



Impact

User Manual

Welcome to **Impact**



Impact is a complete multi-band drum processing channel strip whereas its little sister **Crack** (also available from Surreal Machines) is a compact, easy to use transient shaper and dynamics tool. Both plugins are designed primarily to work on drums but also excel on synths, guitars, vocals or even whole mixes or other groups.

Transient shaping is a process that allows you to quickly sculpt the sharpness of a sound and its dynamics. A transient is the short burst of energy at the beginning of a sound. With a transient shaper you can increase or decrease the beginning (attack) portion of the sound, making it more or less punchy; and you can increase or decrease the decay (sustain) portion of a sound, making the sound fade out slower or quicker (or even bloom in volume). With less sustain the sound will feel tighter and with more sustain the sound becomes fuller and even boofy!

The transient shaping section of **Impact** is easier to use than a compressor for the same purpose and always works the same way no matter what the overall level of the signal is, as transient shaping is level independent with no need for a threshold. Think of the *Attack* and *Sustain* controls as “contrast dials” for your

sound. You can quickly add more punch, make a sound more distant, take away reverb or rattle, make sounds gated in a very natural way, or even smash your sounds up to make them fill the room or bend your sounds in unconventional and creative ways.

What is Impact?

Impact is a fully-featured multi-band drum group finalizing machine. "Multi-band" means that the input signal is fed into crossover filters so that the transient shaping can be applied differently to different portions of the frequency spectrum.

Impact is ideal for groups or mixed material and allows much more control in shaping individual parts of the sound than the simpler **Crack** plugin.

For example, you can remove the reverb from a drum loop without shortening your ride cymbals by reducing the sustain only in the mid-band whilst in 3-band mode. Or you can cut frequencies using the EQ before your sound is processed by the transient shaper so that they don't influence the envelope detection. You could add boom to your kicks with a sharp peak filter around 80 Hz, but also decrease the decay by turning down the sustain on the low-band. You might add sizzle to your overheads with a combination of shaping on the high-band shaper and a high shelf filter. Or you can just add some beefy saturated drive to the signal either before or after the transient shaper, or applied to each frequency band separately.

There's also a final **Dynamics** output processor (the same one found in **Crack**). So go ahead and add some more loudness using the **Maximizer** and see how changing the level of the bands or the EQ really affects the overall power and character of your sound.

Impact's Key Features:

- 1, 2 or 3 bands of **Transient Shaping**, each with *Attack* and *Sustain* controls.
- Up to 4 bands of **EQ** using zero-delay-feedback state variable filters.
- Four different characters of **Saturation** to colour your sound.
- A **Dynamics** section with selectable Thru, Clipping, Limiting or Maximizing dynamics processors.
- **Comprehensive routing options** for using the effects in creative ways.

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Setup

Installing

Get Impact from:

<http://www.surrealmachines.com/transient-machines-vstau/>

After purchasing you will receive a serial number and download link via email.

Note: Full and demo versions use different installers. After purchasing the full version, you need to download the installer from the link in your email.

Double-click the downloaded file and follow the onscreen instructions.

On **Mac** this will be a file named: **Impact Installer.pkg**

On **Windows** this will be a file named: **Impact Installer.exe**

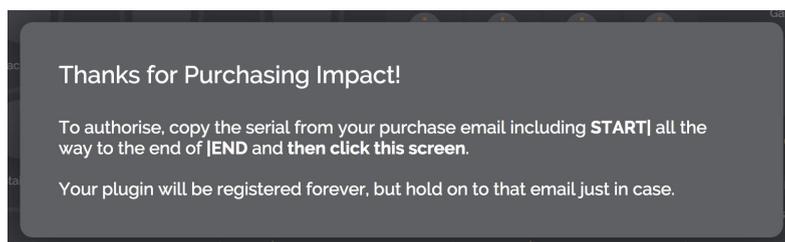
Note: These installers will install both the **32bit** and **64bit** versions of the plugins; **Mac**: as universal binaries, **Windows**: as separate files.

Note: If the plugins do not appear in your DAW after install, please restart your computer and load your host again (especially affects **AU** on **Mac**).

Impact works inside your host software or DAW, not as a standalone application. It comes in **VST2**, **VST3** and **AU** formats on **macOS**, or in **VST2** and **VST3** formats on **Windows**. On both operating systems each plugin format is available in **32** and **64 bit** versions (on **macOS** as single universal binaries, on **Windows** as separate files).

Authorizing

Once installed, the first time you load **Impact** an authorization screen will appear with instructions:



You will need to **copy** your serial number, which will look something like this:

START|Your Name|your@email.com|XXXX-XXXX-XXXX-XXXX|END

Then, with your serial in your clipboard, simply **click** on the plugin screen:

Note: You must copy the entire serial as it appears in your email, including the words START and END

There is nowhere to paste! Just Click on the screen shown above!

That's it!

