

VST3 · AU · Version 1.0.2 · Mzane Electric

MZ-Equalizer

Professional 10-band equalizer with spectrum display and factory starting points

A clean, zero-latency 10-band EQ for tracking, mixing, and light mastering polish. Shape tone on a large frequency graph, compare before and after the EQ, and load factory starting curves for common instruments and the mix buss.

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MZ-Equalizer interface

1. Welcome

MZ-Equalizer by Mzane Electric is a clean, zero-latency 10-band equalizer for tracking and mixing. Whether you mix professionally or record at home, the idea is simple: insert the EQ where you need it, watch the spectrum and the EQ curve, and shape the sound by ear. Drag the band points on the graph for frequency and level; use the controls below for shape, Q or slope, Solo, and optional Dynamic EQ. Factory presets give you solid starting curves—then adjust to the song.

This guide covers installation, the interface, control reference, and practical mixing guidance for mix engineers and musicians.

Key features

- Ten EQ bands you can turn on or off independently
- Shapes: Bell, Low Shelf, High Shelf, Low Cut (high-pass), High Cut (low-pass)
- Frequency 20 Hz–20 kHz; gain ± 18 dB on bells and shelves
- Q (bandwidth) 0.1–10; slope 6–48 dB/oct on cut filters
- Solo any band while you hunt for a problem frequency
- Optional Dynamic EQ with threshold and range
- Live spectrum under the EQ curve—before EQ, after EQ, or both
- In/Out level meters with a clear dB scale
- Out level and Bypass for fair A/B comparison
- Factory presets for common instruments and the mix buss

What you will need

- A DAW that loads VST3 (and AU on macOS).
- MZ-Equalizer installed from your official Mzane Electric download.
- Audio on the track or bus where you insert the plugin.

2. Installation

After purchase (or a trial download), get the package from your Mzane Electric account or product page on mzaneelectric.com. Always install from the official download.

macOS

- Unzip the download. You will typically find both a **.vst3** and a **.component** (AU).
- VST3: copy into **/Library/Audio/Plug-Ins/VST3/** (or your user Library VST3 folder) as **MZEqualizer.vst3**.
- AU: copy into **/Library/Audio/Plug-Ins/Components/** (or your user Library Components folder) as **MZEqualizer.component**.
- Logic Pro and GarageBand use AU; many other DAWs use VST3.

Windows

- Unzip the Windows package.
- Copy **MZEqualizer.vst3** into **C:\Program Files\Common Files\VST3**.

Restart your DAW or rescan plugins. If macOS asks for permission the first time, allow it and try again.

Tip: If the UI does not update after an install, remove the plugin from the track and insert it again.

3. Activation & Trial

MZ-Equalizer is activated through your Mzane Electric account. Without an active trial or full license, audio processing is disabled.

- Open the plugin in your DAW.
- If it is not yet activated, the activation window will appear. You can also click **License** at any time.
- Sign in or create your Mzane Electric account.
- Start a free trial, or unlock the full version after you have purchased.
- If you already bought MZ-Equalizer with the same account, full access should unlock automatically.

Purchase on **mzaneelectric.com**. After buying, download from your customer library, install, then activate in the plugin with the same account. For help, email **info@mzaneelectric.com**.

4. Interface overview

The main workspace is the frequency display: your EQ curve sits over a live spectrum, with draggable band points and In/Out level meters on the side. Click **Preset**, **Shape**, or **Wave** to open a list and make a choice. **Out** is the horizontal fader in the header; **Bypass** sits beside it. The band selectors choose which band you are editing—the active band highlights, and the Band number matches it. On, Solo, Dyn, and the knobs always apply to that band.

Regions at a glance

Area	What you see
Preset	Opens the factory starting curves.
Wave	Opens the spectrum colours. Display only—does not change the sound.
Out	Output fader after the EQ. Match this to Bypass when comparing.
Bypass	Turns the EQ off so you can hear the dry signal.
Frequency graph	EQ curve and spectrum. Drag band points; scroll to adjust Q or Slope.
Meters	Input and output levels with a dB scale (green / yellow / red headroom zones).
Band selectors (1–10)	Select which band you are editing.
Band controls	On, Solo, Shape, Dyn, and the knobs for the selected band.

