INDEPENDENT AUDIO SOFTWARE

LYNCH Pumper

Make the return part of the groove.



Draw a recurring dip without a kick sidechain. Depth, Length and Curve set the recovery, while Split lets the upper band breathe differently. Add Recovery Heat for colour that rises with the returning sound.

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

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Start with the part

Draw a recurring dip without a kick sidechain. Depth, Length and Curve set the recovery, while Split lets the upper band breathe differently. Add Recovery Heat for colour that rises with the returning sound.

01 / Insert Pumper on a bass, synth, pad, vocal, drum channel or an instrument bus. Start with House · Clean Bounce or Techno · Warehouse. Tempo Sync ON and Rate 1/4 give a pump at every quarter note. There is no need for a kick send or an external sidechain: this is a rhythmic volume shaper, not an audio-triggered compressor.

02 / Depth sets how far the sound ducks. Length sets how long it takes to return. Curve controls how late that return feels. In PULSE choose a Shape, initial Hold and smoothing time. The lime graph is the low/full-band gain; the ice graph is upper-band gain. The moving white line shows pulse position. The graph displays the selected shape before smoothing and the first active pulse, not an input waveform.

03 / Insert Pumper on a bass, synth, pad, vocal, drum channel or an instrument bus.

04 / With Tempo Sync ON and valid musical callbacks, beat and tempo come from the host.

Inside the sound

Quick Start

Insert Pumper on a bass, synth, pad, vocal, drum channel or an instrument bus.

Tempo And Transport

With Tempo Sync ON and valid musical callbacks, beat and tempo come from the host.

Breath / Stereo

Split ON separates a low-pass band from a complementary residual upper band.

Recovery Heat

Original soft saturation rises as the low/full-band gain recovers.

Rhythm / Custom

Alternate reduces every second pulse's depth.

Presets / Your Sounds

Starting Points and the arrows browse 24 original presets, including Init · Open.

Quick Start

Insert Pumper on a bass, synth, pad, vocal, drum channel or an instrument bus. Start with House · Clean Bounce or Techno · Warehouse. Tempo Sync ON and Rate 1/4 give a pump at every quarter note. There is no need for a kick send or an external sidechain: this is a rhythmic volume shaper, not an audio-triggered compressor.

Depth sets how far the sound ducks. Length sets how long it takes to return. Curve controls how late that return feels. In PULSE choose a Shape, initial Hold and smoothing time. The lime graph is the low/full-band gain; the ice graph is upper-band gain. The moving white line shows pulse position. The graph displays the selected shape before smoothing and the first active pulse, not an input waveform.

Tempo And Transport

With Tempo Sync ON and valid musical callbacks, beat and tempo come from the host. Seeking, looping and reopening a saved session align the curve to the musical grid. Pattern repeats over eight pulses. Manual BPM is used when Sync is OFF or the host supplies no valid musical clock. Free-running manual timing restarts on reset/reinitialize and is not locked to project bars. The HOST / MANUAL label tells you which clock is actually active.

Open on Held Beat opens volume pumping when a valid host beat stays unchanged across two render buffers with Sync ON. This infers stopped playback from the musical clock; it does not query a separate transport callback. It leaves saturation and Output trim active. Disable this option if your host reports a stationary beat even during playback. If no musical clock is available, the manual/fallback clock continues. Set Offset to align the dip with your kick by ear. Positive Offset advances the curve. Swing stretches the first interval and shortens the second without changing their combined length. Triplet and dotted rates are available.

Breath / Stereo

Split ON separates a low-pass band from a complementary residual upper band. Equal gain settings sum to the full-band result. This is a complementary, phase-neutral sum at equal gains, not a steep brick-wall crossover.

Breath gives the upper band gentler ducking and later recovery. Top Depth and Top Lag let you refine it. Try hard Depth on the bass with Top Depth near zero to leave the upper texture alive. Split Frequency defines the division. Sway moves only the upper-band stereo balance by attenuation, with the lows retaining their original stereo image. Sway requires Split and two output channels. On a mono source routed to stereo it can create movement; mono output stays centered. Switch Split OFF to pump the entire channel with one curve; Breath, Top Depth, Top Lag and Sway then have no effect.

Recovery Heat

Original soft saturation rises as the low/full-band gain recovers. It makes the returning sound bloom with color rather than remaining constantly dirty. Color Mix controls its blend. Set Recovery Heat to zero for clean pumping. This is an original color algorithm, not a hardware emulation. Use gentle settings for bright material; heavy nonlinear color can introduce high-frequency harmonics. There is no automatic limiter. Output can exceed 0 dBFS with high input, color or positive trim: set Output with headroom.

Rhythm / Custom

Alternate reduces every second pulse's depth. Pattern enables or skips selected pulses: Every Pulse, Half Time, Offbeat, Broken 3-3-2, Skip the Fourth, Double / Space. Rate controls their spacing.

Drag the graph to switch to Custom and draw the eight-point curve. Drawing normalizes Length to 100%, Hold to 0% and Curve to 1 for a direct display-to-point relationship. The CUSTOM CURVE page exposes all eight points for precise editing and automation. Smooth softens the loop seam and steep moves. It is a gain time constant, so longer values reduce depth and sharpness. No audio lookahead or added buffer latency is used.

Bypass / Mix

Bypass smoothly returns unprocessed input at unity, including bypassing trim and color. Mix 0% also gives unprocessed unity. Init · Open has no ducking, sway or color. Silent input never generates oscillators, reverb or samples. Filters in Split mode retain a short decaying state; Reset clears it. Input/output meters are sample-peak dBFS, not LUFS or true peak.

Sound And Approach

Native Apple Silicon AUv2 audio effect for macOS 12 or newer. Use on mono or stereo channels and buses. Engineering validation is documented separately; audition with your own material in Logic before relying on a production sound. Save your project as usual. Pumper never modifies another plugin or your Logic session.

Presets / Your Sounds

Starting Points and the arrows browse 24 original presets, including Init · Open. Save… writes a .lynchpumper User sound; User… lists your saved sounds or opens a file. Files are fully validated before changing sound. Manual BPM survives factory and User sound loads; project state restores it with all other parameters. Sounds never contain audio samples.

Automation / Controllers

All 33 sound values, including custom points, are native host parameters. Use Logic's track automation to record them. Right-click or Control-click a control to reset it or open this guide. To assign a hardware control in Logic: first move the plugin control you want to assign. Choose Logic Pro > Control Surfaces > Learn Assignment for that parameter, then move your hardware knob. Turn Learn Mode off to finish. Use Logic's Controller Assignments for fine adjustment and pickup behavior. This effect does not implement a MIDI Learn input or pretend to receive MIDI on a normal audio insert.

Mouse dragging and wheel scrolling work on dials. Shift gives finer movement; double-click resets a dial. Optional Hover Control covers each large wheel's full range inside its own bounds, with no change on entry. Escape turns it off. Gestures finish on exit or loss of focus. UI Size scales the complete editor to fit the display; the host owns the outer window. ? enables English hover explanations.

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 host and insert on an audio track, instrument audio output or bus.

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.