USER MANUAL

VERSION 1.0

WAVEIMPACT

PHYSICAL KICK DESIGNER



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TripperMusic

VST3 · Audio Unit · Standalone

macOS · Windows

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COLOUR CODE

WaveImpact uses one colour per part of the sound. The ring around every knob, the LED next to every section title and the curves in the waveform display all use the same colours — and so does this manual.

- Membrane · Body · Amp · Pitch
- Mallet
- Shell
- Sub · Sidechain
- Rumble
- Drive
- General settings

1 Welcome to WaveImpact

WaveImpact is a physical kick designer. Instead of starting from a sine wave with a pitch envelope, it treats a kick drum as an object you strike: a mallet hits a circular membrane stretched over a shell, and the whole drum is then driven, layered with a clean sub and sent to a dedicated rumble track.

Every part of the sound has its own section and its own colour. You can work like a drum designer — pick a mallet material, choose where you hit the membrane, tune the drum, shape its decay — or like a producer, starting from one of the 18 factory presets and tweaking a few knobs.

How the sound is built



The finished kick also feeds the **Rumble** track: a tempo-synced delay, a reverb, saturation, a resonant filter and a sidechain duck, so you can build the rolling low end of techno and hard music inside the instrument. A **Morph** section blends two complete kicks (A and B), optionally driven by velocity.

What makes it different

- **Real membrane physics.** The overtones follow the vibration modes of a circular drumhead (Bessel functions). Striking near the centre gives a round, pure kick; striking near the edge brings out the metallic, inharmonic modes.
- **A sub that stays in phase.** The sub oscillator is phase-locked to the body at the end of the pitch drop, so it reinforces the kick instead of cancelling it. **GLIDE** and **WARM** make it audible even on small speakers.
- **Sample-accurate and deterministic.** The same settings always render exactly the same kick, in the browser version and in the plug-in.
- **See what you hear.** The rendered waveform shows every layer in its colour, with a spectrum, a pitch curve you can drag, an envelope display and a live scope of the rumble track.

Formats

PLATFORM	FORMATS	REQUIREMENTS
MACOS	Audio Unit (instrument), VST3, Standalone	macOS 10.13 or later · Intel and Apple Silicon (universal)
WINDOWS	VST3, Standalone	Windows 10 / 11, 64-bit · Microsoft Edge WebView2 runtime (included with current Windows)

2 Installation

macOS

1. Unzip `WaveImpact-macOS.zip` and double-click the `.pkg` installer.
2. The installer is not notarised by Apple, so macOS asks for confirmation:
   - **macOS 10.13 to 14:** right-click (or Control-click) the `.pkg` and choose **Open**, then **Open** again.
   - **macOS 15 and later:** open **System Settings › Privacy & Security**, scroll down and click **Open Anyway**.
3. Follow the installer. It places the plug-ins here:
   - Audio Unit: `/Library/Audio/Plug-Ins/Components/WaveImpact.component`
   - VST3: `/Library/Audio/Plug-Ins/VST3/WaveImpact.vst3`
   - Standalone: `/Applications/WaveImpact.app`
4. Start your DAW. In Logic Pro, WaveImpact appears under **AU Instruments › Eric Tripper › WaveImpact**.

> **UPDATING**
> Installing a new version simply replaces the old one, and removes any older copy you may have placed by hand in your user Library. The installer never clears the Audio Unit cache, so Logic only re-validates WaveImpact, not your whole plug-in collection.

Windows

1. Unzip `WaveImpact-Windows.zip`. It contains two archives: the VST3 and the Standalone application.
2. Copy the whole `WaveImpact.vst3` folder to `C:\Program Files\Common Files\VST3\`.
3. Put `WaveImpact.exe` (Standalone) anywhere you like, for example in `C:\Program Files\WaveImpact\`.
4. Rescan your plug-ins in your DAW if it does not do so automatically.

> **BROWSER AND WINDOWS WARNINGS**
> The plug-ins are not yet code-signed, so some browsers (Chrome in particular) may block the download as "dangerous", and Windows may show "Windows protected your PC" the first time you start the Standalone. This is a reputation check, not a virus detection. In Chrome open `chrome://downloads` and choose **Download dangerous file**; in the Windows dialog click **More info › Run anyway**. See chapter 16 for details.

