START HERE

Welcome to Rumble Shaper

A friendly, practical guide to making a kick and rumble work together in Logic Pro.

Start with a kick you like. Rumble Shaper listens for its hits and creates a low bass tail around them. You choose the weight, timing and texture, then give four beat positions their own character.

KICK + RUMBLE

Keep the original kick and add rumble on the same channel. A simple place to start.

PAGES 6-7

RUMBLE ONLY

Your kick stays untouched on its track. A send feeds a separate Aux that makes only the rumble.

PAGES 8-10

Read it before you buy.

This guide is free to view and download. You can explore both workflows, every sound control and the Logic routing before deciding whether the plugin suits you. A purchase and online email activation are needed before the installed plugin produces audio.

WHAT YOU WILL NEED

A Mac running Logic Pro, a kick sound or kick-only audio loop, and the v0.1.19 Mac Audio Unit installer. The walkthrough uses a normal stereo music project and a four-on-the-floor pattern in 4/4.

Rumble Shaper is an **audio effect**: it receives audio in an Audio FX slot. It does not generate your kick pattern, play MIDI notes, detect your song key or retune the recorded kick. Its pitch controls tune the **generated rumble**.

YOUR GUIDE

Find your next step

Follow a complete workflow first. Come back to the control reference when you want to explore further.

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A SMALL HELPFUL HABIT

After each numbered step, look for the result described in the text. If it is missing, use page 21 before moving on. All recipe values are starting suggestions, not factory presets.

LOGIC BASICS

Get a kick playing in Logic

Already have a kick playing on its own track? Use that track and continue to page 4. Otherwise, try this with an audio kick loop.

01

Open a Logic project.

Use a project you are comfortable experimenting in. Save it with **File > Save** in the menu bar at the very top of your Mac screen. Keep the listening volume comfortable.

02

Bring in a kick-only audio loop.

In Finder, locate a WAV or AIFF loop containing only the kick. Drag it into Logic's **Tracks area**, the large timeline to the right of the track names. Drop it in the empty timeline space **below the existing tracks**. Logic adds an audio track. [2]

03

Play the loop before adding the plugin.

Click Logic's triangular **Play** button in the top control bar, or press the Space bar while the main Logic window is active. You should hear the original kick. Stop again with the Space bar. Fix any existing silence before adding Rumble Shaper.

04

Make a short section repeat.

Above the audio region is the ruler with bar numbers. Drag across the **upper part of the ruler** from the start to the end of your loop. The yellow strip marks the cycle area. Start playback again to hear that section repeat. [13]

CHOOSE A CLEAN TRIGGER

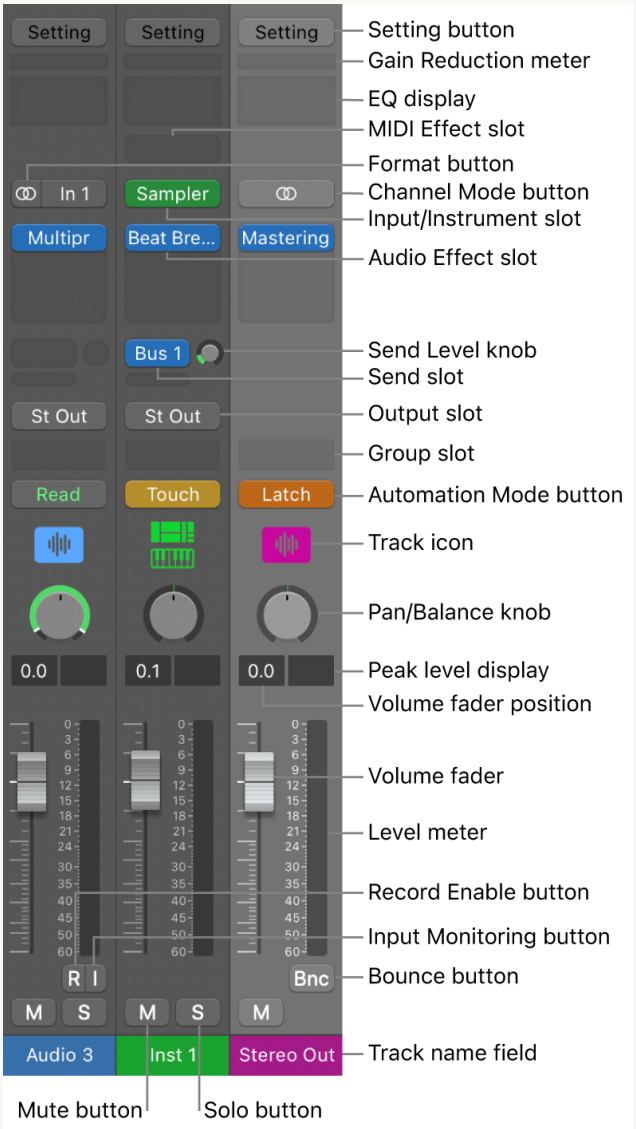
A dedicated kick track is easiest. A full drum loop or drum instrument's main output can include bass, toms and other sounds that also trigger the rumble. If your kick is inside a drum instrument, use its separate kick output when available.