Installing the plugin for **multiple users** only:

The above procedure will authorize **Impact** for a single user on the computer. This is usually just what you want. However, if you need **Impact** available to all user accounts on one computer (for example in a classroom setting) you can either register it using each user account or you can manually move the authorization file to the correct location:

Mac

Move:

~/Library/Application Support/Surreal Machines/Impact/license.txt

To:

/Library/Application Support/Surreal Machines/Impact/license.txt

Note: ~ refers to your HOME folder

Windows

Move:

C:\Users\\AppData\Local\Surreal Machines\Impact\license.txt

To:

C:\ProgramData\Surreal Machines\Impact\license.txt

Note: <user> refers to your Windows user folder

Uninstalling

Mac

To uninstall **Impact** on macOS, you should manually remove the plugins from the macOS System Library plugin folders that you installed them in.

Windows

On Windows you can run the **Impact** uninstaller. You can find a shortcut to it in the Start Menu or by searching on the Start Screen.

Overview



1 The **Presets Toolbar** allows you to store and recall plugin wide presets, as well as setting the display scaling of the interface.

2 The 1, 2 or 3 band **Transient Shaping** is the core of **Impact**, with each band featuring *Attack* and *Sustain* dials to control these aspects of the sound.

3 **EQ** is used to pre or post process the signal, reducing frequencies you don't want to accentuate or emphasising those you do.

4 **Saturation** allows you to apply different characters of distortion and dial in the amount just as you like it!.

5 **Dynamics** provides a final step to shape loudness, with four modes providing further possibilities for colouration and control of the signal.

6 **Interactive EQ Curve + Spectrogram Display.** Here you can dynamically control the *EQ*, set the crossover cutoff points and view a per-band spectral display of the *Transient Shaping* processing.

Controls

Common Control Features

- **Mouse over** a control to reveal its value.
- Adjust values using your **scroll wheel** or by **clicking a value to edit**.
- Hold **shift** for **fine adjustments** to dials and sliders whilst mousing.
- Use **arrow keys** to **adjust controls** and **move through menu items** that your mouse is over.
- All controls can be **reset to default** value by **double-clicking** on them.
- Every single part of the **Impact** plugin can be **modified in real time** on the fly without causing any clicking or disruption to your audio.
- Note that some of the controls in **Impact** allow for **extreme settings**. **Impact** gives you deep control, so be careful when experimenting or with controller mappings, especially when using **Thru**.

Spectral Display and Other Control Features

- Adjust EQ Q or Slope in the Spectral Display using your **scroll wheel** when your **mouse** is over the filter handle, or by holding the alt/option key whilst dragging.
- **Click and drag** around multiple EQ display handles to **lasso** them and enable scaling all selected bands with your **mouse**.
- **Crossover** sliders can be moved past one another. If the *High* moves below the *Low* then it becomes the *Low*, and vice versa.
- The **EQ** can be turned on or off using the yellow power button at the top of the section; other sections are on or off automatically depending on settings (if zeroed); **If a section is off it uses no CPU**.
- The **UI** can be resized via the Preset Menu under *Zoom*.

Quick Start

Impact Walkthrough

If you are the type of person who prefers sitting down with someone and being shown what is going on, rather than reading details, give this little walkthrough a try. If not, skip ahead to the **Reference Section** to soothe your inner nerd.

Setting up

Start with a drum loop and put **Impact** on the channel. Maybe something with a little natural reverb on it or recorded with microphones might be the easiest to hear. Start with the "Default" preset.

Shaping the Transients

Let's start with just one band. Click the **1** tab at the top-left for **Bands**. Try reducing the **Sustain**. Hear how the loop loses reverb and the sound gets much sharper, a bit like increasing the contrast on a picture. We can also add some snap to it by increasing **Attack**. Try moving both knobs in each direction to get a feel for what they do. These are the heart and soul of **Impact**.

Ok now let's get it just right. Try using more than one band by pressing the **2** or **3** tabs in the top-left. You can adjust the contrast of each band differently. Sometimes removing attack from the bass can make the sound feel fatter or smoother. Adding attack or sustain to the highs will add a lot more presence but can get loud quickly. The middle band is usually the best to start with. Attack there can make the punch from kicks and snares stand out in a mix, while adjusting the sustain can make it feel super tight (lower values) or really mashed up and phat™ (higher values).

You can adjust the bandwidth and placement of the bands below the EQ display. Two small orange circles with lines indicate the band separation frequencies. Have a play with them. Often you just need the extreme low and highs to stay as they are and just adjust the rest. You can solo each band to hear what is going on using the little **S** below each **Sustain** dial, but realize that the Dynamic section will still be processing the solo'ed band so whilst the output dynamics will be different, the transients will still be the same.

Adding some saturation

Just like editing the transients was like adjusting the contrast on a photo, adding saturation is like saturating an image. Try adjusting the saturation slider to get a feel. You might not need much (if any) but you can also abuse **Impact** as a multiband distortion unit. There are 4 saturation types. The first two, **Console 1** and **Console 2** are analog clipping simulations and the amount acts as a gain control. The second two **Folding** and **Trashed** are more aggressive distortions and add a lot of harmonics.