Drag knobs vertically to adjust values. Your DAW saves and recalls settings with the project.

5. Quick start

1. Insert MZ-Equalizer on the track or bus that needs EQ.
2. Play material so the spectrum updates. Load a Preset close to your source, or begin from Default.
3. Select a band or node. Drag horizontally for frequency and vertically for gain (bells and shelves).
4. Scroll over the graph for Q or slope. Q also has a knob. Slope is on the graph only.
5. Use Solo briefly to locate a problem area, then clear Solo and set gain in context of the full mix.
6. Adjust Out so processed and bypassed levels feel similar, then use Bypass for a fair A/B check.

6. Controls reference

The table below lists each control, its range, and its role in everyday use.

Control	Range	What it does
Band On	Off / On	Enables the band. Disabled bands do not process audio.
Shape	Five types	Bell, Low Shelf, High Shelf, Low Cut, High Cut.
Freq	20 Hz – 20 kHz	Centre or corner frequency. Drag the node, or use the Freq knob.
Gain	–18 to +18 dB	Boost or cut for Bell and shelves. Hidden on cut filters.
Q	0.1 to 10	Bandwidth. Higher Q is narrower. Scroll on the graph or use the Q knob.
Slope	6 to 48 dB/oct	Steepness of Low Cut or High Cut. Set on the graph.
Solo	Off / On	Auditions the selected band's contribution. Click again to clear.
Dyn	Off / On	Dynamic EQ for Bell and shelves. Shows Thresh and Range when active.
Thresh	–60 to 0 dB	Level at which the dynamic band begins to respond.
Range	–24 to +24 dB	Maximum extra cut or boost when the dynamic band is active.
Out	–24 to +24 dB	Header fader after the EQ. Match Bypass when comparing.
Bypass	Off / On	Turns EQ processing off for dry comparison.
Preset	Factory list	Loads a complete starting curve.
Wave	Seven colours	Spectrum colours only—does not change the sound.
Band points	Mouse	Drag for frequency and gain. Double-click to reset. Scroll for Q or Slope.
PRE+POST	Click	Spectrum view: both, after EQ only, or before EQ only.

7. Dynamic EQ (Dyn)

Static EQ applies the same boost or cut all the time. Dynamic EQ only changes a band's gain when the signal in that band gets loud enough—so quiet material can stay natural while loud peaks get treated.

Dyn works on Bell, Low Shelf, and High Shelf shapes (not Low Cut or High Cut). Enable Dyn on the selected band, then set **Thresh** (threshold) and **Range**.

How it behaves

- **Gain** is the band's base amount when the signal is below threshold.
- **Thresh** is the level at which the band starts to move. Raise it so Dyn engages only on louder moments.
- **Range** is how much extra cut or boost is added above threshold. Negative Range deepens a cut; positive Range adds more boost.
- When the signal rises above Thresh, the band adds the Range amount. When it falls back below, the band returns to the base Gain.

Example: harsh vocal consonants only on loud notes

A vocal is smooth on soft phrases, but certain loud words spike in the upper mids and feel piercing. A fixed cut at 5 kHz would dull the whole performance. Dynamic EQ can cut only when those peaks appear.

- Select a free band. Set Shape to Bell, Freq near 5 kHz (adjust while Solo is on if you need to find the harshness).
- Set base Gain to 0 dB (or a very light static cut, e.g. -0.5 dB, if the region is slightly hot overall).
- Set a moderate Q (about 1.0–2.0) so you target the harsh band without a razor notch.
- Turn Dyn On. Set Range to a mild cut—start around -3 to -6 dB.
- Set Thresh so soft singing does not move the band, but loud consonants do. If Dyn never engages, lower Thresh; if it always engages, raise Thresh.
- Clear Solo, play the full mix, and A/B with Bypass. Fine-tune Freq, Q, Range, and Thresh by ear.

Result: quiet and medium phrases keep their natural brightness; only the louder, harsher moments receive the extra cut.