The audio loop should already match your session's tempo and bar position. Rumble Shaper follows incoming kicks; it does not time-stretch a loop to fit the project. The first example assumes one kick on each quarter-note beat.

LOGIC BASICS

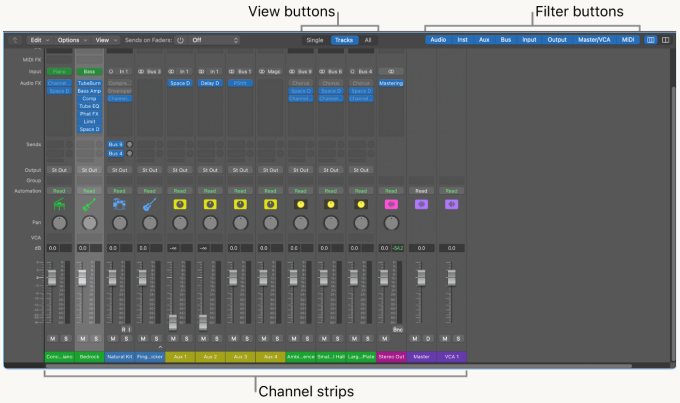
Meet the Mixer

A channel strip is one vertical column of mixing controls. These are real Logic Pro images from Apple's official Mac user guide.



Open the Mixer

At the very top of your Mac screen, choose **View > Show Mixer**. It opens below the Tracks area. The small overview here shows the complete Mixer. [1]



Actual Mixer overview. [1]

AUDIO FX / AUDIO EFFECT SLOT

Insert Rumble Shaper here, below an instrument if the channel has one.

SEND SLOT & SEND LEVEL KNOB

Choose a bus in the slot; turn its small knob to feed your rumble Aux.

OUTPUT SLOT

Where the channel goes next. St Out means Stereo Out in these example channels.

VOLUME FADER, METER, M & S

The long slider changes channel level. The meter shows signal. M mutes; S solos. [6]

Unaltered Logic Pro screenshots and original labels from Apple's Logic Pro for Mac User Guide [1, 6]. Images © Apple Inc. These are example channels; their names and visible components can differ from your project.

Two View menus: the Mac menu bar contains **View > Show Mixer**. The Mixer has its own smaller **View** menu above the channel strips for display options.

Can't see an Aux? Choose **All** in the Mixer and enable its Aux filter. [1, 15] **Missing Audio FX or Sends?** In the Mixer's own menu, use **View > Channel Strip Components** to show them. [6]

GET READY

Install and activate

You may read this guide without buying. These steps are for after you have downloaded the installer and purchased a licence.

01

Install with Logic closed.

