

DINKNOISE
STUDIO

MAIA

DUAL SYNTHESIZER
OPERATION MANUAL

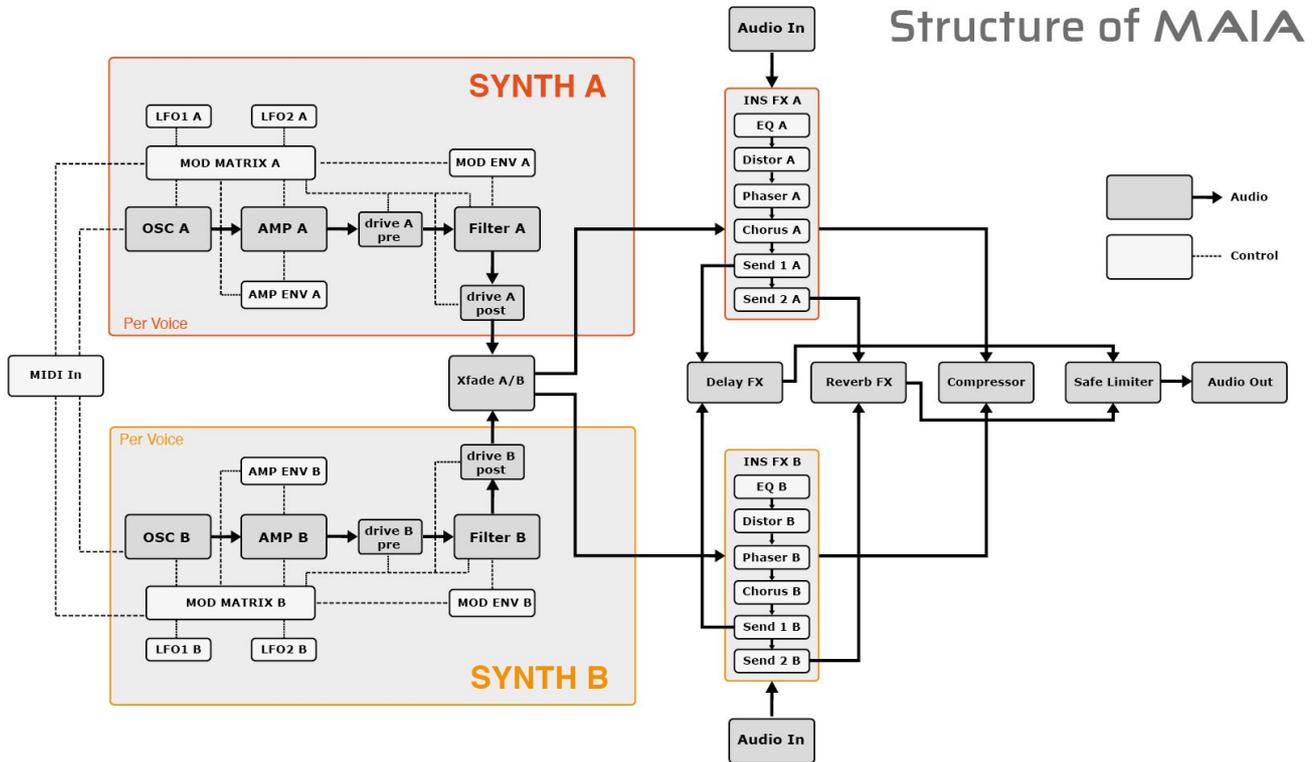
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1. Structure of Maia

Well, let's get to know the structure of the synth: : this is the first step to understanding Maia.



OSC: the name "Oscillators" are borrowed from the analogue synth's terminology: these are the building blocks of the instrument. In fact, they're multisampled sound layers, sorted by sound types: OSC (simple waveforms), Bass, Chroma, Key, Lead, Pad and Sfx. Please note, these types are not set in stone, they're just a guide to getting started.

AMP: Each OSC has an amplifier with a dedicated AMP envelope. Please note that the AMP envelope can also be used as a destination in the Mod Matrix.

DRIVE: waveshaper filter

FILTER: each synth engine contains a multimode filter with 6 different modes: highpass, bandpass or four different slopes of lowpass. The filter cutoff is controlled by MOD ENV by default, but MOD ENV can control other parameters as well.

LFO: each synth engine has two low frequency oscillators to use as modulator source in the Modulation

Bus. The LFOs have two modes: the frequency rates can be set in Hz (cycles per seconds) or in beats (quarternotes per cycle).

