mastering engineer based in Toronto Ontario. With over 25 years at Canada's prestigious Lacquer Channel and endless credits in all musical styles, Demetro knows what works and what doesn’t. “There are so many great equalizer plug–ins out there and I have used them all. Typically, I am used to employing a few EQs in succession to get the sound I’m looking for. It’s not all joy, there are always some caveats, such as when great sound comes at the expense of flexibility, a frustrating GUI or some other personal pet-peeve.” As a result, he is always on the lookout to streamline his workflow without compromising sound quality. Demetro adds, “One instance of EQblue has allowed me to replace all of my other EQs. Selecting one of the comprehensive “Architectures” gets me where I need to be quickly. I can get that vital transparency I require without sounding thin or sterile with MAAT’s “Classic Sym” or “Constant Q” settings. Alternately, I can finally retire the Pultec by running thEQblue in “Parallel LC Asy” mode. It’s big, warm, and textural, a convincing and musical sound…I've been using “Blue” recently on almost every session. I love it.”

The product is available in all modern plug–in formats, including cross-platform native AAX, VST 2, 64-bit VST 3, and UB2 Audio Units for macOS. Sample rates up to 384 kHz are supported for High Resolution Audio (HRA) and game audio workflows. Perpetual licenses for version 5 of thEQblue are available in two tiers. thEQblue6 offers six popular series equalizer Architectures, while thEQblue12 extends the license to include the entire set of all ten series plus two parallel Architectures. Existing license holders need only install the latest build to gain new speed and stability boosts.

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