Sculpting the Tone

We can also change the location of the saturation. By default it's set to **EQ**, which means that the distortion is inside the EQ (and the EQ can also move!). We can also set it to be before the **Crossover**. This allows you to adjust the transients **after** the distortion. But the real fun starts when you place the saturation in the **Bands**. This allows you to use the saturation in multi-band mode which can be useful for adjusting the gain of each band separately... A cool trick here is to adjust the dynamics **Gain** down about -6 to -10dB and then adjust the volume of each band using its saturation slider. Try that with the **Console 1** saturation. Again the **S** solo buttons are helpful here.

There's also a "Wide/Narrow" button for the Crossover beneath the Dynamics section. "Narrow" makes the effect of each band much tighter (the filters are steeper) while "Wide" will help the bands blend together just a bit (the filters are shallower).

Have a play with the **EQ**. Usually it's really useful to lower the overall volume of the highs or lows after you've added attack or sustain. EQ bands 1 and 4 can be used in either shelf or bell types. Sometimes if you are just using **Impact** for distortion or dynamics, boosting frequencies before those processes is what you need, which you can do when the **EQ** is set to **Pre**.

Finding the right dynamics for the output

The last section looks simple but has a large effect on the sound. It's the Dynamics section. By default, it's set to **Clip** — which sounds like something you normally wouldn't want to do — but clipping transients is actually what you're likely used to hearing on recordings, and can sound pretty nice! You also have **Thru**, **Limit** and **Maximizer** which we'll get to in a bit. There's a big knob to adjust the input/amount to this section, and a **Trim** control to adjust the final volume in case you want to have it clip or maximized but don't want the volume all the way up.

Thru just does nothing but gain. It's particularly useful if you have your own dynamics processors you want to add later. **Limit** is a brickwall limiter with a medium release, designed to keep the signal so that the peaks are at 0 dB but to avoid too much pumping. Now the **Maximizer!!!** Well, the **Maximizer** is something totally special and almost a plugin in and of itself...

Maximizer mode tries to pull the signal up or down to 0dB as fast as it can... no matter the volume. You can adjust the amount of 'pulling' with the **Amount** dial. Here it can get really loud, really fast and using the **Trim** is a good idea. Try also playing with the saturation and EQ of each band. Really unexpected things can happen when one band is super loud and then drops out.

Well that's about it. Now you have an idea how **Impact** works. Go through some of the presets, but realize that with this plugin (like an EQ or Compressor) it really depends on the input, so don't be shy of adjusting the controls, especially the cutoff frequencies and the EQ.

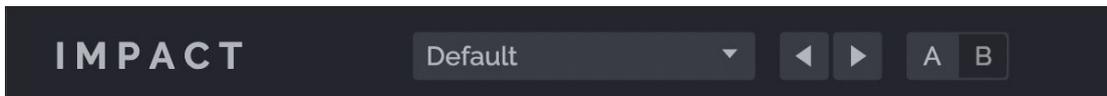
Tips and Tricks

- Try using Band 2 of the **EQ** with a high Q and high gain to add 808 like sustain to your kick. Just sweep it around the lows (< 200Hz) and find the right resonant frequency.
- For more presence, try a subtle **Maximizer** and pairing any increases in **Amount** with a little reduction in **Trim** in order to balance out the sound.
- To pick your crossover frequencies: start by dramatically lowering the sustain of the mid band and moving the crossover frequencies all the way to the low/high points of the **EQ**. Now pull them in slowly until you hear the “contrast” between the reduced sustain and the normal sustain taking effect on a sound you want to adjust. You can then play around with each band to tweak the exact crossover area you are looking for.
- Using the **EQ** in **Pre** is good for removing resonances that you don’t want the transient shaper to be influenced by; it’s also good for boosting/scooping frequencies before saturation like you would on a guitar distortion pedal.
- Using the **EQ** in **Post** can be good for adding some sustain back in or carving out some harmonics from the distortion.
- Don’t forget: when setting **Bands** to **3** and **Placement** to **Bands** you get a three band multiband distortion plugin!

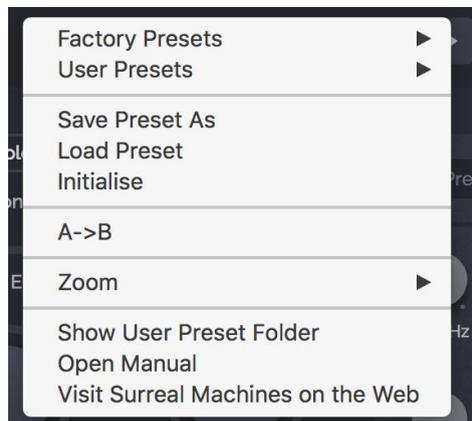
Reference Section

Presets Toolbar

This section deals with the preset menu built into **Impact**, not the menu that some hosts provide. Refer to your host's documentation for information.