There are 8 waveforms available: Sine, Triangle, Square, Saw, Random (random steps), Drift (smooth random), Saw Up and Saw Exp (exponential decay).

MOD MATRIX: makes connection between various modulation sources and destination parameters. Each synth engine has 6 modulation slots.

X-Fade A/B : balances the volume of synth A and Synth B using an equal power crossfade algorithm. It looks like a mixer, but it handles the two signals separately, by setting their ratio, providing a smooth morph between synth A and Synth B.

Insert FX: both synth engines have a dedicated insert FX chain: EQ, Distortion, Phaser, Chorus and two sends for the global Delay and Reverb effects.

Global FX: as you can see, after the insert FX chain the outputs of the two engines are mixed in the Compressor, and then go further to the Safe Limiter, which also provides inputs for the two send effects' (delay and reverb) return.

Audio Out: this is the main stereo output of the Synth, located on the back panel.

2. Front Panel overview

The front panel of Maia contains the following sections:



1. **Patch controls** (for browsing, loading and saving device patches).
2. **Synth programmer section** (controls for the currently selected synth engine).
3. **Performance section**, provides global performance and play controls.
4. **Global effects section**.

3. Using Maia

3.1 Patch Controls

The patch operation in Maia is the same as in any other Reason device. To select a patch, either click on the patch name, the folder icon or the arrow buttons. To save a patch, click on the disk icon.



3.2 Controlling parameters

Knobs, faders, and numerical displays are controlled by left-clicking on them, then dragging the mouse up or down in a vertical direction. Hold down Shift while turning the knobs to slow down movement, in order to set precise values. Use Ctrl+Click to set the controllers to default position.

3.3 Global performance and play controls



PITCH

The Pitch bend wheel can be used for bending note pitches up and down. Maia also responds to Pitch Bend MIDI data from a connected MIDI master keyboard. You set the desired pitch bend range with the "PB" range control.

MOD

The Mod wheel can be used as a modulation source in the Modulation Bus. The synth also responds to MIDI CC1 data from a connected MIDI master keyboard.

AT

The Channel Aftertouch can be used as a modulation source in the Modulation Bus. Maia also responds to Channel Aftertouch data from a connected MIDI master keyboard, and displays the current value.

SEQ

When Sequencer mode is on, you can create complex rhythmic animations with the two independent pattern editors. The sequencer will run only when the patterns are enabled on the corresponding A / B synth engines.

GLIDE

Glide (or portamento) allows the synth to regularly slide in pitch with each new note.

Glide modes:

off (no glide)

on (always glide)

auto (only glide if a key is already held).

Glide time: specifies in how much time the sound slides to the next key.

KEY SPLIT

This function allows you to split the keyboard in two sections, each playing separate sounds.

The Key Split has 3 parameters:



Split Keyboard button led: when it is activated, it splits the keyboard in two sections, each playing separate sounds.

Split point: you can set the split point (the key where the keyboard should be split) by clicking on the number and dragging the mouse up or down vertically. The default value is 60 (C3 key).

Split order: The A-B setting is the default, in this case Synth A will be played from the lower (left) part of the keyboard, while Synth B will be played from the upper (right) part.

You can set the split order (A-B or B-A) by clicking on the “A-B” text.

3.4 LINK options

On the Filter, Amp Env, Mod Env and Send FX panels you can see a special **LINK** button.

It links the engine of synth B to synth A on the appropriate panel, and when enabled, all parameters of A and B will be changed together.

Please note that when LINK is enabled, the appropriate controllers of synth A will take control over synth B, and you will only see the parameters of synth A (even if you switch to panel B).

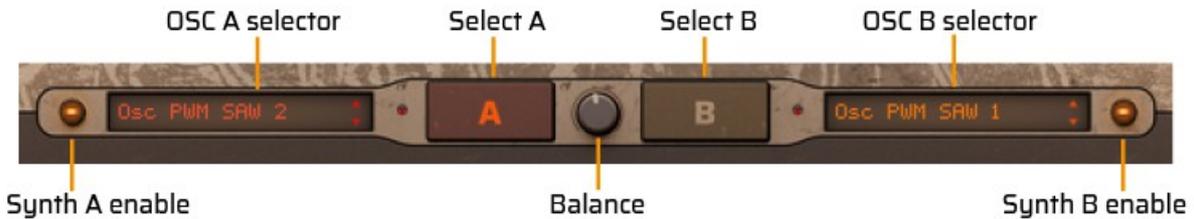


Any changes to synth B (eg. when you automate it) are recorded in the background, so when you turn LINK off, the actual settings of synth B will be restored.