Standalone application

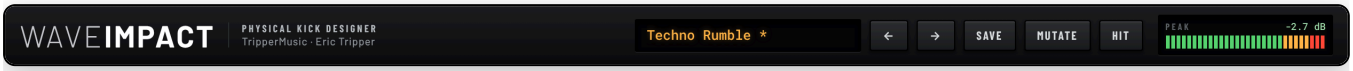
The Standalone version is handy for designing kicks without a DAW. Open its **Options › Audio/MIDI Settings** to choose your audio interface and enable your MIDI keyboard or pad controller.

3 Quick start

Five minutes from opening the plug-in to a kick of your own.

1. **Load a preset.** Click the amber preset display at the top and pick one, or step through them with the ← → buttons. Start with *909 Punch* or *808 Long*.
2. **Play it.** Click **HIT**, click the membrane, or send any MIDI note from your DAW. Every note plays the kick; the velocity shapes it.
3. **Choose the attack.** In **MALLET**, try the seven materials and raise **LEVEL** for more click.
4. **Tune it.** In **BODY**, set **NOTE** to the key of your track. In **PITCH DROP**, drag the three handles: a high start and a short drop give punch, a long drop gives the classic "boom".
5. **Set the length.** In **AMP**, **DECAY** sets how long the body rings; in **SUB**, **DECAY** sets how long the low end lasts.
6. **Add character.** Pick a **DRIVE** type and turn up **DRIVE**. Raise **SHELL** **MIX** for a more acoustic body.
7. **Hear it in context.** Press ▶ **PLAY**: the 16-step sequencer loops the kick at the tempo of your song. Click the steps to change the pattern.
8. **Save it.** Click **SAVE**, type a name and press Enter. Your preset is now available in every project.

> **KNOB HANDLING**
> Drag up and down to turn a knob · hold **Shift** for fine adjustment · use the mouse wheel · **double-click** to return to the default value. The exact value is shown in the small display under each knob.



The top bar: preset display, previous / next, Save, Mutate, Hit, window Size (plug-in only) and the peak meter.

BUTTON	WHAT IT DOES
PRESET DISPLAY	Shows the current preset; an asterisk (*) appears as soon as the sound differs from the saved preset. Click to choose a factory or user preset.
← →	Previous / next preset, through factory and user presets.
SAVE	Opens the preset box: save, export, import, delete (chapter 13).
MUTATE	Small random changes to the kick you are editing — a quick way to find variations.
HIT	Plays the kick at full velocity.
SIZE	Plug-in only: steps through the window sizes that fit your screen. The size is saved with your project.
PEAK METER	Peak level after the output stage, with the value in dB.

4 The interface at a glance



WaveImpact with the factory preset Techno Rumble, sequencer running.

1. **Top bar** — presets, Mutate, Hit, Size, peak meter.
2. **Membrane** — click anywhere to strike the drumhead.
3. **Rendered kick** — waveform with coloured layers and spectrum.
4. **Pitch drop** — drag the curve handles, or use the knobs.
5. **Mallet** — material and character of the hit.
6. **Body** — tuning, waveform and membrane modes.
7. **Amp** — the envelope of the body.
8. **Sub** — clean sub oscillator with Glide and Warm.
9. **Shell** — drum-body resonances.
10. **Drive** — five saturation types.
11. **Morph A ↔ B** — two kicks, blended by a knob or by velocity.
12. **Output** — velocity sensitivity, soft clip, level.
13. **Rumble** — delay, reverb, saturation, filter, sidechain, live scope.
14. **Sequencer** — Hit pad, Play, 16 steps, Tempo, Swing.

