INDEPENDENT AUDIO SOFTWARE

LYNCH Live Drums

Build the kit around your own sound.



Start with an empty kit and bring your own samples into ten pads. Layered live-kit presets can retain stereo, velocity zones and alternate takes; single-hit import offers a simpler mono path. No factory drum sample library is included.

Complete colour user guide · version 0.2.0 · Apple Silicon Mac AU · macOS 12+

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Start with the part

Start with an empty kit and bring your own samples into ten pads. Layered live-kit presets can retain stereo, velocity zones and alternate takes; single-hit import offers a simpler mono path. No factory drum sample library is included.

01 / This Audio Unit has its own identity.

02 / A separate ten-pad drum instrument, built around musical patterns and a native silver hardware interface.

03 / A new instance starts with an empty kit, playback stopped and no active steps.

04 / Drop WAV, AIFF, AIF or CAF on any of ten pads, or press Import.

Inside the sound

Live Multisample Kits

This Audio Unit has its own identity.

Audio Unit Setup

A separate ten-pad drum instrument, built around musical patterns and a native silver hardware interface.

Kits And Sounds

A new instance starts with an empty kit, playback stopped and no active steps.

Your Own Samples

Drop WAV, AIFF, AIF or CAF on any of ten pads, or press Import.

Pattern And Song

Sixteen steps per pad, with live main Pitch/Velocity/Pan editing and the full Step Edit workspace.

Mixer And Output

Mixer adjusts the same ten pad levels/pans as Pad Edit.

Live Multisample Kits

This Audio Unit has its own identity. Load a compatible layered Live Drums .aupreset using User. Kits embed their audio, with no loose WAV lookup. Ten pads support contiguous velocity zones and up to 16 round-robin takes per zone; takes cycle independently. Stereo and recorded dynamics are preserved by this layered path.

Audio Unit Setup

A separate ten-pad drum instrument, built around musical patterns and a native silver hardware interface. It does not replace Electronic Drums+. Create a Software Instrument track in Logic and choose Audio Units > Lynch Audio Lab > Lynch Live Drums > Stereo (or Mono).

Kits And Sounds

A new instance starts with an empty kit, playback stopped and no active steps. Use your own compatible samples or layered Live Drums presets; a factory drum sample library is not included. Click a pad to select/audition it. S solos it; several solos can combine. Tone, Dirt, Space, Motion and Ring are global controls; Global Humanize adds per-hit touch/timing to pad Humanize.

Source Material

Live Drums requires your own audio. Its 24-voice engine supports the documented single-hit mono path and layered stereo live-kit path. Pan, room/slap and rumble provide placement after the source.

Your Own Samples

Drop WAV, AIFF, AIF or CAF on any of ten pads, or press Import. Files may be mono or stereo at 8-192kHz, up to 10 seconds; playback converts to mono at 48kHz. The name and actual audio are embedded in .aupreset/project state, so they can be restored after deleting the source file. Clear User removes the imported pad sound. Normal file level is retained; values above full scale are bounded. This is not stereo sample playback, time stretching or an external sample-folder dependency.

Choke Groups

Off allows overlap. Pads assigned to the same group 1-4 fade older voices when a newer voice actually starts. Closed/Open Hat default to group 1. Groups work with pattern, MIDI, audition and ratchet hits. A delayed Humanize hit chokes at its audible onset. Change assignment from the main Choke Group selector for the selected pad. Panic stops internal/Song playback and clears held voices and effect tails in this instance.

Pattern And Song

Sixteen steps per pad, with live main Pitch/Velocity/Pan editing and the full Step Edit workspace. PLAY auditions with Logic stopped. Host Sync follows musical position while the DAW plays and host tempo for stopped audition when available. Song stores sparse independent bar patterns, with Follow/Pinned editing, Copy, Paste, Duplicate, Clear and Use Base. Align to DAW after a meter change. MIDI drag transfers a selected song range or current DAW Cycle range; it does not insert a Logic arrangement region automatically.

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.

Sound And Approach

Apple Silicon AUv2 only, macOS 12+. Actual Logic musical listening and long-session testing remain necessary. Prefer 44.1/48kHz for live use; dense high-rate processing costs more CPU.

Step Lab

Sixteen new Step Lab presets demonstrate rolls, chance, microtiming, decay shapes, filtering, reverse hits, sample starts, send throws and combinations. They are editable patterns, with fixed manual levels and no active loudness rider.

Mixer And Output

Mixer adjusts the same ten pad levels/pans as Pad Edit. Pad Edit adds filters, spectral tilt, sample start/reverse, envelope, drive/distortion, humanization, pan movement and source ducking. Kick has independent Fat and Rumble: a filtered, driven stereo return ducked by each actual kick. Rumble Solo hears that return while the kick continues feeding and ducking it. Output Stage supports CLEAN/OFF, Tube, Tape or Tube > Tape. The warm meter displays positive gain reduction in dB, not loudness. Output is manual; there is no active gain rider. Tape ceiling is sample-peak control, not a true-peak certification. Keep headroom when combining many hits, drive and sends.

Save And Help

Save/User and host projects retain complete .aupreset state, including patterns, Song and embedded audio. Use presets with the Live Drums identity. About and Guide remain inside the editor; Shift gives fine movement, double-click resets, optional Hover can be disabled and six UI scales retain the layout.

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.

The kit starts empty and requires your own samples; no factory drum sample library is included.

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.