Save your project, then choose **Logic Pro > Quit Logic Pro**. Open **Finder > Downloads** and double-click **Milky-Rumble-Shaper-0.1.19.pkg**. Follow the installer through Continue and Install. Use your Mac login password if asked.

02

Open the customer plugin in Logic.

Reopen Logic and let its scan finish. Add **Milky Rumble Shaper** to an Audio FX slot using page 6. The customer version's name does not end in **Test**.

03

Request an email code.

Connect to the internet. Inside Rumble Shaper, click **Licence...** near the top, enter the **email used at checkout**, then click **Send email code** to its right.

04

Verify this Mac.

Open that email inbox and find the newest code; check spam if needed. Return to the plugin and enter it in the lower **Newest email code** field. Click **Verify and activate** to its right. Wait for confirmation that the licence is active, then click **Close** at the bottom right.

YOUR MACS, YOUR OFFLINE ACCESS

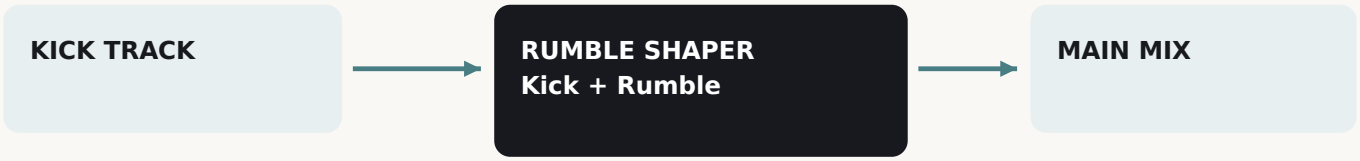
One personal licence covers Macs you own or use; activate each Mac with the same purchase email. Verified buyers receive **up to 90 days offline on each activated Mac**. The Licence panel shows time remaining. Reconnect and click **Check licence** to renew. The licence cannot be shared or resold.

Activation required - output muted means the entire plugin output is silent, including the dry kick in Kick + Rumble. Installing alone does not activate it. For **No active purchase for this email**, check the checkout email and that payment has completed; see page 21.

WORKFLOW A / ONE CHANNEL

Kick + Rumble: load it

Use this simple route when you want the original kick and rumble together on one channel.



Insert routing: this channel carries the original kick and its generated rumble.

01

Select the kick track.

In Logic's main Tracks window, click the kick track's name on the left. Open **View > Show Mixer**. Find the channel strip with that same name at its bottom.

02

Find a free Audio FX slot.

Look above **Sends** in that channel. Click an empty **Audio FX** slot. If your kick is made by a software instrument, leave the instrument where it is and use an Audio FX slot beneath it. [3]

03

Choose Rumble Shaper.

In the effect menu, choose **Audio Units > Milky Audio > Milky Rumble Shaper**. If Logic offers a choice, pick **Mono** for a mono track or **Stereo** for a stereo track. If the window does not open, click the centre of its new insert slot.

04

Confirm the routing mode.

Inside the plugin, find **OUTPUT ROUTING** near the top centre-right. Click its menu and select **Kick + Rumble**. Check that the status below the plugin title says **ACTIVATED**.

WHAT SHOULD HAPPEN

Your original kick passes through and the generated rumble is added to it. The plugin's **LEVEL** knob balances the rumble. Logic's channel fader changes the whole combined channel. Continue to page 7 to make a clear first sound.

WORKFLOW A / FIRST SOUND

Kick + Rumble: shape it

Let's begin with a restrained sound so you can hear what each adjustment does. These values are suggestions.

01

Make the four beat panels consistent.

In **BEAT 1**, choose **Deep** under CHARACTER, **Original** under OSCILLATOR and **Global** under PITCH. Leave LOW-PASS FILTER unticked. Click Beat 1's **Copy to...** button and choose **All other beats**. This replaces those panels' previous settings.

02

Enter a gentle starting balance.