5 Membrane, rendered kick and pitch drop

Membrane

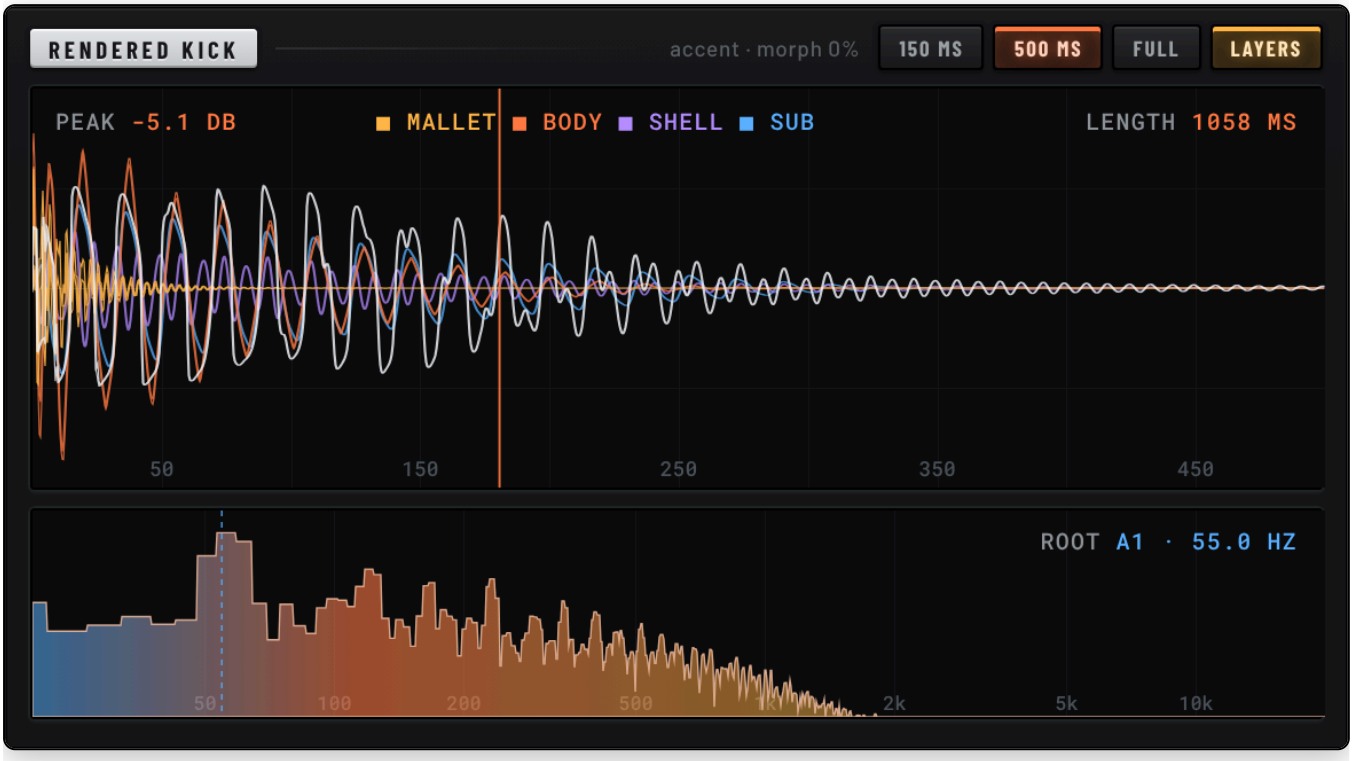


The membrane is both a display and an instrument. **Click anywhere on it to strike it**: the distance from the centre sets the **STRIKE** position (see **BODY**) and the kick plays immediately.

The animation shows the vibration modes that your settings excite. Near the centre the drumhead moves as one round surface; near the edge the patterns break up into nodal lines and the sound becomes more metallic.

Bottom left: strike position and zone (centre, inner, edge). Bottom right: number of audible modes and mallet material.

Rendered kick



The top display shows the kick exactly as it is rendered, with its peak level and length. With **LAYERS** lit, each component is drawn in its colour: **mallet**, **body**, **shell** and **sub**, under the white final waveform. **150 MS**, **500 MS** and **FULL** set the zoom. The orange line is the playhead of the last hit.

The spectrum below shows where the energy sits; the blue marker is the root note of the kick (for example *A1 · 55 Hz*).

Pitch drop



Every kick starts high and falls to its root note. The curve shows that fall; **drag the three handles** to shape it, or use the knobs. The display reads the start frequency and the note it lands on.

CONTROL	RANGE	EFFECT
START	`0 … +48 st`	How far above the root note the kick starts. High values = more snap.
DROP	`5 … 400 ms`	How long the fall takes. Short = punchy, long = "boom" or tom-like.
CURVE	`-1 … +1`	Positive: falls fast at first, then settles. Negative: stays high, then drops late.

