INDEPENDENT AUDIO SOFTWARE

LYNCH Techno Drums

Make the pattern hit and breathe.



Eight pads combine original electronic sources with per-hit tone, motion and detailed step lanes. Arrange bar patterns, shape a kick-rumble return and let independent Tube/Tape stages add pressure to the groove.

Complete colour user guide · version 0.6.0 · Apple Silicon Mac AU · macOS 12+

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Start with the part

Eight pads combine original electronic sources with per-hit tone, motion and detailed step lanes. Arrange bar patterns, shape a kick-rumble return and let independent Tube/Tape stages add pressure to the groove.

01 / Select a numbered bar or enter a bar number to pin editing.

02 / There is no short fixed pattern bank or preallocated song length.

03 / Automation of existing AU pattern parameters changes the Base Pattern.

04 / Each Song bar has 16 equal timing slots, adjusted by Swing.

Inside the sound

Song Mode / Daw Bar Patterns

Select a numbered bar or enter a bar number to pin editing.

Pad Tone

Edit Pad has a separate Tone slider for every pad: negative values make it warmer/darker, positive values make it brighter/crisper, and 0 is neutral.

Follow And Loop Midi

The main-view FOLLOW button moves the visible editable pattern to the playing DAW bar while Song is enabled.

Rumble Solo

Kick Edit > RUMBLE > SOLO ON auditions only the kick Rumble return.

Pad Mixer

Mixer opens a compact eight-channel balance panel.

Step Edit / Sixteen Lanes

Pitch, Velocity and Pan stay at the top of the lane menu.

Sound And Approach

38 patterns across eight techno styles; 160 original electronic sounds, each with two velocity layers and two round robins. Click a pad to audition. Edit opens per-pad sound selection, pitch, filters, drive, Techno Distortion, humanize, variation, auto pan, sends and kick/snare/both ducking. Solo does not stop duck triggers. Step Edit opens eight pad selectors and 16 steps. Choose Pitch, Velocity or Pan. Enable steps with their number buttons, drag the sliders, reset the selected lane or create a variation. Velocity zero is a rest. Pitch +/-24 semitones adds to pad pitch; pan adds to pad pan. Each sounding voice captures its step values. Play runs without Logic playing. Sync follows an advancing host clock. Rumble adds an eighth-note kick tail with its own ducking, width and filters. Kick Bass adds weight. The lower final-output panel offers independent TUBE and TAPE switches: enable either, or both for Tube into Tape. OFF bypasses both.

Tape Drive adds raw saturation, Ceiling bounds sample peaks after transitions settle, Release sets recovery, and Tube Amount controls warmth/peak attenuation. The graph shows combined gain reduction. Factory patterns start with Tape; Init stays clean. Drag Pattern exports one bar of MIDI with eight pad channels, velocity, pitch bend and pan. Keep the internal sequencer off when playing exported MIDI. Other instruments need matching notes and a 24-semitone bend range; the file includes the standard range messages. Chance, humanization, effects, and pad settings remain plugin settings, not embedded audio. There is one raw factory preset per unique rhythm arrangement; alternate processing versions have been consolidated. Init resets to a clean starting point with both output stages off. ? activates control help. Guide opens above the plugin. Factory patterns are starting points; save your own presets. Output protection is sample-peak control, not a certified true-peak mastering limiter.

Song Mode / Daw Bar Patterns

Open Song… and enable SONG ON. Each DAW bar has an independent pattern slot. BASE bars repeat your ordinary pattern; editing a bar creates a CUSTOM copy. SILENT is an explicit rest. Use Base removes an override and restores the base pattern at that bar. Copy, Paste, Copy To and Duplicate Next copy pattern data only: sound, effects, pad Tone and output stages stay unchanged.

Select a numbered bar or enter a bar number to pin editing. Follow moves the editor with the playing DAW; starting a drag pins the bar so it cannot change under your hand. The playhead badge shows playback separately from editing. Song playback follows the host even when the plugin editor is closed.

There is no short fixed pattern bank or preallocated song length. Bar numbers are 1–2147483647; up to 65536 explicitly edited bars are stored sparsely. Missing bars inherit the Base Pattern. The host project stores the whole arrangement. Save also retains it in your user preset. The Init button clears Song and turns it off. Loading a factory sound preserves the Song arrangement.

Automation of existing AU pattern parameters changes the Base Pattern. CUSTOM bars have their own pattern data. All sound, output and Song On parameters remain ordinary host parameters. Turning Song off restores the original single-pattern workflow.

Each Song bar has 16 equal timing slots, adjusted by Swing. A constant host time signature defines that bar's duration (for example 4/4, 3/4 or 6/8). The AUv2 host callback does not provide an absolute bar number or earlier meter map. If the DAW changes time signature, or its bar 1 starts at a custom beat,

select the correct current DAW bar number and press Align to DAW. This anchors that number to the host's actual measure downbeat. Earlier meter sections require their own alignment when revisited. Negative preroll does not trigger automatic Song notes.