If you want to automate parameters when LINK is enabled, use the controllers of synth A (and synth B will follow the changes). If you automate synth B at the same time, changes will be ignored, but recorded for further use. They will reappear when you turn LINK off.

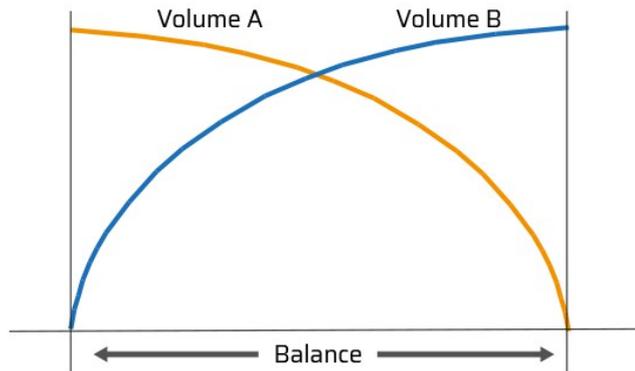
4. Synth programmer

Maia features two identical Sound Engines (A and B), which can be layered together.



Balance

The Balance knob lets you morph between the two layers with constant overall volume (using equal power crossfade).



Each Sound Engine can hold a multisampled instrument, which can be modulated and controlled from the programmer panel. Both Sound Engines feature identical parameters and controls:

OSC selector

Click on the display to bring up a drop-down list of the included instruments, and then select the desired instrument from the list. You can also click the Up/Down buttons to step up/down in the list and load the next/previous instrument.

Select A / Select B

You can select which Sound Engine you want to edit by clicking on the **A** or **B** **switch** button. The two Sound Engines have different colour schemes to help you to identify which engine is in focus when you're editing.

The main programmer panel is divided into 7 sections, similar to the analogue synthesizers' layout.

4.1 OSC panel



MONO: Activate it if you want to play the current engine in a classic monophonic mode and always retrigger the envelopes as soon as you play a new note. The default playing mode is polyphonic. You can set the polyphony on the back panel.

TD: trigger delay. When enabled (default setting is off) it forces the engine to start a certain time after Note On.

Selectable values: OFF, 1/64, 1/32, 1/16T, 1/16, 1/8T, 3/32, 1/8, 2/8T, 3/16, 1/4, 5/16, 4/8T, 3/8, 1/2, 3/4, 4/4.

Please note: since the Trigger Delay is an audio delay, the Note Off is also delayed by the set delay time.

VOL: sets the maximum volume of the corresponding Engine.

OCT: sets the octave for the current Sound Engine in 5 octave range (+/- 2).

SEMI: changes the Sound Engine pitch in semitone steps. Range: +/-12 semitones.

FINE: sets the Sound Engine pitch in 1 cent steps. Range: +/- 50 cents (down or up half a semitone).

PAN: controls the stereo balance of the current Sound Engine.

VEL: sets the velocity control of the Amp Envelope. Please note that this control is bipolar, range: -100% via 0% (no modulation) to 100%. Negative value means that the Amp Volume is lowered with increasing velocity.

S.START: the Sample Start offset defines where in the sample the playback should start. Note that the effect could be different depending on the selected instrument.

4.2 FILTER panel



Filter enable: you can disable or enable the filter by clicking on the orange led.

LINK: it links the filter knobs of synth B to synth A. Please note that **Filter enable** and **Filter type display** won't be linked, so you can set different filter types while linking other parameters. For more info, see the **LINK options** section.

Filter type display: Click on and drag up/down on the Filter display to select one of the available filter types, or step through the filter types by clicking the Up/Down arrow buttons. The following filter types are available:

Lowpass 24 dB/octave, Lowpass 18 dB/octave, Lowpass 12 dB/octave, Lowpass 6 dB/octave, Bandpass 12 dB/octave, Highpass 12 dB//octave.

CUTOFF: sets the cutoff/center frequency. The cutoff parameter sets where in the frequency range you want the resonance and attenuation to appear.

RESO: sets the resonance amount. The resonance parameter amplifies the frequencies at, and around the cutoff/center frequency.