> **VELOCITY**
> With **VEL SENS** above zero (Output section), softer notes start a little lower, just like a real drum hit more gently.

6 Mallet

The mallet is the first millisecond of the kick: what hits the drum, and how hard.

Choose a material, then shape it with four knobs. Levels are balanced between materials, so you can switch from Felt to Metal without a jump in volume.



Materials

MATERIAL	CHARACTER
FELT	Soft, dark thump — no click. Ideal for round 808s, deep house and lo-fi.
WOOD	A dry knock with short resonant "tok" partials. Hardstyle and percussive kicks.
METAL	Bright, ringing partials with a longer tail. Industrial and edgy sounds.
GLASS	Very bright, delicate pings. Minimal and clicky techno.
STONE	Low, dense and heavy knock. Big techno and rumble kicks.
CLICK	A short, tight tick (around 3 kHz, follows Tone). The classic drum-machine click.
NOISE	A longer burst of filtered noise. Adds air and grit to the attack.

Controls

CONTROL	RANGE	EFFECT
HARD	`0 … 100 %`	How hard the mallet is: brighter and stronger when raised. Striking near the edge of the membrane and playing harder (velocity) also make the hit harder.
TONE	`×0.5 … ×2`	Shifts the colour of the material: filter frequency, resonant partials and the pitch of the Click.
LENGTH	`×0.2 … ×3`	How long the noise and the partials of the mallet last.
LEVEL	`0 … 100 %`	Amount of mallet in the kick.

> **TIP**
> For a kick that cuts through a busy mix, try *Click* or *Glass* with Hard around 70 % — then add Drive: the saturation emphasises the attack.

7 Body and Amp

Body



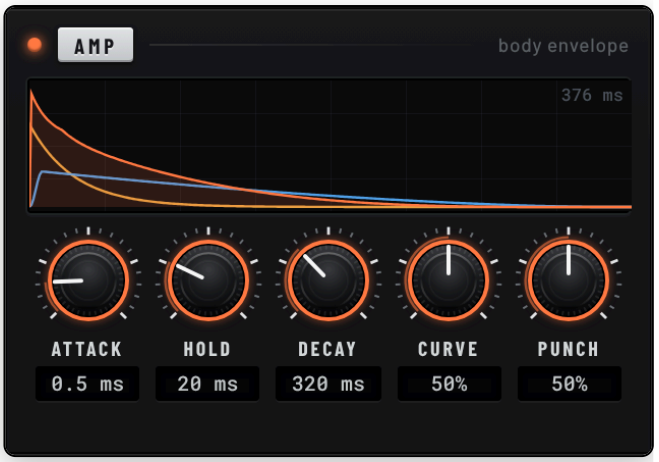
The body is the heart of the kick: the membrane's fundamental, which follows the pitch drop, plus five membrane modes whose frequencies follow the real ratios of a circular drumhead.

STRIKE is the key to the physical character: it sets where the mallet hits. The centre excites mostly the round fundamental modes; moving towards the edge reduces the fundamental and brings out the higher, inharmonic modes.

CONTROL	RANGE	EFFECT
NOTE	`C1 … C3`	The root note of the kick, where the pitch drop lands (the display shows note and Hz). Tune it to the key of your track.
FINE	`±50 ct`	Fine tuning in cents.
SHAPE	`Sine → Tri → Square`	Waveform of the fundamental: pure sine, then triangle, then a rounded square for more harmonics and weight.
LEVEL	`0 … 100 %`	Level of the fundamental.
MODES	`0 … 100 %`	Level of the five membrane modes — the "drum" overtones.
SPREAD	`×0.5 … ×1.5`	Stretches or squeezes the mode frequencies. ×1.00 is a real membrane; other values sound more synthetic or metallic.
DAMP	`0 … 100 %`	How quickly the higher modes die away compared with the lower ones.
STRIKE	`Centre … Edge`	Where the mallet hits the membrane (also set by clicking the membrane).

Amp

The Amp envelope shapes the volume of the body. The display above the knobs draws it in orange, with the sub envelope in blue, and shows the total length.