Song MIDI... prepares an inclusive range of 1–4096 bars; drag the prepared card into Logic. This per-file limit does not limit the arrangement. Silent bars retain their duration. A completed Song drag turns internal Song playback off to avoid doubling the imported MIDI; the stored arrangement is retained.

When Logic is stopped, Play previews the selected bar locally. Each bar contains all eight masks, per-step Pitch, Velocity and Pan, plus Swing. Humanize, Chance, random pitch Variation, sample choice and pad processing stay live sound controls; the exported MIDI contains the programmed pattern.

Pad Tone

Edit Pad has a separate Tone slider for every pad: negative values make it warmer/darker, positive values make it brighter/crisper, and 0 is neutral. High Pass and Low Pass remain separate filters. Tone changes smoothly and works on sounding hits. Tube precedes Tape in the controls and audio chain.

MIDI range export uses the current host time signature (4/4 before any host position is available). Export separate ranges for sections with different time signatures; this AudioUnit does not receive the DAW's complete meter map. Follow moves the displayed cursor during playback without rewriting the whole arrangement or publishing a state change each bar. CUSTOM pattern edits do not begin AU scalar automation gestures for the Base Pattern.

Follow And Loop Midi

The main-view FOLLOW button moves the visible editable pattern to the playing DAW bar while Song is enabled. Turn Follow off to inspect a fixed bar. Editing a step pins that bar so it cannot change under your hand. Follow moves the view without writing automation or changing any stored Custom pattern.

Enable Cycle in Logic and play briefly to expose the left/right locator beats. Open Song, then drag LOOP MIDI to the Logic instrument track at the left locator. The plugin prepares the complete Song within that exact loop range as you start the drag, including Base, Custom and Silent bars. A loop may start or end partway through a bar; exported events are relative to its left edge and note tails stop at its right edge. MIDI timing is quantized to 480 PPQN. The clip uses the current host tempo and time signature; export separate sections across meter changes. Maximum span is 4096 bars per file.

Audio Units can read the Cycle locators but have no documented API for creating Logic arrangement regions. The final drag is required. If the host does not supply valid loop locators, the plugin explains how to enable Cycle; Song MIDI remains available for an explicit bar range. Completed Song MIDI drag stops internal Song playback to avoid doubling; the arrangement remains.

Rumble Solo

Kick Edit > RUMBLE > SOLO ON auditions only the kick Rumble return. The dry kick, other pads and Space return are muted for monitoring, but the kick continues to feed and duck the Rumble, even with HH Solo enabled. Output trim and final Tube > Tape stages remain active. SOLO OFF restores the normal mix. Rumble OFF disables solo monitoring. The main editor displays RUMBLE SOLO while active. Saved and automatable; Init/factory sounds reset Solo Off.

Pad Mixer

Mixer opens a compact eight-channel balance panel. Each pad has a Volume fader and Pan slider. These are the very same Level and Pan parameters used in Edit Pad: changes in either view, host automation and loaded presets update the other view. There is no extra gain stage or second set of mix settings. Double-click a control to reset it, or right-click for parameter reset and MIDI-assignment guidance. Click a pad name in Mixer to audition/select it. The main pads, Solo switches, sixteen-step row and Play remain accessible while Mixer is open. Close Mixer or Escape returns to the main sound controls. Mixer and Song occupy the same compact upper workspace; opening one closes the other.

Song now uses a compact upper workspace. All eight main pads, their Solo switches, the selected pad's sixteen steps and Play remain visible and clickable below it. Select a Song bar, click a pad and edit its main step row without closing Song. The selected bar is pinned when edited; Follow continues to use the existing follow/pinned behavior. Edit Pattern opens the detailed per-step lane editor.

Step Edit / Sixteen Lanes

Pitch, Velocity and Pan stay at the top of the lane menu. Below them: Rhythm: Chance, Ratchet, Timing. Envelope: Attack, Length. Tone: High Pass, Low Pass, Tone. Character: Drive, Distortion. Sample: Start, Reverse. Space: Send.

A dot beside a menu item means that lane differs from its neutral values for the selected pad. The menu checkmark shows the current lane. Other lane edits keep playing when you change the view. Every lane belongs to the ordinary pattern, or to its independent Song bar when Song is enabled. Pad controls are the common base sound; the lanes apply to individual triggered hits. Ringing hits retain the settings captured at their onset.

Chance multiplies Pad Hit Chance. Zero is silent, 100 follows the pad. Ratchet plays 1-4 hits inside the step. Timing moves a group by -45 to +45 percent of a sixteenth; negative is early. Step 1 is bounded by its pattern bar boundary. Swing and Humanize remain active. Seek/loop restarts do not create a burst of overdue repeats. Attack adds 0-50ms to Pad Attack. Length scales Pad Ring (100 percent neutral); it does not time-stretch sample data. High Pass removes additional low frequencies and Low Pass removes additional high frequencies. Their neutral ends display PAD. Tone adds to Pad Tone. Drive and Distortion add to their pad amounts, bounded at 100. Start adds to the pad start, bounded at 95 percent. Reverse flips the pad playback direction for this hit. Send multiplies Pad Room Send: 100 follows the pad, 0 removes the hit's new room/slap feed. Master Space must be above zero for a wet return.