***Tip:** Prefer small Range values first. Large dynamic cuts can sound like a de-esser or compressor pumping if Thresh is too low.*

***Tip:** Dyn is also useful on guitars (harsh pick attacks), cymbals (occasional splash), or bass (sub peaks that only appear on certain notes).*

8. Mixing guidance

- Prefer surgical cuts before large boosts. Common problem areas: low-mid mud (~200–500 Hz) and harshness (~2–5 kHz).
- A modest Low Cut on non-bass sources frees headroom for kick and bass.
- Use wider Q for musical shelves and broad tone; narrower Q for ringing notes, whistles, or tight notches.
- Solo is a search tool—locate the issue, then set gain with Solo off so you hear the full arrangement.
- Use Dyn when a problem only appears on loud moments (see Section 7).
- Always A/B with Bypass at matched loudness (use Out). A louder path will almost always sound “better” in an unfair test.
- Default leaves bands 9 and 10 Off for a simpler start; enable them when you need additional nodes.
- Wave colour is display-only. Studio or Dual can make pre vs post spectrum easier to read.
- MZ-Equalizer processes stereo left/right. For mid/side EQ, use a dedicated mid/side stage around it.
- On a mix buss, keep moves small (often under ~2 dB). Larger problems usually belong on individual tracks.

9. Starting points for common sources

These ranges are practical starting points—not rules. Where a factory preset is listed, load it, play the source in context, and refine by ear. Slope applies when Shape is Low Cut or High Cut. Always finish with a Bypass check at matched Out level.

Kick drum

Factory preset: [Kick Drum](#)

Aim for solid weight, reduced boxiness, and a clear beater click.

- Low Cut near 30–40 Hz (slope ~18–24 dB/oct) to remove sub rumble.
- Bell near 60 Hz, +3 to +5 dB, for fundamental weight.
- Bell near 250–400 Hz, -3 to -5 dB, to ease cardboard midrange.
- Bell near 3–5 kHz, +2 to +4 dB, for beater attack.
- Optional High Shelf near 8–10 kHz, +1 to +2 dB, for a touch of air.

***Watch for:** If the kick disappears in the full mix, you may have removed too much low end or duplicated the same boost on the bus.*

Snare drum

Factory preset: **Snare Drum**

Aim for body and crack without a hollow, boxy mid.

- Low Cut near 80–100 Hz.
- Bell near 150–250 Hz, +2 to +4 dB, for body.
- Bell near 400–600 Hz, –2 to –4 dB, for boxiness.
- Bell near 2–4 kHz, +2 to +4 dB, for attack.
- Bell or High Shelf near 6–10 kHz for snap and air.

Watch for: Stacking strong 3 kHz boosts on snare and guitars can make the mix harsh overall.

Bass guitar or bass synth

Factory preset: **Bass Guitar**

Aim for warm low end, controlled mud, and notes that read on small speakers.

- Low Cut near 30–40 Hz (softer if deep sub is intentional).
- Bell or Low Shelf near 60–100 Hz, +2 to +4 dB, for weight.
- Bell near 200–400 Hz, –2 to –4 dB, for boom and mud.
- Bell near 700–1200 Hz, +1 to +3 dB, so pitch definition carries.
- Optional Bell near 2–3 kHz, +1 to +2 dB, for pick or attack.

Watch for: Share space with the kick: if both crowd ~60 Hz, ease one of them.

Acoustic guitar

Factory preset: **Acoustic Guitar**

Aim for less boom and box, more definition and sparkle.

- Low Cut near 70–100 Hz.
- Bell near 150–250 Hz: often –2 to –4 dB if boom is present.
- Bell near 300–500 Hz, –1 to –3 dB, if it still feels boxy.
- Bell near 2–4 kHz, +1.5 to +3 dB, for pick and definition.
- High Shelf near 8–12 kHz, +1.5 to +3 dB, for air.

Watch for: On stereo pairs, keep Low Cuts and mid cuts similar so left and right remain balanced.

Electric guitar

Factory preset: **Electric Guitar**

Aim for cleaner low mids, controlled bite, and less fizz.

- Low Cut near 80–120 Hz (slightly higher in dense rock arrangements).
- Bell near 200–400 Hz, –1 to –3 dB, for mud.
- Bell near 1–2.5 kHz, +1 to +3 dB, for presence.
- Bell near 3–5 kHz: cut if harsh; small boost if dull.
- Optional High Shelf near 8–10 kHz on cleaner tones.