CONTROL	RANGE	EFFECT
ATTACK	`0 … 20 ms`	Fade-in time. Keep it near zero for punch.
HOLD	`0 … 150 ms`	Time at full level before the decay starts.
DECAY	`40 … 2500 ms`	Length of the body.
CURVE	`0 … 100 %`	Shape of the decay: low values hold the body longer, high values make it fall away quickly.
PUNCH	`0 … 100 %`	A short boost of the first ~12 ms that hits the Drive harder — more impact without more length.

8 Sub

A clean sub oscillator that adds weight below the body — without muddying it.

The sub is added **after** the Drive, so the low end stays solid however hard you saturate the body. It is **phase-locked**: its phase is aligned with the body at the end of the pitch drop, so the two reinforce each other instead of cancelling.



CONTROL	RANGE	EFFECT
ROOT / -1 OCTAVE	switch	The sub plays on the root note, or one octave below it.
LEVEL	0 … 100 %	Amount of sub.
SWELL	0 … 150 ms	Fade-in of the sub, so it arrives just after the attack and leaves room for the click.
DECAY	50 … 2500 ms	How long the sub lasts. It can be longer than the body for 808-style tails.
GLIDE	0 … 100 %	The sub follows part of the pitch drop. At 0 % it is a steady tone; higher values give it its own punch and make it stand out from the body.
WARM	0 … 100 %	Adds the 2nd and 3rd harmonics, so the sub can be heard on laptops, phones and small monitors that cannot reproduce 30–60 Hz.

WHY CAN'T I HEAR MY SUB?

A pure sine below 60 Hz is almost inaudible on small speakers, and when it sits on the same note as the end of the body it blends into it. Raise **WARM** to 30–50 % so it translates everywhere, and try some **GLIDE** to separate it from the body. Use **-1 OCTAVE** only if your monitoring reproduces very low frequencies.

9 Shell and Drive

Shell

The shell is the wooden or metal body of the drum. Two resonances (at **SIZE** and 1.47 × Size) ring along with the hit and give the kick an acoustic, "real drum" colour.



CONTROL	RANGE	EFFECT
SIZE	50 … 900 Hz	Frequency of the shell resonance: low = big floor drum, high = small, boxy drum.
RESO	0 … 100 %	How long the shell rings.
MIX	0 … 100 %	Amount of shell. At 0 % the shell is off — the section title then reminds you to raise Mix.

Drive

Drive saturates the body, mallet and shell — not the sub, which stays clean. Pick a type with the five keys; the small display shows the transfer curve of the selected type.

Turn **DRIVE** up for more harmonics and loudness, use **TONE** to tame the top end and **MIX** to blend the clean kick back in (parallel saturation).



TYPE	CHARACTER
TAPE	Smooth, symmetric saturation. Warm and musical at any setting.
TUBE	Asymmetric: adds even harmonics and a fatter, rounder colour.
FOLD	Wavefolding: the waveform folds back on itself, creating complex, metallic harmonics.
CLIP	Hard clipping: square-ish, aggressive and loud — hardstyle and gabber.
BIT	Bit and sample-rate reduction: lo-fi crunch and aliasing.

CONTROL	RANGE	EFFECT
DRIVE	`0 … 100 %`	Amount of saturation (level is compensated as you turn it up).
TONE	`300 Hz … 19 kHz`	Low-pass filter after the saturation, to tame harshness.
MIX	`0 … 100 %`	Blend between the clean and the driven signal.

10 Morph A ↔ B and Output

Morph A ↔ B



WaveImpact can hold two complete kicks, **A** and **B**, and blend between them.

- **EDIT A** / **EDIT B** choose which kick the knobs are editing.
- **B = COPY OF A**: when lit, B simply follows A. Editing B unlinks them, starting from a copy of A.
- **MORPH** blends from A to B. All knob values are interpolated; selectors (material, drive type, sub octave, rumble modes) switch at the half-way point.
- **VELOCITY → MORPH**: the velocity of each hit sets how far towards B it goes — soft notes play A, hard notes reach the Morph position.

> **TRY IT**
> Load *Morph Tight → Boom* and play notes at different velocities: soft hits give a short, tight kick, hard hits a long, saturated boom.