DRIVE switch: it enables or disables the waveshaper filter. The switch has 3 settings: OFF (disabled), PRE (before the main filter), and POST (after the main filter). Please note that the waveshaper filter is different (and independent) from the distortion effect, it provides a “per voice” overdriving, applied individually to each voice.

DRIVE: sets the amount of waveshaping in 0 - 32 dB range.

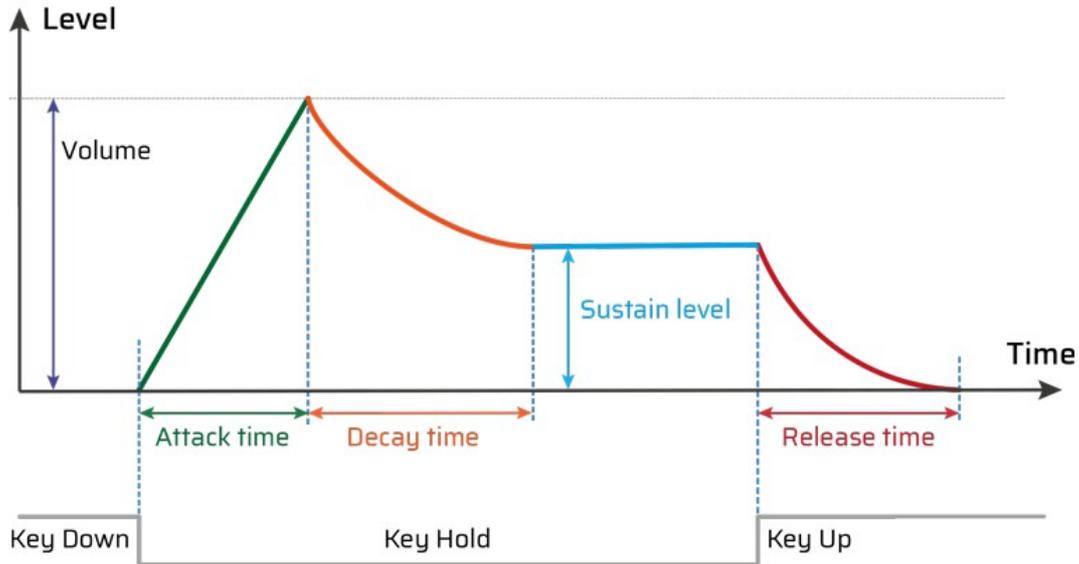
ENV: sets how much you want the Modulation Envelope to affect the CUTOFF frequency. This control is bipolar, range: -100% via 0% (no modulation) to 100%.

KEY: keyboard tracking sets how much the cutoff/center frequency should track incoming MIDI Notes. Range: 0% (no tracking /constant frequency) to 200% (2 semitones per key).

VEL: sets how much the cutoff/center frequency should be modulated by Keyboard Velocity. This control is bipolar, range: -100% via 0% (no modulation) to 100%. A negative value means that the filter cutoff frequency is lowered with increasing velocity.

4.3 AMP ENV panel

The Amp Envelope is a standard ADSR envelope which controls the amplitude of the corresponding Sound Engine over time. By default the Amp Envelope controls the Volume, but it also can be used as a modulation source in the Modulation Bus. The picture below shows the various stages of the ADSR envelope:



LINK: links the envelope parameters of synth B to synth A.

A(ttack): when you play a note on your keyboard, the envelope is triggered. This means it starts rising from zero to the value set with the Volume knob. The length depends on the Attack time setting. If the Attack is set to "0", the Volume value is reached instantly. If the Attack value is raised, it will take a longer time before the Master Volume value is reached.

D(ecay): after the Volume value has been reached, the level starts to drop.