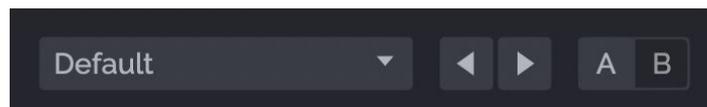
The **Presets** menu at the top of the plugin window shows the name of the currently loaded preset. On plugin load this reads *Default*. Clicking on the menu will reveal the following items:



- **Factory Presets** contains all of the plugin presets that come with **Impact**.
- **User Presets** contains all of the presets saved in the user preset folder for **Impact**.
- **Save Preset As** brings up a dialog window to save a new preset - by default the location is the user preset folder for **Impact**, although you can choose to save presets anywhere.
- **Load Preset** brings up a dialog window to load a preset from anywhere on your computer - for example, a preset that someone has sent to you.
- **Initialise** will reset the entire plugin to the default state.
- **A->B** or **B->A** will send the A setting to the B setting or vice versa.
- **Zoom** allows you to choose the display scaling of the **Impact** UI. **Impact** will recall whichever display scaling you select for that instance of the plugin. This means you can have different scalings for different plugin instances in the same DAW session, and these will always be recalled. To set a display scaling as the default for all new instances of **Impact** across all DAWs and

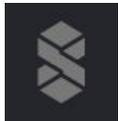
sessions, choose "Use as Default" from the **Zoom** menu and the scaling selected at that time will be the default for all new instances of **Impact** on your computer.

- **Show User Preset Folder** will open the user preset folder for **Impact** in your computer's file browser - useful for finding your presets in order to send them to other people, or for your own file management (e.g. backup).
- **Open Manual** opens this manual in your default PDF reader.
- **Visit Surreal Machines on the Web** opens the Surreal Machines website in your default internet browser - here you can login to your Surreal Machines account and manage your plugins, or find more information such as news of software updates or special features and tutorials.



The **arrows** to the right of the presets menu cycle through the presets in the currently loaded folder (for example the Factory or User presets folders).

The **AB toggle** to the right of these arrows selects between two different settings for the plugin - an A state and a B state. This means you can create two different sounds and quickly switch between them for easy comparison.



Finally, at the top right of the plugin window next to the licensee name, you can click on the Surreal Machines **logo** to read the all important credits screen and find the plugin's version number.

Transient Shaping

This part is the heart of the **Impact** plugin. With just a few dials you can sculpt the sonic impact of your input material in a very musical way, either to modify things in a subtle way for controlling how sounds fit into a mix, or in order to achieve radical transformations and creative effects.

There are up to three bands of Transient Shaping available in **Impact**. In each band the **Attack** and **Sustain** dials operate in the same way.



Attack

In the middle (set to zero) the **Attack** Dial has no effect. Positive increments in dB (moving the dial to the right) will generally result in more punch, making the sound sharper and more aggressive. Negative decrements in dB (moving the dial to the left) will result in less punch, which can make a sound softer or more distant.

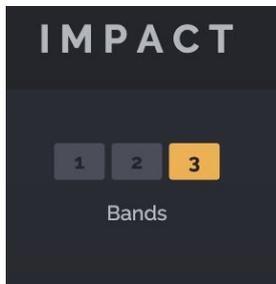
Sustain

In the middle (set to zero) the **Sustain** Dial has no effect. Positive increments in dB (moving the dial, to the right) will result in a louder tail, making the sound fuller, louder and greater in length. Negative decrements in dB, (moving the dial to the left), will result in a quieter tail, which can make a sound sharper, gated and crisper.

Solo

If in multi-band mode, you can solo a band by clicking on the band's **S** button. This allows you to hear what is being processed in each band and how.

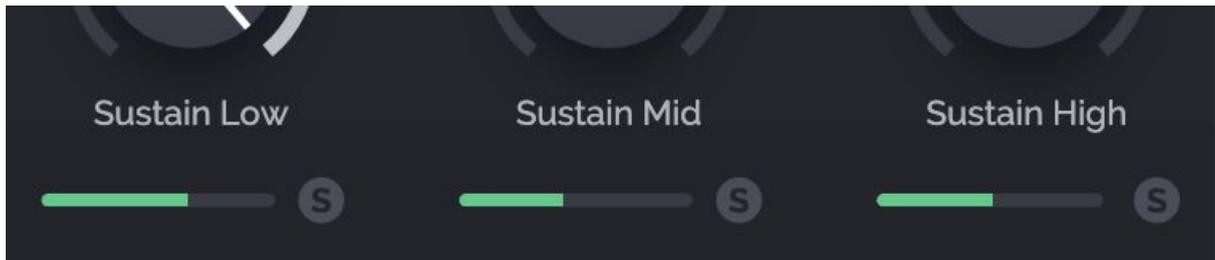
Bands



Selector

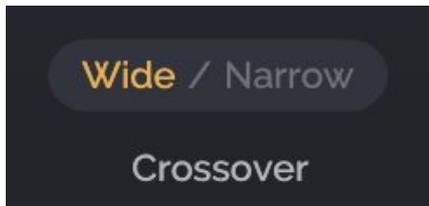
This tab selects how many bands to use for the Transient shaping, 1, 2 or 3. The crossover frequencies that control how the bands are split are accessed below the EQ.