Output

CONTROL	RANGE	EFFECT
VEL SENS	`0 … 100 %`	How much velocity affects level and pitch start. At 0 % every hit sounds the same.
SOFT CLIP	`0 … 100 %`	Gentle rounding of the peaks, for a denser, louder kick.
OUTPUT	`−24 … +6 dB`	Output level of the kick (and of the rumble track).



After these controls, a protection stage (soft compressor and a rounded ceiling at −0.2 dBFS) keeps the output from clipping hard, even with extreme settings.

11 Rumble — the effects track

The rumble is the rolling, distorted low end of techno and hard music, traditionally built by sending the kick to a reverb, saturating it, low-passing it and ducking it with a sidechain. WaveImpact has that whole chain built in.



The signal flows left to right: Delay → Reverb → Saturation → Filter → Sidechain → Output. The live scope shows the kick (orange), the rumble (green) and the sidechain gain (dotted blue) in real time.

CONTROL	RANGE	EFFECT
DELAY DIVISION	`1/32 … 1/8`	Delay time in note values (1/32, 1/16T, 1/16, 1/8T, 1/16D, 1/8), synced to the tempo of your song.
FEEDBACK	`0 … 90 %`	Number of repeats. The feedback is low-pass filtered, so repeats get darker.
MIX	`0 … 100 %`	How much of the delay goes into the reverb.
REVERB SIZE	`0.5 … 8 s`	Length of the reverb tail.
SATURATION	`Soft · Hard · Fold`	Type of distortion applied to the reverb (4× oversampled).
DRIVE	`0 … 100 %`	Amount of saturation (level-compensated).
LOW CUT	`20 … 200 Hz`	Removes sub-bass rumble that would fight with the kick's own sub.
HIGH CUT	`60 Hz … 2 kHz`	Steep low-pass filter. Low values give a deep, dark rumble; higher values let the grit through.
RESO	`0 … 100 %`	Resonance of the high cut, for a tonal, "singing" rumble.
SIDECHAIN MODE	`Kick · 1/8 · 1/16`	**Kick**: ducks on every hit. **1/8** and **1/16**: also pumps on the 8th- or 16th-note grid between kicks.
DEPTH	`0 … 100 %`	How deep the ducking goes.
RELEASE	`20 … 800 ms`	How fast the rumble comes back after each duck — this sets the "breathing" of the groove.
AMOUNT	`0 … 100 %`	Level of the rumble track. At 0 % the rumble is off.
WIDTH	`Mono … wide`	Stereo width of the rumble. Keep it narrow for club systems, wider for a big, open sound.

STARTING POINT

Load *Techno Rumble* or one of the four *Rumble ·* presets, then adjust **HIGH CUT** and **RELEASE** to fit the tempo and the mood of your track. If you can barely hear Drive or the delay division, raise High cut: a very low filter smooths everything out — that is the nature of a rumble.

12 Sequencer



The sequencer is there to audition the kick and the rumble in a groove while you design them.

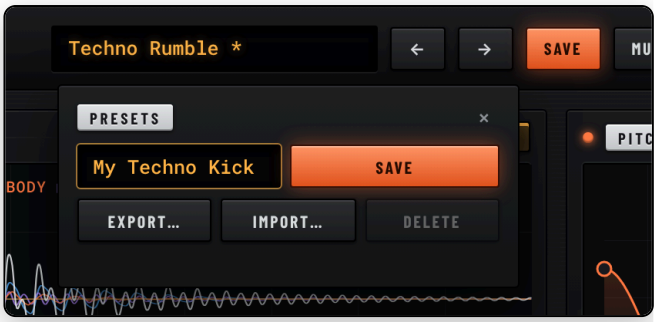
- **HIT** plays the kick once at full velocity.
- ▶ **PLAY** / ■ **STOP** starts and stops the 16-step loop.
- Click a step to cycle it: **off** → **on** → **accent**. An "on" step plays at 75 % velocity (dim orange LED), an accent at full velocity (bright LED). The current step is outlined in orange.
- **TEMPO** (60–200 BPM) and **SWING** (0–50 %, delays every second 16th note).

> **IN A DAW**
> When your DAW is playing, the sequencer follows its transport and tempo exactly, bar for bar. When the DAW is stopped, Play runs on WaveImpact's own clock at the DAW's tempo. The Tempo knob is used in the Standalone version and in the browser.