In GLOBAL SOUND, set **SPACE 0%**, **SATURATION 20%** and **LEVEL -12 dB**. In the menus below LENGTH and DELAY, select **Manual ms**. Set **LENGTH 300 ms** and **DELAY 20 ms**. Click a knob's number box to edit its value, then press Return.

03

Set reliable detection.

Start Logic playback. Begin at **DETECT FREQ 150 Hz** and **KICK DETECT -31 dB**. Watch the small yellow beat lights. If kicks are missed, try -36 or -40 dB. If extra sounds trigger them, raise the threshold towards -25 dB. Page 12 explains this in more detail.

04

Tune and bring the rumble in.

Click the small note menu below the large **PITCH** knob and choose a note that suits the music; **A1** is a useful listening example. Raise **LEVEL** slowly until you hear a bass tail behind the kick. It should support the kick without hiding its attack.

05

Shape the groove, then check the mix.

Shorten LENGTH if the low end feels crowded; increase it for more roll. Adjust DELAY to leave space after the kick. Add SATURATION for more texture, then SPACE for built-in ambience. Keep an eye on OUTPUT PEAK and Logic's main output meter.

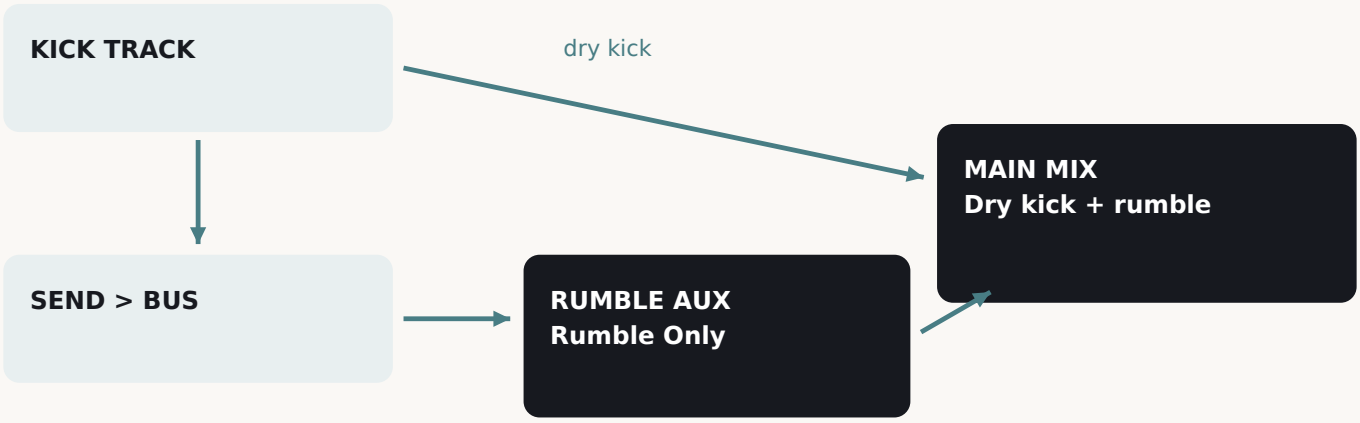
COMPARE FAIRLY

On this single-channel setup, use Logic's plugin bypass to compare the dry kick with the combined sound. Hover the insert and click the small bypass control at its left. Re-enable it afterwards. Keep the listening level similar when judging the result. [3]

WORKFLOW B / TWO CHANNELS

Rumble Only: make a bus

Your kick stays exactly as it is. A send copies the kick to an Aux, and Rumble Shaper on that Aux makes only the rumble. Nothing is added to the kick channel.



Signal-flow illustration. A bus carries audio between channel strips inside Logic.

01

Leave the kick channel as it is.

Open the Mixer (**View > Show Mixer**). The kick channel needs no Rumble Shaper in its Audio FX. Keep its Output on **Stereo Out**. The dry kick plays through this path, untouched.