Watch for: With several distorted guitars, prefer cuts over stacked boosts. Dynamic EQ can tame harsh peaks that appear only on loud hits.

Lead vocal (male / general)

Factory preset: **Vocals Male**

Aim for less chest mud, clearer diction, and natural air.

- Low Cut near 80–120 Hz.
- Bell near 200–400 Hz, –2 to –4 dB, for close-mic boom.
- Bell near 1–2 kHz: small cut if nasal, or a gentle boost for presence.
- Bell near 3–5 kHz, +1.5 to +3 dB, for clarity.
- High Shelf near 8–12 kHz, +1.5 to +3 dB, for air.

Watch for: Sibilance often sits around 5–8 kHz. A de-esser may help more than an aggressive air shelf.

Lead vocal (female / brighter)

Factory preset: **Vocals Female**

Aim for an open top end with controlled lower mids.

- Low Cut near 100–150 Hz.
- Bell near 250–450 Hz, –2 to –3 dB.
- Bell near 3–5 kHz, +2 to +3.5 dB.
- High Shelf near 10–14 kHz, +2 to +3 dB.

Watch for: Already-bright vocals need less shelf. Check results on earbuds and small speakers.

Piano and keys

Factory preset: **Piano Keys**

Aim for less low-mid clutter with clearer attack and air.

- Low Cut near 40–60 Hz.
- Bell near 200–400 Hz, –1.5 to –3 dB.
- Bell near 2.5–5 kHz, +1.5 to +3 dB.
- High Shelf near 8–12 kHz, +1 to +2.5 dB.

Watch for: If bass already fills the bottom, raise the Low Cut on left-hand piano parts.

Overheads, cymbals, and hi-hat

Factory preset: **Overheads Cymbals**

Aim for open cymbals with reduced low kit bleed.

- Low Cut near 200–400 Hz (higher for hats alone).
- Bell near 3–6 kHz if more definition is needed.
- High Shelf near 8–12 kHz, +1.5 to +3 dB.

Watch for: Bright cymbals can mask vocals; ease 3–5 kHz if the mix turns brittle.

Mix buss polish

Factory preset: **Mix Buss Moderate**

A light finish on the whole mix—not a rebuild of individual tracks.

- Low Shelf near 60–100 Hz, +0.5 to +1.5 dB only if the mix feels thin.
- Gentle Bell cut near 250–400 Hz if the mix feels muddy.
- Gentle Bell boost near 2–4 kHz for clarity (often under ~1.5 dB on the buss).
- High Shelf near 8–12 kHz, +0.5 to +1.5 dB for air.

Watch for: If you need more than a couple of dB on the mix buss, address the tracks first.

Podcast and spoken word

Factory preset: **Default (then shape by hand)**

Aim for clear, easy-to-follow speech.

- Low Cut near 80–100 Hz (slope ~12–18 dB/oct).
- Bell near 200–350 Hz, –2 to –4 dB, for close-mic boom.
- Bell near 2.5–4 kHz, +1 to +2.5 dB, for consonants and clarity.
- Optional Dyn near 5–7 kHz with a mild cut range for occasional harsh S sounds.
- Leave higher bands Off until you need them.

Watch for: EQ will not remove room noise on its own. Fix levels and noise reduction first when possible.

Troubleshooting

Issue	What to try
No sound	Confirm activation (License). Check Bypass, mute, Level/Mix, and that audio is playing.
Plugin not found	Rescan plugins. Use AU in Logic/GarageBand; VST3 elsewhere. Verify install folders.
Activation problems	Sign in with the purchase account. Re-open License. Email info@mzaneelectric.com .
macOS blocks plugin	Re-download the official release and install again. Allow permission if prompted.

Support & product info

Product	MZ-Equalizer
Format	VST3 + AU (macOS) · VST3 (Windows)
Manufacturer	Mzane Electric
Version	1.0.2
Website	mzaneelectric.com
Support	info@mzaneelectric.com

Thank you for using MZ-Equalizer.
For product support, contact Mzane Electric.