In the browser version, **Space** plays the kick and **Enter** starts / stops the sequencer. In the plug-in these keys are left to your DAW.

13 Presets

A preset stores the complete sound: kick A and kick B, the morph settings, the rumble track, the tempo, the swing and the sequencer pattern.



Click **SAVE** to open the preset box:

- **Save** — type a name and press Enter or click Save. Saving under an existing user name replaces that preset. Factory names are reserved.
- **Export…** — saves the current sound as a `.waveimpact` file, to back it up or share it.
- **Import…** — loads a `.waveimpact` preset or bank. Names that already exist get a number added.
- **Delete** — removes the loaded user preset (the sound itself stays as it is).

User presets are shared by every instance and every project. In the plug-in they are stored in one file:

- **macOS:** `~/Library/Application Support/TripperMusic/WaveImpact/UserPresets.json`
- **Windows:** `%APPDATA%\TripperMusic\WaveImpact\UserPresets.json`
- **Browser version:** the browser's local storage for the page.

Your DAW project always contains the complete sound, even if the preset it came from is not installed on another computer.

Factory presets

IMPACT INIT
The default kick: felt mallet, A1, a clean starting point.

808 LONG
Felt, G1, long body and sub (1.8 s), gentle tube drive.

RUMBLE · DEEP WIDE
Wood mallet, long drop, deep and fully wide rumble (144 BPM).

RUMBLE · BRIGHT GRIT
Folded saturation, open filter, gritty and bright (150 BPM).

HARDSTYLE TOK
Hard wood "tok", big pitch start, clipped drive.

GLASS MINIMAL
Bright glass ping, short and tight.

TOM CLUB
Strike off-centre, rich modes and shell — a tuned tom-kick.

DEEP HOUSE ROUND
Soft, round and warm with a generous sub.

EDGE STRIKE DRUM
Struck near the edge: metallic membrane modes.

909 PUNCH
Click mallet, fast drop, tape drive — the classic drum-machine punch.

TECHNO RUMBLE
Stone mallet, shell, strong drive and a dark, ducked rumble.

RUMBLE · MONO PRESSURE
Hard-saturated mono rumble with 1/32 delay (144 BPM).

RUMBLE · CLEAN 120
Short, clean kick with a 1/8 pumping rumble (120 BPM).

FELT LO-FI
Soft felt mallet with bit-crushed drive.

INDUSTRIAL FOLD
Metal mallet, spread modes, wavefolding and shell.

GABBER STORM
Maximum punch and hard clipping.

TRAP GLIDE SUB
Long gliding 808-style sub with Glide and Warm.

MORPH TIGHT → BOOM
Velocity morphs from a tight click to a long, driven boom.

14 Using WaveImpact in your DAW

Playing it

- WaveImpact is an **instrument**. Put it on an instrument / software-instrument track.
- **Any MIDI note plays the kick.** The pitch comes from the **NOTE** knob, not from the key you press, so you can program kicks on any note of your drum map. Note-offs are ignored: each hit plays to its end.
- **Velocity is continuous.** It shapes level and pitch start (Vel sens), mallet hardness and — with Velocity → morph — the blend between A and B.
- Like a drum machine, **each new hit cuts the previous one** with a very short fade, so overlapping tails never pile up into a muddy low end.
- The rumble track is part of the instrument's output and keeps ringing after the kick (the plug-in reports a 10 s tail for offline bounces).

Timing and sync

- Notes are played sample-accurately. WaveImpact adds **no latency**.
- The rumble delay and the 1/8 – 1/16 sidechain pump follow the tempo of your project; the pump runs on your song's 16th-note grid while the DAW plays.
- The built-in sequencer follows your DAW's transport (chapter 12).

Saving and recalling

- The complete sound is saved with your project and plays back even if you never open the WaveImpact window.
- The window size is saved with the project; new instances open at the last size you chose with **SIZE**.
- Version 1.0 does not expose its knobs to DAW automation. To change the sound during a song, use Velocity → morph, or several instances.

> **MIXING TIP**
> WaveImpact's output stage keeps peaks under −0.2 dBFS, but leave headroom on your master: lower **OUTPUT** rather than relying on the soft clip, and high-pass your other bass sounds where the kick's sub lives.