Band Level Meters



These show the volume energy in each Transient Shaping band. Use the "S" or solo button to audition individual bands.

Crossover Type



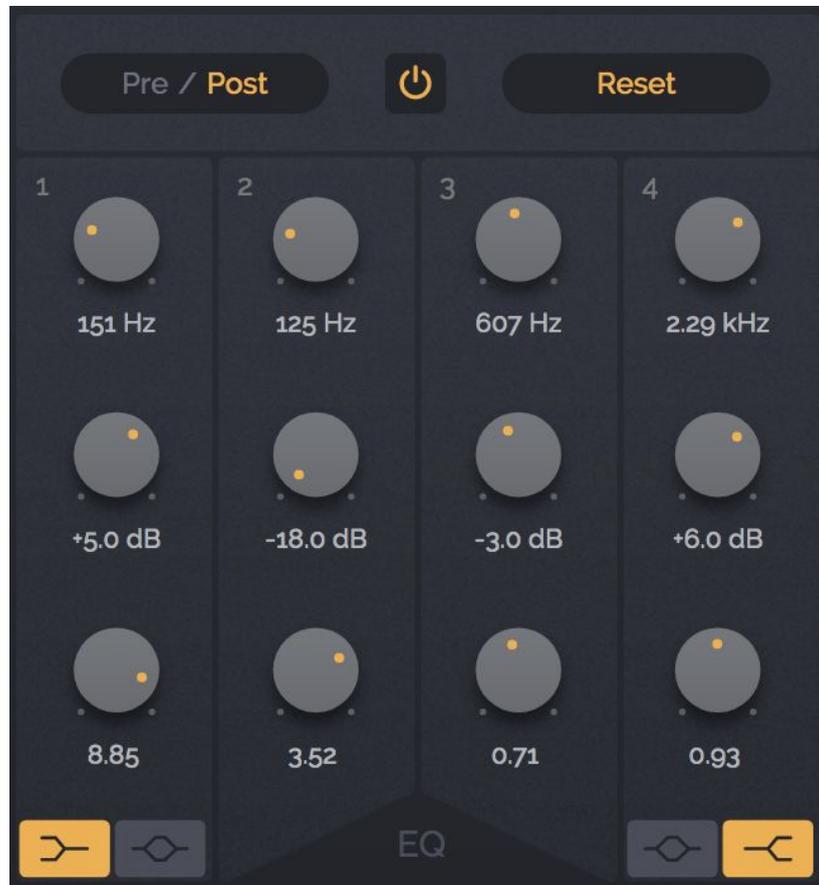
Click the button to choose between Narrow and Wide types. Both types are Linkwitz-Riley filters that sum perfectly post processing. *Narrow* is a 24db crossover and is therefore more aggressive or surgical whilst *Wide* is a 12dB crossover and has a softer feel that allows the output from each band to blend together more smoothly.

Crossover Frequencies



If using more than one band for the Transient Shaping, the crossover frequencies can be adjusted with the horizontal sliders beneath the EQ display. These act as the multi-band dividers that determine which parts of the sound are fed to each band in the Transient Shaping section of **Impact**. Each slider appears at its corresponding frequency (Hz) position in the display. Note that if the **Saturation Placement** is set to Bands, these frequencies also affect the frequencies controlled by each saturation slider or parameter.

EQ



The EQ section allows you to rebalance a mix after applying Transient Shaping and Saturation processing which might overemphasize a certain frequency band. Or you might use it to emphasise an aspect of a drum sound that you like good. Or you might want to take away some part that isn't working in your mix. Or you might just want to use it to do anything you'd do with any other EQ, but inside the **Impact** plugin.

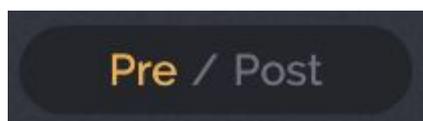


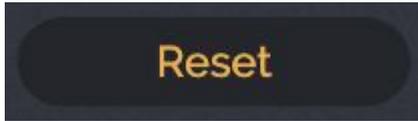
On/Off

Activate or Bypass the EQ. Note if **Saturation Placement** is set to EQ, the saturation will be bypassed alongside the EQ.

Pre/Post EQ Placement

Selects where to place the EQ in the signal chain. Experiment by swapping. It can have a subtle or drastic effect depending on the current settings. **Pre** places it before the Transient Shaping section, **Post** places it after the Transient Shaping in the processing chain.

