INDEPENDENT AUDIO SOFTWARE

# LYNCH Rumble

## Turn the kick into the room beneath it.




Build a low rolling return from the kick itself. Rhythmic echoes, diffusion, colour and filtering meet kick-driven ducking, in Direct mode beside the original or Send mode as a wet-only bus.

Complete colour user guide · version 0.3.0 · Apple Silicon Mac AU · macOS 12+

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# Start with the part

Build a low rolling return from the kick itself. Rhythmic echoes, diffusion, colour and filtering meet kick-driven ducking, in Direct mode beside the original or Send mode as a wet-only bus.

01 / Insert Rumble on an isolated kick track. Leave Routing on Direct / Insert and choose Concrete Starter. Play your kick, then set Rumble, Decay and Pump. The dry kick has its own level and never passes through the wet distortion or filters. Output and Protect affect the combined signal. Zero added latency.

02 / Insert Rumble on an isolated kick track.

03 / Send the kick to an aux and insert Rumble on that aux.

04 / Our Bypass control passes the original signal in Direct mode and mutes the return in Send mode.

# Inside the sound

### Quick Start — Direct / Insert

Insert Rumble on an isolated kick track.

### Quick Start — Send / Bus

Send the kick to an aux and insert Rumble on that aux.

### What Makes The Rumble

Kick then adaptive wet feed then rhythmic repeats then diffusion/reverb then four-times-processed color then low/high cuts then centered sub / stereo air then kick carve then ducking then wet amount.

### Dual Echo — 1/8 + 1/16

Open ECHO and switch on 1/8 Echo, 1/16 Echo or both.

### Pump

Auto Kick detects incoming transients above Trigger Threshold and pushes the rumble down.

### Color

Drive, Tube, Tape and Grit process only the rumble.

# Quick Start — Direct / Insert

Insert Rumble on an isolated kick track. Leave Routing on Direct / Insert and choose Concrete Starter. Play your kick, then set Rumble, Decay and Pump. The dry kick has its own level and never passes through the wet distortion or filters. Output and Protect affect the combined signal. Zero added latency.

# Quick Start — Send / Bus

Send the kick to an aux and insert Rumble on that aux. Select Send / Bus · Wet Only. Keep the original kick track playing. The return contains only rumble, and uses its incoming kick as the ducking trigger: no separate sidechain route is needed. The routing choice survives factory and User preset changes. Use Direct / Insert on a kick group if you want its original kick bus audio preserved.

Our Bypass control passes the original signal in Direct mode and mutes the return in Send mode. A host's hard bypass can skip plugin processing entirely and pass the kick through an aux; mute the aux rather than hard-bypassing it if that happens. Dry Kick and Wet Solo are inactive in Send mode.

# What Makes The Rumble

Kick then adaptive wet feed then rhythmic repeats then diffusion/reverb then four-times-processed color then low/high cuts then centered sub / stereo air then kick carve then ducking then wet amount. Chamber is tight, Concrete is dense and Tunnel is broad. The decay is measured to -60 dB, not a musical note length. Motion puts rhythmic repeats into the reverb feed. No sample pack, convolution IR or copied commercial effect is used.

# Dual Echo — 1/8 + 1/16

Open ECHO and switch on 1/8 Echo, 1/16 Echo or both. Each lane has its own Level, Feedback, Duck and Recovery. The straight note lengths follow host tempo with Tempo Sync on; Manual BPM is used otherwise or when no host tempo is available. Recovery is a percentage of that lane's note length: 100% takes one echo interval after Hold. Hold, Curve, Trigger Mode and Threshold are shared, so both lanes listen to the same incoming kick but duck independently. Space Pump controls only the reverb and Sub Body. The duck meter shows the greatest active reduction. The echoes run in parallel with the space. Color, Low Cut, High Cut, Resonance and Kick Carve also process them. Their low-frequency returns are centered. Rumble controls the combined wet layer. Set Space Level to zero on SPACE for echo-only rumble; use Space Level to blend the reverb back in. Motion / Echo Beat on SPACE still feed the original reverb network. Example: 1/8 Level 65%, Duck 85%, Recovery 75%; 1/16 Level 45%, Duck 65%, Recovery 75%. Increase Feedback for longer rolling tails.

Existing factory and old User sounds start with both new echoes off.

# Pump

Auto Kick detects incoming transients above Trigger Threshold and pushes the rumble down. Hold keeps it out of the impact. Recovery and Curve control its return. Tempo Sync uses host tempo; Recovery Beat sets the duration. Without Sync, Recovery uses milliseconds. Envelope mode ducks continuously from input level, useful for long 808s. Auto Feed adapts only the wet feed, with gain bounded from -12 to +24 dB. Manual BPM is the fallback when the host supplies none, and sets Motion timing with Sync off.

For very quiet kicks lower Trigger Threshold or raise Input. For already reverberant kicks or noisy recordings, adjust Threshold, Hold and Recovery; Envelope may be more reliable. Auto Kick has a 120 ms minimum trigger gap to reject body ringing. For very rapid double hits or rolls use Envelope mode. This plugin does not separate a kick from an entire mix. Kick timbre, tuning and available headroom still matter.

# Tone / Sub

Low Cut removes infrasonic energy. High Cut makes the bass rumble deep or exposes industrial grit. Kick Carve cuts a wet band near Sub Tune so the original body has space. Sub Body is an optional kick-triggered decaying sine for thin kicks. Sub Tune is manual; it does not claim automatic pitch detection. Set Sub Body to zero for a purely processed kick tail. Width affects the side channel above Mono Below; keep sub energy centered.

# Color

Drive, Tube, Tape and Grit process only the rumble. These are original saturation algorithms, not measured hardware models. Processing the color stage at four times the sample rate reduces abrupt nonlinear artifacts, but extreme drive can still produce aliases. Protect is a final sample ceiling, not a lookahead or true-peak limiter. Leave output headroom for your mix.

# If You Hear No Change

Play the kick repeatedly. Check Bypass, Rumble and the wet meter. Turn Wet Solo on in Direct mode to hear the tail. If the trigger count is still, lower Threshold. Check Tempo Sync/Recovery, Output and your aux routing. A silent input after reset remains silent. Large Decay settings retain tails until they decay or the host resets the plugin.

# Sound And Approach

Native AUv2 on Apple Silicon macOS. Technical engine/AU/UI checks and preview renders do not prove musical quality for every kick. Audition with your own kicks in Logic. Other Lynch plugins and the open production are preserved.

# Controls / Automation

Drag wheels vertically, Shift for fine changes. Scroll works without holding the mouse. Double-click a control to reset it. Hover Control is opt-in; entering a wheel does not jump the value. Top/bottom reach the full range within its bounds. Exit, focus loss and Escape finish gestures. UI Size scales 75–150%, limited by the screen; your host owns the outer window. All 49 parameters, including Routing, expose standard AU automation. Record mouse edits with Logic Touch/Latch. For a hardware knob use Logic's Controller Assignments and Learn on the selected plugin parameter. This AU effect does not expose its own MIDI input/learn port.

# Presets

24 factory starting points range from clean sub to harsh industrial. Arrows move through them. Init · Dry Kick removes the wet layer. Save stores your current sound in a .lynchrumble file; User… loads saved sounds or opens an existing file. Routing stays as chosen in the current instance when loading a sound. Project state restores every parameter, including Routing. Your user sounds are never replaced by an update.

# 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.