15 Sound design recipes

Punchy club kick

1. Mallet: **Click**, Hard 60 %, Level 45 %.
2. Pitch: Start +26 st, Drop 45 ms, Curve +0.4.
3. Amp: Hold 30 ms, Decay 320 ms, Punch 45 %.
4. Drive: **Tape** 25 %.
5. Sub: Level 25 %, Decay 300 ms, Warm 30 %.

Long 808 with glide

1. Mallet: **Felt**, Level 20–35 %.
2. Body: Note F1–G1, Shape near sine.
3. Pitch: Start +9 st, Drop 260 ms, Curve –0.4.
4. Amp and Sub: Decay 1.8–2.2 s.
5. Sub: Level 60 %, Glide 80 %, Warm 45 %. Drive: **Tube** 30 %.

Rolling techno rumble

1. Start from a short kick (Decay ~300 ms).
2. Rumble Amount 70–80 %, delay **1/16**, Feedback 45 %, Mix 60 %.
3. Reverb 3 s, Saturation **Soft**, Drive 70 %.
4. Low cut 35 Hz, High cut 150–180 Hz, Reso 25 %.
5. Sidechain **Kick**, Depth 95 %, Release 170 ms. Width 50 % or less.

Hard and distorted

1. Mallet: **Wood** or **Click**, Hard 90–100 %.
2. Pitch: Start +40 st or more, Drop 25–40 ms, Curve +0.6.
3. Body: Shape 60–80 % (towards square).
4. Amp: Hold 80–120 ms, Punch 80–100 %.
5. Drive: **Clip** 85–100 %, Tone high. Output –1 to –2 dB.

Acoustic drum kick

1. Mallet: **Wood** or **Felt**, Hard 50 %.
2. Body: Strike 0.5–0.6 (click the membrane off-centre), Modes 50 %, Damp 35 %.
3. Pitch: Start +7 st, Drop 150 ms.
4. Shell: Size 120–220 Hz, Reso 45 %, Mix 40 %.
5. Drive low (10–15 %).

Velocity-sensitive kick

1. Design a soft, short kick in **A**.
2. Click **Edit B**: design a longer, harder, more driven kick.
3. Set Morph to 100 % and light **Velocity → morph**.
4. Vel sens 50 %.
5. Program velocities in your DAW for ghost notes and accents.

16 Troubleshooting

PROBLEM	SOLUTION
DOWNLOAD BLOCKED	Chrome may call the zip "dangerous" because the plug-ins are not code-signed yet and the file is new. Open `chrome://downloads` and choose **Download dangerous file**. If that option is missing, Chrome's Enhanced protection is on: switch to Standard protection in **Settings › Privacy and security › Security**, download, then switch back — or use another browser.
MACOS REFUSES THE INSTALLER	Right-click the `.pkg` › **Open** (macOS 10.13–14), or **System Settings › Privacy & Security › Open Anyway** (macOS 15+).
LOGIC DOES NOT SHOW WAVEIMPACT	Open **Logic Pro › Settings › Plug-in Manager**, select WaveImpact and click **Reset & Rescan Selection**. Rescanning only WaveImpact is enough — there is no need to reset your whole plug-in list.
"WINDOWS PROTECTED YOUR PC"	Click **More info › Run anyway**. This only concerns the Standalone application.
NO SOUND	Check that the track is armed / receives MIDI and that its output is not muted. Check **OUTPUT** and the Amp and Sub levels. Click **HIT** in the plug-in window to test without MIDI.
WINDOW IS BLANK (WINDOWS)	WaveImpact's window uses Microsoft Edge WebView2. It is part of Windows 10 and 11; if it has been removed, install the "Evergreen" WebView2 runtime from Microsoft.
WINDOW TOO LARGE OR SMALL	Click **SIZE** in the top bar to step through the sizes that fit your screen.
TYPING A PRESET NAME MOVES MY DAW	Click in the name field first, so that WaveImpact's window has the keyboard focus.
SUB NOT AUDIBLE	See the tip in chapter 8: raise **WARM**, add some **GLIDE**.
SHELL KNOBS DO NOTHING	**SIZE** and **RESO** only act when Shell **MIX** is above 0 %.

WAVE**IMPACT**

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