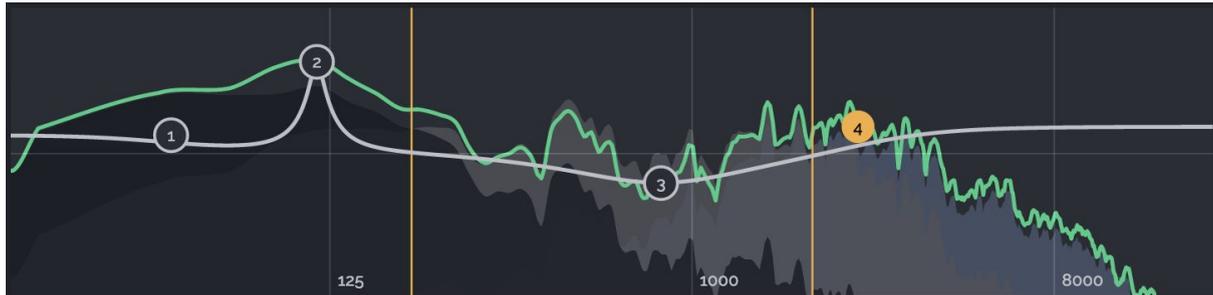




Reset

Clicking **Reset** will return *all* EQ parameters to their default initial state.

Spectroscope & EQ Display

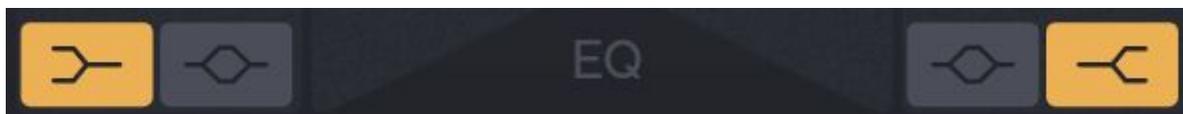


Use this display to see what frequency content is present in your whole sound (shown by the thick green line), as well as to see what is being processed by each band (shown by the transparent blue-grey areas). The display might be useful for identifying the kick, snare and hats for example. Each band is displayed in its own color, so when in 2 or 3 band mode it is easy to identify what is happening in each one. The band frequency displays fall fast to help see transients, while the overall display falls more slowly so that you can clearly see the levels across the spectrum. Above the frequency display you see the Crossover markers to indicate the crossover frequencies for splitting the sound into bands.

The EQ curve is also shown here and can be adjusted with your mouse:

- Click and drag a filter circle in the display to adjust Frequency and Gain.
- Use alt/option whilst dragging up and down will adjust Q or Slope.
- Alternatively mousewheel scroll to adjust Q or Slope.
- Double-click a filter circle to reset the Gain.
- Click and drag around a number of filter circles to 'lasso' them and make multiple adjustments at the same time.

Filter Type



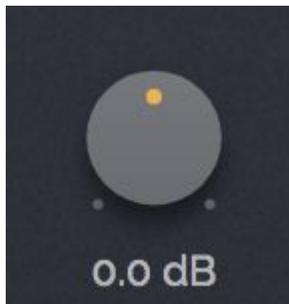
Bands 1 & 4 can be set to either Shelf or Bell (Peak/Notch) type filter. Bands 2 & 3 are always Bell filters.

Frequency



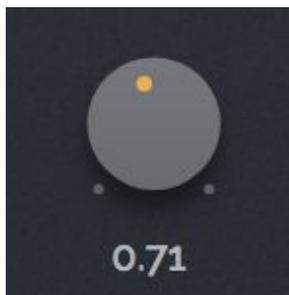
Sweeps the frequency for the EQ band. Typically results will sound more natural if you will use it with wider Q when boosting and more Q for cutting or subtracting.

Gain



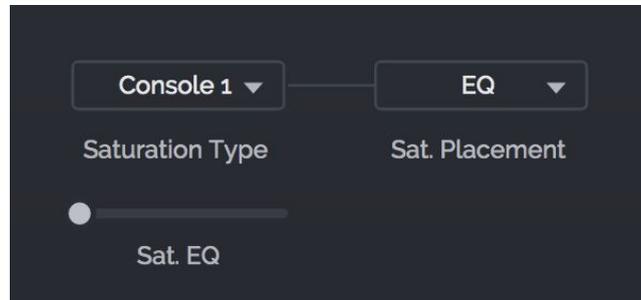
Adds or subtracts volume to a given EQ band. Typically it's a good idea to use a little gain to bring things out and go harder with negative gain alongside a tighter Q to cut things out.

Q or Slope



Increases or decreases the area under the band. More Q with high gains will make the frequency ring or resonate, which can be useful for reinforcing a harmonic to a sound like a kick drum. Hold alt/option whilst dragging in the frequency display to adjust the Q of each band, or you can also use the scroll wheel over the frequency display for the same purpose.