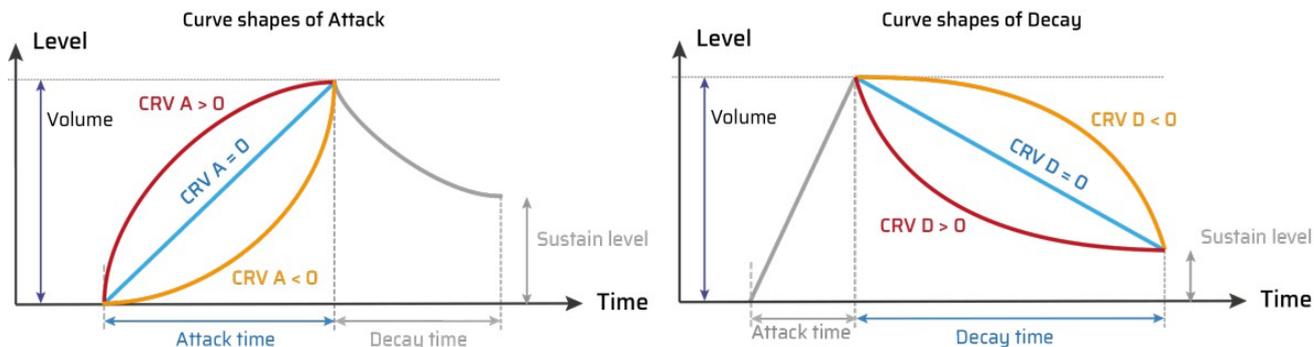
Its period is governed by the Decay time parameter.

If you want to emulate the volume envelope of a note played on a Bass Guitar for example, the Attack should be set to "0", the Decay parameter should be set to a medium value and the Sustain level should be set to "0", so that the volume gradually decreases down to silence, even if you keep holding the key down. Should you want the decay to drop to some other value than zero, you raise the Sustain parameter.

S(ustain): The Sustain level parameter determines the level the envelope should rest at, after the Decay stage. If you set Sustain to full level, the Decay setting is of no importance since the volume of the sound is never lowered. Often a combination of Decay and Sustain is used to generate envelopes that rise up to the Volume value, then gradually decreases to finally land to rest on a level somewhere in-between zero and the Master Volume value. Note that Sustain represents a level, whereas the other envelope parameters represent times.

R(elease): the Release time parameter works just like the Decay parameter, except it determines the time it takes for the volume to drop back to zero after you release the key.

CRV A: determines the curve shape of the Attack. The default settings is 0, which means linear curve. Positive value will result in a convex shape, the Attack curve is “rounded”, the volume starts rising fast and reaches the final value slow. Negative value results concave shape, the Attack curve starts slow and reaches the final value fast (good for sudden rising sounds).



CRV D: sets the curve shape of the Decay. The default settings is 50, which results in natural sounding logarithmic curves. Negative values give a convex shape, which means that the decay phase starts to fall slow and reaches the final values fast. At setting 0 the curve is linear.

Positive value will result in concave shape, so the curve will start to fall fast and then reach the final sustain level slowly. Setting between +50 and +90 gives a logarithmic fade.

4.4 MOD ENV panel



The Modulation Envelope controls the filter cutoff frequency modulation over time by default. You can adjust the modulation amount with the ENV knob on the FILTER panel.

But this is just a predefined option: feel free to use this envelope to control other parameters of the synth via Modulation Bus: pitch, LFO amount, pan, etc.

The structure of the Modulation Envelope is the same as the Amplitude Envelope. The ADSR envelope characteristics are described in detail in the “AMP ENV panel” section.

4.5 LFO panel

An LFO (Low Frequency Oscillator) is used for generating cyclic modulation. Each synth engine has two low frequency oscillators to use as modulator source in the Modulation Bus.



Waveform: click and drag up and down on the waveform display to scroll through the available shapes.

There are 8 waveforms available: Sine, Triangle, Square, Saw, Random (random steps), Drift (smooth random), Saw Up and Saw Exp (exponential decay).

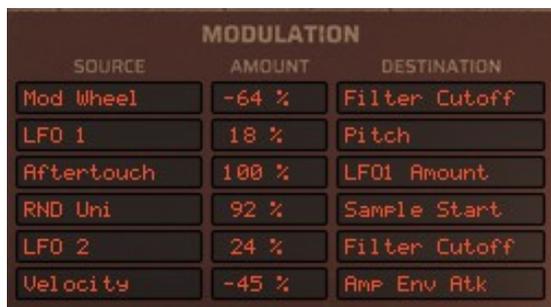


SYNC: The LFOs have two modes: the frequency rates can be set in Hz (cycles per seconds) or in beats (quarternotes per cycle). Selectable values: 16/4, 12/4, 8/4, 7/4, 6/4, 5/4, 4/4, 3/4, 2/4, 3/8, 1/4, 3/16, 1/8, 1/8T, 1/16, 1/32.

RETRIG: when enabled, the LFO restarts each time you press a new note, otherwise it runs free. Please note that when RETRIG is enabled, the LFO runs in polyphonic mode, each note has its own LFO modulation. It's recommended for tempo synced modulations. When RETRIG is OFF, the LFO runs in monophonic mode. This latter can be useful for slow filter sweeps, panning effects, vibrato, etc.

