

USER MANUAL / VERSION 1.1

MAXI IMPACT

ENGINEERING EDITION



A five-engine analog impact processor for weight, density, harmonic authority and transient motion.

RELEASE CANDIDATE • RUBY B INTERFACE

From first move to technical verification

Use this manual as a listening workflow, not a recipe book.

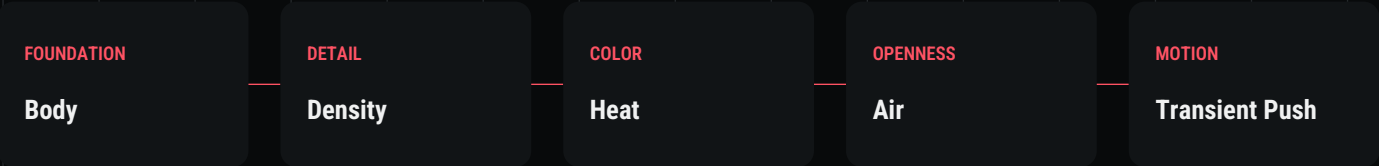
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QUICK START

Set Input for healthy working level. Start Body and Density near 1–2. Add Heat or Air only when the source asks for it. Raise Transient Push until attacks read clearly. Compare at matched level.

Impact is a system, not one effect

MAXI Impact divides a finishing decision into five controlled moves.



OPERATING PRINCIPLE

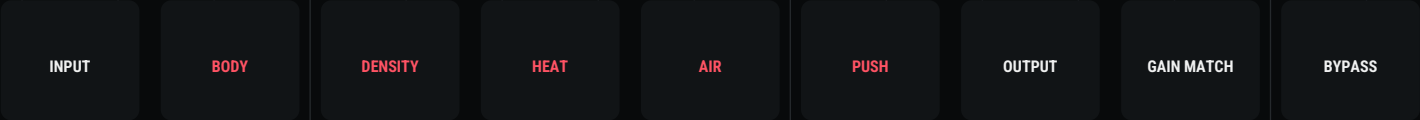
The engines are serial, but each is designed for a distinct perception. Use the smallest move that solves the musical problem. The processor is most convincing when Body establishes scale, Density reveals low-level information, Heat and Air set color, and Transient Push restores confidence at the front edge.

LISTEN FOR

Weight without bloom. Detail without flattened peaks. Color without brittle edges. Openness without hiss. Attack without pumping. If a control makes the source merely louder, level-match before judging.

Gain structure before character

Make the processor hear the right level before asking it to add impact.



INPUT / OUTPUT

Both trims run from -24 dB to +24 dB. Use Input to establish the operating level; use Output to restore final level. Linked trim moves them inversely during a live adjustment, preserving working gain while protecting automation and preset recall.

SAFE START

1. Set Input for healthy peaks. 2. Keep Output near unity. 3. Engage Gain Match for comparisons. 4. Choose Quality only after the sound is right. 5. Re-check at matched loudness.

Foundation and low-level authority

Two complementary engines: one establishes scale; one reveals detail.

BODY

Body focuses low-frequency weight around the deep-bass and low-bass region, adding low-order support without behaving like a broad EQ shelf. Raise it until the source feels grounded, then back off if the center becomes slow or cloudy.

DENSITY

Density uses parallel upward detail and soft peak containment. It can make quiet information feel present while preserving the strongest events. Listen for continuity and intelligibility; stop before room tone, cymbal wash or vocal breath becomes overexposed.

PAIRING MOVE

Establish Body first. Add Density second. If the result feels bigger but less articulate, reduce Body. If it feels detailed but smaller, reduce Density or add a smaller Body move.

Color, openness and front-edge polish

Harmonic stages should be felt as finish before they are heard as effects.

HEAT

Heat applies curved asymmetric saturation with controlled peak rounding and DC protection. Use it for firmness, color and density around the center of the sound. Oversampling affects this nonlinear stage; compare Quality settings after the musical amount is established.

AIR

Air uses a smooth high-band split above the presence region, adding lift and harmonic support without turning the whole signal brighter. Listen on consonants, cymbal tails and spatial cues. If edges harden, reduce Air before changing global EQ.

DECISION

Heat makes the center feel finished. Air makes the top feel open. They are complementary, but neither should compensate for an incorrect input level.

Attack without pumping

A focused onset engine for confidence at the front edge.