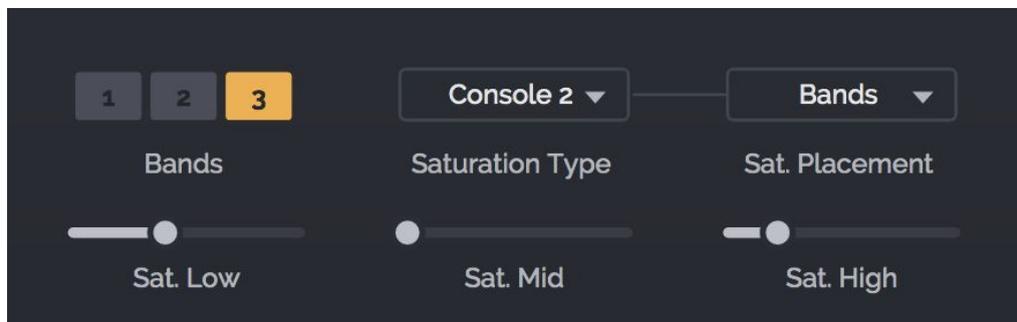
Saturation



Saturation Placement

There are three locations in the signal chain to place the saturation:

- in the **EQ** (saturates with EQ gains and moves wherever the EQ is placed).
- before the **Crossover** (a wider and more general saturation location, this also allows you to trim away some of the sausage fat with the sustain controls).
- in the **Bands**, to turn the plugin into a multiband distortion; note that with Bands selected, a separate saturation control for each currently active band appears.

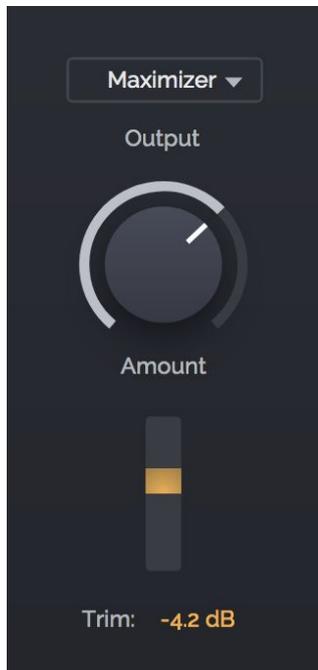


Saturation Type

There are four saturation types available from the Saturation menu:

- **Console 1** and **Console 2** are models of analog saturation with soft clipping and work particularly well for classic transient shaping tasks.
- **Folding** is a more aggressive distortion type; at low levels it can bring out warmth and new character, at more extreme settings it can be used to totally distort your sounds.
- **Trashed** is very extreme and will always add a special damage to your sounds that will make them sharper and sparser, similar to an overdriven dc offset diode and really, really broken.

Dynamics



Dynamics Type

There are four types of Dynamics processing available from the Dynamics menu:

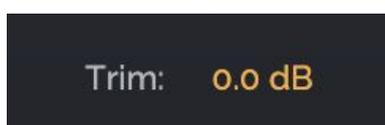
- **Thru** passes your signal through untouched. This option might be useful if you want to add your own dynamics processing in another plugin after Impact, or whenever you want to leave the output of the transient shaper exactly as it is. However, be careful with this option, as the output untouched from Impact might be very hot.
- **Clip** applies brick wall clipping to your sound which is sometimes exactly the sound you are after to add a bit of edge to your transients!
- **Limiter** mode applies a limiter effect that softens the spikes in your sound so that nothing is lost but the output level is controlled. The dynamic range will be at its fullest but the signal will be a bit less aggressive. If the Limiter is pushed with positive gain, it may pump and can make your signal very loud without adding distortion.
- **Maximizer** mode when set on full will try to make the sound as loud as possible all the time (and therefore the same volume). However don't worry, you can dial that down with the **Amount** control (with **Maximise** selected the **Gain** dial is replaced with the **Amount** dial).

Gain/Amount

Gain is the level of the wet signal +/- 10 dB. Often you will be adding a lot of volume to your signal and you want to turn it down! However feel free to experiment and distort the clipper or pump the limiter. When Maximize is selected, the **Gain** knob is replaced with **Amount**, so that you can dial in the effect. When **Amount** is at the lowest setting, the effect is almost (but not completely) neutral.

There is also a **Gain Reduction** meter below to help visualize the effect of the Dynamics processing.

Trim



Trim is the level of the entire plugin output from -10 to 0 dB. Sometimes you might need to attenuate the output so that you can drive the effects hard, and this is where you'd do it.