Copy Lane / Paste Lane transfers sixteen values for the same lane, between pads or these drum products. Existing clipboard content changes only when you press Copy. Reset Lane restores neutral values without erasing hit/rest positions. Variation supplies a restrained, reproducible starting shape. All = Step 1 fills the other fifteen positions with the first value of this lane; use it for a per-pattern setting on this pad.

MIDI drag exports hit/rest, pitch bend, velocity, pan, timing and repeat notes. Chance zero is omitted; intermediate probability exports the stored hit grid, rather than a recorded random performance. Audio-only envelope, filtering, drive, reverse, sample start and effect-send lanes remain in this instrument and its project/preset state. For all sound-lane movement, keep the internal sequencer playing or bounce audio. Exported MIDI triggers the base pad sound when the internal sequencer is stopped. MIDI alone cannot reproduce those sound treatments. Drag completion follows the existing playback handoff behavior.

All previous numeric AU parameter IDs remain stable in the two updated eight-pad instruments. Appended controls start neutral in legacy project and Song data. New factory rhythms are not required to hear these features: edit any stored pattern. Existing factory audio is retained when the new lanes are neutral.

Install and choose the right host slot

Apple Silicon Mac, macOS 12 or later. Audio Unit only; no Intel Mac, Windows, VST3 or standalone application is included. Use an AU-compatible software-instrument host and send MIDI to the instrument track.

Save your session before installation. Use the verified current installer and follow its installation prompts, then restart the host if the newly installed AU is not listed. Select the product under Lynch Audio Lab in the appropriate slot.

Trial and permanent licensing

Download the trial installer shown on the product page; the same installer is used for trial and purchase. No card is needed for the trial.

Open the plug-in, click Trial & Activation at the bottom and press Start trial to begin its full 14 days. Installing, opening a preset or downloading a guide does not start a new trial. Each product has its own trial. There is no subscription, automatic charge or periodic noise burst.

For a permanent purchase, use the exact Buy link on the product page. Lemon Squeezy supplies a license key in the receipt. Connect this Mac to the internet, click Trial & Activation at the bottom, paste the receipt key for this exact product and choose Activate. A permanent license allows a maximum of three computers. After successful activation, work offline.

To free a Mac’s activation, connect it to the internet, open Trial & Activation and choose Deactivate this Mac. This releases that computer without renewing or resetting trial dates. Presets, project settings and updates do not renew the trial and retain settings.

The login Keychain stores trial and license-key records separately from presets. If it is locked, unlock it normally and press Refresh in Trial & Activation. Keep the system date correct.

At expiry, audio effects return latency-aligned dry audio with normal reported latency; instruments are silent; MIDI tools stop output and release held notes. Presets and project settings remain. Purchase activation restores licensed processing rather than a new trial.

Save, recall and automate

Save the host project to retain the AU instance. Use the product-specific preset operations described in the control chapters for reusable sounds. Preset files, complete project state and controller assignments can have different scopes; do not treat them as interchangeable.

When using host automation, choose an exposed sound parameter, record a short test pass and replay from before the first change. Check module enables, routing and output level. Only use product-local MIDI Learn when this manual explicitly documents it; otherwise use the host’s controller-assignment workflow.

Troubleshooting and support

If the AU is missing, save your session, install the current package and restart the AU-compatible host. Check the required macOS version and Apple Silicon architecture, then review the host’s plug-in manager. Do not delete a working production project to troubleshoot an insert.

For no sound or no processing, first check the correct slot, track input/output, incoming audio or MIDI, bypass/mute, module enables, mix/return amounts and trial or activation status. Test a simple documented starting point before adding a complex chain.

If the sound is too loud or distorted, reduce drive or output and inspect later inserts and the host master. Sample-peak protection does not guarantee intersample peaks. Source clipping cannot be repaired simply by lowering a later trim.

For dropouts, reduce active polyphony, unison, long returns or dense processing where applicable, or use the host’s freeze/bounce workflow. A larger buffer can help scheduling; it cannot cure sustained processing overload.

For activation trouble, check the internet connection and use the key for this exact product from the Lemon Squeezy receipt. For help, contact info@lynchaudiolab.com with product version, macOS version, AU host and a short description. Never send your private license key publicly.

About this guide

Lynch Audio Lab · Music records a brighter tomorrow. This guide describes the released Audio Unit package. The control chapters preserve the supplied public operating documentation, with current-operation addenda integrated and obsolete private-test release labels removed. Images show the real product interface; some original panel lettering may predate the current package version. Original TXT documentation remains available separately.

Original Lynch designs are not measured hardware replicas or equipment-maker endorsements. Listen in context, maintain headroom and check the final deliverable after downstream processing. Support: info@lynchaudiolab.com.