HOW IT WORKS

Transient Push compares fast and slow envelope behavior to identify onsets, then emphasizes a focused high-passed attack region rather than applying block-wide gain. The result is controlled articulation instead of simple brightness or expansion.

HOW TO SET IT

Begin at zero. Raise the control until kicks, snares, consonants or picked attacks become easier to locate. Stop when the source appears detached from its sustain. When used on a full mix, very small moves are normally enough.

CHECK

Compare with Gain Match. If the bypassed signal only seems softer, the decision is not yet proven. Transient confidence should remain at equal perceived level.

Choose fidelity after the sound

Level, oversampling and bypass are part of the decision process.

GAIN MATCH
Long-memory RMS compensation for honest comparisons. Off by default.

QUALITY OFF
Lowest CPU; useful while arranging or auditioning broad moves.

2X
Balanced nonlinear refinement for everyday production.

4X
Detailed finish for buses and mastering sessions.

8X
Highest nonlinear refinement; reserve for final checks when CPU permits.

BYPASS
True process comparison with output state preserved.

Read the processor at a glance

The Ruby B interface keeps controls, motion and state visible.



IMPACT DISPLAY

Program energy and transient contribution.

METERS

Input and output level confirmation.

MENU

80%, 100%, 120% and 150% UI sizing, theme and manual access.

THEMES

Four accent themes with persistent selection.

Fast decisions with complete recall

Factory content is a starting point; A/B/C makes the decision repeatable.

FACTORY LIBRARY

140 factory presets plus Init, organized across Mastering, Mix Bus, Vocals, Drums, Guitars, Bass, Keys, Utility and Pro Engineers. The named engineer collections are fictional creative viewpoints—not endorsements or modelled individuals.

A / B / C

Each slot stores a complete parameter snapshot and the preset identity. Use A for the conservative move, B for the intended finish, and C for an alternate balance. Switching recalls the stored state for rapid comparison.

PRESET RAIL

Use the arrows to step through presets, the central field to open the browser, and Save / Load for user content. Undo and Redo remain available in the top rail. Audition presets at matched output level.

Authority without flattening

Use small, complete moves and compare at matched level.

- 1

Set Input so the processor sees a stable, healthy level.
- 2

Start Body and Density around 1–2.
- 3

Add Heat only until the center feels resolved.
- 4

Use Air to open the ceiling, not brighten the vocal.
- 5

Raise Transient Push until attacks regain confidence.
- 6

Engage Gain Match, compare, then set Output.

MASTERING NOTE

If every stage is clearly audible, the cumulative move is probably too large. The goal is authority that remains believable when the output is matched.

Starting directions, not recipes

Use the source to decide which two controls matter first.

MIX BUS

Body 1-2, Density 1-2, small Push

Stereo width, vocal stability, limiter response.

DRUM BUS

Body 2-4, Push 1-3, Heat 1-2

Kick scale, snare edge, cymbal splash.

VOCAL

Density 1-3, Air 1-2

Sibilance, breath, consonant confidence.

BASS

Body 1-3, Density 1-2

Low-note consistency and note definition.

GUITAR / KEYS

Heat or Air first, then Density

Texture, pick edge and upper-mid fatigue.

Meters confirm; listening decides

Use repeatable checks to separate impact from loudness.

EQUAL LEVEL

Use Gain Match and verify Output before judging.

MONO CHECK

Confirm Body and Density do not weaken the center.

LOW LEVEL

Listen quietly; transient and density excess becomes obvious.

LOUD CHECK

Briefly confirm Heat and Air do not turn brittle.

CPU SPIKE

Lower Quality while editing; restore it for the final pass.

FROZEN UI

Close the preset browser with the rail or Escape; if the host blocks input, reopen the editor.

Technical summary

Release-candidate reference for final verification.

FORMATS	AU and VST3 plug-ins.
PLATFORMS	macOS release candidate; Windows VST3 follows release verification.
PARAMETERS	Body, Density, Heat, Air, Transient Push: 0–10.
TRIMS	Input and Output: –24 dB to +24 dB.
QUALITY	Off, 2x, 4x and 8x.
FACTORY PRESETS	140 plus Init; browser categories and user preset support.
STATE	Host automation, A/B/C, user presets, theme and UI scale persistence.
SUPPORT	sharkplugs.com

FINAL PRINCIPLE

A finished setting should preserve the song while increasing conviction. Every control is optional; balance is probably more valuable than novelty.