Parameter Listing

Parameter Name	GUI Element	Value
Number of Bands	Bands tabs	<ul style="list-style-type: none"> • 1 Band • 2 Bands • 3 Bands
Attack High/Full	Attack dial <i>Full</i> in 1 band mode otherwise <i>High</i>	-15 dB to +15 dB
Sustain High/Full	Sustain dial <i>Full</i> in 1 band mode otherwise <i>High</i>	-20 dB to +20 dB
Attack Mid	Attack dial Only visible in 3 band mode	-15 dB to +15 dB
Sustain Mid	Sustain dial Only visible in 3 band mode	-20 dB to +20 dB
Attack Low	Attack dial Only visible in 2 or 3 band mode	-15 dB to +15 dB
Sustain Low	Sustain dial Only visible in 2 or 3 band mode	-20 dB to +20 dB
Solo Mode	Solo buttons below bands	<ul style="list-style-type: none"> • Off • Low Solo • Mid Solo • High Solo
Crossover Type	Wide/Narrow button	<ul style="list-style-type: none"> • Wide • Narrow
Crossover Frequency 1	Crossover slider 1 Only visible in 2 or 3 band mode	63 Hz to 8000 Hz
Crossover Frequency 2	Crossover slider 2 Only visible in 3 band mode	63 Hz to 8000 Hz
Dynamics Type	Dynamics menu	<ul style="list-style-type: none"> • Thru • Clip • Limiter
Dynamics Wet Gain	Dynamics Gain dial Not visible in Maximizer mode	-10 dB to +10 dB
Dynamics Maximizer Amount	Dynamics Amount dial Only visible in Maximizer mode	0 % to 100 %
Trim Gain	Trim number box	-10 dB to 0 dB
Saturation Placement	Sat. Placement menu	<ul style="list-style-type: none"> • EQ • Crossover • Bands

Saturation Type	Saturation Type menu	<ul style="list-style-type: none"> • Console 1 • Console 2 • Folding • Trashed
Saturation EQ/Crossover	Sat. EQ/Crossover slider Only visible in EQ or Crossover placement modes	0 % to 100 %
Saturation High/Full	Sat. High/Full slider Only visible in Band placement <i>Full</i> in 1 band mode otherwise <i>High</i>	0 % to 100 %
Saturation Mid	Sat. Mid slider Only visible in Band placement with 3 band mode	0 % to 100 %
Saturation Low	Sat. Low slider Only visible in Band placement with 2 or 3 band mode	0 % to 100 %
EQ On	EQ power button	<ul style="list-style-type: none"> • Off • On
EQ Placement	EQ pre/post button	<ul style="list-style-type: none"> • Pre • Post
EQ Filter Type 1	EQ band 1 filter type toggle	<ul style="list-style-type: none"> • Lowshelf • Bell
EQ Frequency 1	EQ Freq 1 dial	30 Hz to 18000 Hz
EQ Gain 1	EQ Gain 1 dial	-18 dB to +18 dB
EQ Slope or Q 1	EQ Q or S 1 dial	0.05 Q or S to 18 Q or S
EQ Frequency 2	EQ Freq 2 dial	30 Hz to 18000 Hz
EQ Gain 2	EQ Gain 2 dial	-18 dB to +18 dB
EQ Q 2	EQ Q 2 dial	0.05 Q to 18 Q
EQ Frequency 3	EQ Freq 3 dial	30 Hz to 18000 Hz
EQ Gain 3	EQ Gain 3 dial	-18 dB to +18 dB
EQ Q 3	EQ Q 3 dial	0.05 Q to 18 Q
EQ Frequency 4	EQ Freq 4 dial	30 Hz to 18000 Hz
EQ Gain 4	EQ Gain 4 dial	-18 dB to +18 dB
EQ Slope or Q 4	EQ Q or S 4 dial	0.05 Q or S to 18 Q or S
EQ Filter Type 4	EQ band 4 filter type toggle	<ul style="list-style-type: none"> • Bell • Highshelf

Technical Information

System Requirements

Impact has been tested in most of the compatible plugin hosting digital audio software for Windows and macOS.

If you find a bug please contact support@surrealmachines.com.

Mac

macOS El Capitan (10.11) or higher

32 bit or 64 bit VST 2.4, VST 3 or Audio Unit host

Minimum Intel i5 CPU and 4GB RAM or more recommended

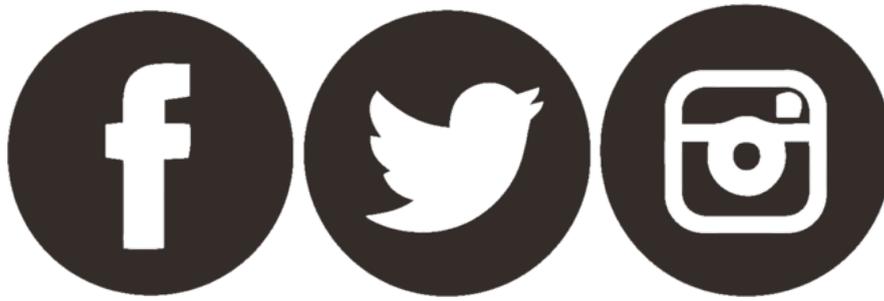
Windows

Windows 8 or 10

32 bit or 64 bit VST 2.4 or VST 3 host

Minimum Intel i5 CPU and 4GB RAM or more recommended

Note: **Impact** may work well on other configurations, but the above details are the recommended (and supported) minimum specifications.



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