RATE: controls the LFO frequency (Hz) in absolute mode. In tempo synced mode the Rate parameter controls the time divisions.

4.6 MODULATIONS panel



SOURCE	AMOUNT	DESTINATION
Mod Wheel	-64 %	Filter Cutoff
LFO 1	18 %	Pitch
Aftertouch	100 %	LFO1 Amount
RND Uni	92 %	Sample Start
LFO 2	24 %	Filter Cutoff
Velocity	-45 %	AMP Env Atk

The Synth Engine already contains some common pre-wired modulations (Amp Velocity, Filter Velocity, Key to Cutoff Filter, Mod Env to Cutoff filter). The MOD MATRIX extends these possibilities providing very flexible routings. On the modulation panel you can make connections between various modulation sources and destination parameters. Each synth engine has 6 modulation slots.

Modulation Sources

The following modulation sources are selectable:

- **Modulation Wheel:** incoming MIDI CC1 message
- **Channel Aftertouch:** incoming MIDI Channel Pressure message (monophonic)
- **Velocity:** incoming MIDI velocity
- **Key:** Keyboard position relative to C3.
- **LFO 1:** internal source
- **LFO 2:** internal source (LFOs can be monophonic or polyphonic, see the LFO panel)
- **Mod Env:** Modulation Envelope, internal source (polyphonic)
- **Amp Env:** Amplitude Envelope, internal source (polyphonic)
- **RND Bi:** Random bipolar (-1 - +1), internal source (polyphonic)
- **RND Uni:** Random unipolar (0 - +1), internal source (polyphonic)
- **Pitch Bend:** Incoming MIDI pitch bend message
- **Constant:** Constant maximum value, can be used to set an offset
- **CV in 1:** incoming CV message
- **CV in 2:** incoming CV message (the two CV connectors are located on the back panel)

Modulation Amount (AMT)

The default setting is 0. You can modify the values in -100% - +100% range by clicking on the number and then dragging the mouse up or down in vertical direction.

Modulation Destinations

Clicking on the appropriate row on the Destinations column, you can choose from various destinations.

The following modulation destinations are available:

- **Volume:** you can modulate the Synth Engine's main volume
- **Pan:** modulates the stereo balance of the current Sound Engine
- **Pitch:** for pitch modulation, 100% equal to one octave (12 semitones)
- **Sample Start:** Sample start offset, the effect depends on the selected instrument
- **Filter Drive:** modulates the amount of waveshaper filter
- **Filter Cutoff:** modulates the Filter Cutoff frequency
- **Filter Reso:** modulates the Filter Resonance amount
- **LF01 Amount:** you can scale the amount of LFO1
- **LF01 Rate:** you can modulate the LFO1 rate with another source
- **LF02 Amount:** you can scale the amount of LFO2
- **LF02 Rate:** modulates the LFO1 rate with another source
- **Mod Env Atk:** modulates the Attack phase of Modulation Envelope
- **Mod Env Dec:** modulates the Attack phase of Modulation Envelope
- **Mod Env Sus:** modulates the Sustain level of Modulation Envelope
- **Mod Env Rls:** modulates the Release phase of Modulation Envelope
- **Amp Env Atk:** modulates the Attack phase of Amplitude Envelope
- **Amp Env Dec:** modulates the Decay phase of Amplitude Envelope
- **Amp Env Sus:** modulates the Sustain level of Amplitude Envelope
- **Amp Env Rls:** modulates the Release phase of Amplitude Envelope
- **Mod Env Int:** intensity, you can scale the amount of the Modulation Envelope
- **Mod Env Rate:** modulates the time of the ADR phases of the Modulation Envelope
- **Amp Env Int:** intensity, you can scale the amount of the Amplitude Envelope
- **Amp Env Rate:** modulates the time of the ADR phases of the Amplitude Envelope

4.7 Pattern editor / Insert FX panel

Each synth engine has a dedicated Pattern editor for the Step Sequencer and an insert FX chain: Equalizer, Distortion, Phaser, Chorus and two sends for the global Delay and Reverb effects. The effects are processed from left to right, in the order they appear.



You can enable or disable each part by clicking on the small elongated switches. If you click on the item name, the appropriate editor will appear for editing.

4.7.1 SEQUENCER PATTERN EDITOR

It's a 16 steps pattern editor for the Step Sequencer. If Maia is in Sequencer mode and the pattern is enabled, when you play a note, the sequence will start and play continuously until you release the key. It's also possible to set different step lengths into the two pattern editor to create poly-rhythmic patterns. The Sequencer is polyphonic, which means you can play and trig entire chords.



Parameters of the Pattern Editor:

Sequencer Rate: you can set the desired Sequencer Rate (in relation to the main sequencer tempo in Reason). Please note that this parameter is global.

Number of Steps: click and hold the step number and drag up/down to change the number of steps in the corresponding pattern. Alternatively, you can click and drag the step indicator bar up/down.

Abs / Rel: sets the handling of the incoming velocity (absolute or relative). When the switch is set to ABS, the played velocities will be ignored and taken from the columns in the pattern grid. When the switch is set to REL, the played velocities will be scaled by the columns of the grid.

Each step has 3 parameters: velocity, length and note.

Step Velocity: you can set the desired velocity of each step by clicking on the grid and/or drag it up/down. Control-click will set the value to zero (default value).

Step Length: it's a horizontal fader, you can select the desired note length for each step by clicking on it and/or drag it horizontally. The selectable values: 25, 50, 75, 99.

Note: set a note offset to each step, can be used to create melodic sequences.

You can set the desired note offset by click-holding on the number and dragging up/down. The available range is +/- 24 semitones.

4.7.2 EQUALIZER

It's a four-band equalizer with two parametric middle bands.



LF FREQ: Low shelf frequency

LF GAIN: Low frequency boost or cut

LMF FREQ: Low-mid center frequency

LMF GAIN: Low-mid frequency boost or cut

LMF Q: Low-mid bell bandwidth

HMF FREQ: High-mid center frequency

HMF GAIN: High-mid frequency boost or cut

HMF Q: High-mid bell bandwidth **HF GAIN:** High frequency boost or cut **HF FREQ:** High shelf frequency

OUTPUT: level trim to compensate for any gain change due to equalization

4.7.3 DISTORTION

Stereo distortion/overdrive effect.



Distortion parameters:

Drive: input gain to the distortion

Mode: Transistor (stereo hard clipping) or Tube (soft clipping with DC bias)

Rectify: degree to which negative signal peaks are converted to positive

Low Cut: highpass filter before distortion

High Cut: lowpass filter before distortion.

Dry: level of the unprocessed input signal sent to the output

Wet: level of the effected signal

4.7.4 PHASER

Phaser effect with up to 8 poles (4 peaks/notches).



Phaser parameters:

Rate: modulation rate in Hz **Depth:** center frequency modulation amount

Feedback: Add resonant peaks between the notches

Invert: flip feedback polarity for a different sound character

Center: center frequency

Spread: offset between left and right center frequencies

Poles: number of stages (more stages = more peaks and notches)

Mix: dry/wet mix.

4.7.5 CHORUS

Chorus effect for creating a thicker, fatter, wider sound.



Chorus parameters:

Rate: modulation rate in Hz

Depth: depth of delay (pitch) modulation.

Delay: pre-delay for each voice

SQR/Sine switch: Square or sine wave LFO modulation

Voices: number of chorus voices

Mix: dry/wet mix.

4.7.6 DELAY SEND

Turn the DELAY knob to set the signal level to the global Delay send effect.

4.7.7 REVERB SEND

Turn the REVERB knob to set the signal level to the global REVERB send effect.

LINK: it links the send reverb and delay parameters of synth B to synth A.



5. GLOBAL EFFECTS

The GLOBAL EFFECTS section is located under the Synth Programmer panel. These effects - as the name suggests - are global, which means they're applied to both Synth engines - see the "Structure of Maia" section for more information on how they're connected.



5.1 AUDIO IN

The Audio input can be used to connect other stereo devices to Maia and take the full advantage of Maia's dual multi-effect chain.



FX Enable switch: you can enable or bypass the effects of Maia, similar to the bypass function of Reason's effect devices.

A / B select: sets the active Insert FX chain. You can set different effect settings on Synth A and Synth B, and toggle between settings using this switch.

Level: sets the audio input level. The max value is +3 dB.

5.2 DELAY

Stereo delay effect with adjustable feedback routing and left/right panning option.



ON/OFF switch: you can enable or disable the effect

SYNC: sets the TIME parameter to seconds or quarternote beats

PING PONG: activate it to get the delay repeats alternating from the left and right channels. Note that this also doubles the delay tempo.

TIME: sets the delay time

DAMP: lowpass filter for progressive damping of each delay repeat

FEEDBACK: feedback form delay output to input to create multiple repeats

5.3 REVERB

Maia features two different reverb models: a Convolution reverb and an algorithmic reverb.



Convolution Reverb



Algorithmic Reverb

Common parameters:

ON/OFF switch: you can enable or disable the effect

CONV switch: you can switch between the two reverb models

Convolution Reverb parameters:

Convolution type: click on the display to bring up a drop-down list of the included impulses, and then select the desired impulses from the list.

PRE DELAY: initial delay before reverb

DECAY: applies a volume ramp (decreasing or increasing) to the impulse to adjust the perceived reverb time

Algorithmic Reverb parameters:

TIME: length of reverb tail.

PRE DELAY: initial delay before reverb

HI DAMP: progressive loss of high frequencies in reverb tail

LO DAMP: progressive loss of low frequencies in reverb tail

5.4 COMPRESSOR

Compressor effect for controlling dynamic range and shaping transients.



ON/OFF switch: you can enable or bypass the effect

Threshold: audio level above which compression is applied.

Ratio: amount of gain reduction to apply

Attack: time it takes for gain reduction to increase when the signal level rises

Release: time it takes for gain reduction to increase when the signal level falls

Output: adjust the output volume to compensate for any loss in level due to compression

5.5 LIMITER

It's a safety limiter to keep levels in check, with a fixed 0 dBFS threshold. It has no parameter, you can enable or bypass it.

The **Master Volume** sets the main instrument's volume.



6. Back panel

Important: please keep in mind that CV connections are NOT stored in the patches! If you want to store CV connections between devices, put them in a Combinator device and save the Combi patch.

The back panel contains three sections:

- 1) CV connections
- 2) Configuration
- 3) Audio connections.



6.1. CV connections

6.1.1 SEQ CONTROL



Input: the Sequencer Control CV and Gate inputs allow you to play Maia from an another CV/Gate device (eg. Matrix or RPG-8). The signal to the CV input controls the note pitch, while the signal to the Gate input delivers note on/off along with velocity.

Output A and Output B allows you to use Maia's dual Step Sequencer to control other instruments in Reason. **Output A** sends out the trigger signals of Synth A, while **Output B** sends the signals of Synth B.

Gate: transmits a gate/velocity value that corresponds to the Velocity parameter in the Pattern editor.

CV: transmits the notes generated by the sequencer (or the notes you input to Maia, if **THRU** is enabled).

TRANPOSE: it allows you to transpose the Note CV output in semitone steps (+/- 24 semitones).

THRU: when enabled, the incoming midi notes will be transmitted to the CV outputs, according to the Keysplit settings. If THRU is disabled, only the sequencer's signals will be transmitted.

6.1.2 MODULATION IN

These control voltage (CV) inputs can receive external CV messages from other Reason devices. CV IN 1 and CV IN 2 can be used in the Modulation Bus as a modulation source.

6.2. Configurations

These settings control the CPU usage of Maia.

Polyphony: adjusts how many simultaneous notes can be played by setting the number of Maia voices. A synth voice is active when its amp envelope value is not zero.

Interpolation quality: sample playback interpolation mode. Each mode has a different trade-off between CPU load and sound quality.

- High: higher quality and CPU load.
- Mid: Middle quality and moderate CPU load.
- Eco: Standard 4-point Lagrange interpolation. Sufficient quality for most sounds with low CPU load.

6.3 AUDIO CONNECTIONS

6.3.1 AUDIO IN

The Audio input can be used to connect other stereo devices to Maia and use it as an FX device.

6.3.2 AUDIO OUT

Stereo output of Maia. When you create a new Maia device, these outputs are auto-routed to the first available Mix Channel in the Reason main mixer. If there is no Mix Channel available, a new one will be automatically created.

7. Credits

Andras Haasz: concept and UX design, programmer, sound recording & editing, sound & patch design

Voger Design: GUI

Additional patch design:

Eric Corminier (EC)

Marco Raaphorst (MR)

Navi Retlav (NR)

Special thanks to: Akos Botos, Denes Dobai, Samuel Haasz, Paul Kellett, Lukas Lyrestam, Patrick Maerker and Roland Pauk