02

Add a send to a bus.

On the kick strip, find **Sends** below Audio FX. Click an empty Send slot, choose **Bus**, then **Bus 1**. If Bus 1 is already used, pick another free number. A send copies the kick; it doesn't move it. [4]

03

Find the Rumble Aux.

Logic creates a new Aux whose **Input** says **Bus 1**. Click **All** in the Mixer if you can't see it. Double-click its name at the bottom and call it **Rumble**. This Aux will carry the rumble, and only the rumble. [5, 6]

CHECK BEFORE CONTINUING

The kick channel has no Rumble Shaper on it and its Output is Stereo Out. Its send says Bus 1, and the Rumble Aux's Input says Bus 1. The Aux needs no audio region of its own. Continue on page 9.

WORKFLOW B / FIRST SOUND

Rumble Only: finish the route

Continue with the kick channel and Rumble Aux from page 8. From here on, everything happens on the send and the Aux. The kick channel itself never changes.

04

Turn up the send.

On the kick strip, drag the small **Send Level** knob beside Bus 1 upward. At its lowest it sends nothing. Play the kick and check the Rumble Aux's meter moves, then leave the send at that level.

05

Put Rumble Shaper on the Aux, not the kick.

In the **Rumble Aux's Audio FX** section, add **Audio Units > Milky Audio > Milky Rumble Shaper**. Activate it if necessary. This is the only Rumble Shaper in this setup.

06

Set OUTPUT ROUTING to Rumble Only.

Inside the plugin, change **OUTPUT ROUTING** to **Rumble Only**. The Aux now outputs rumble with no kick in it, so you never hear the kick twice. This mode sets SPACE to 0%; you can raise it again later.

07

Make the first rumble.

Use page 7's starting settings, keeping **Rumble Only** selected. Adjust KICK DETECT until the beat lights follow your kicks. Begin with LEVEL at -12 dB and raise it gradually. Keep the Aux Output on **Stereo Out**.

08

Balance with the two faders.

The **kick fader** sets the kick. The **Rumble Aux fader** sets the rumble. Use the Aux fader for routine balance: a Post Pan or Post Fader send follows the kick fader, so moving it can change detection. [4]

COMPARE BY MUTING THE AUX

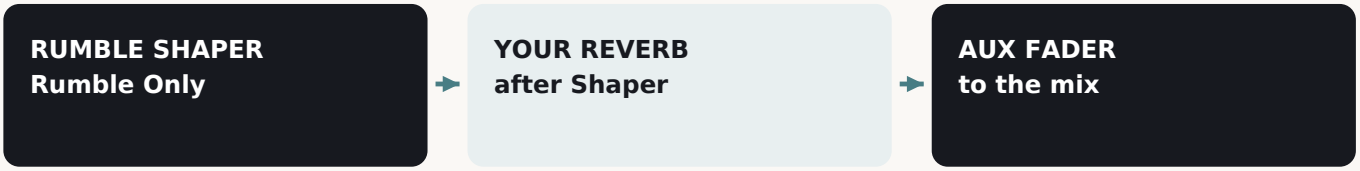
Click **M** on the Rumble Aux to hear the kick without rumble, then click M again to bring it back. Don't use **Bypass** to compare: a bypassed plugin on the Aux lets the kick through and doubles it. Kick + Rumble on the Aux doubles it too.

Never put Rumble Only on the kick track itself: it removes the kick from that track and leaves only rumble. Switching modes does not create a bus or an Aux for you.

WORKFLOW B / YOUR EFFECTS

Add your own reverb

The separate Aux lets you process the rumble with your own effects while leaving the dry kick on its original path.



01

Start with the page 8-9 routing.

Confirm the plugin is on the Rumble Aux and **Rumble Only** is selected. Set its **SPACE** to **0%** if you want the ambience to come only from your external reverb.

02

Add the reverb below Rumble Shaper.

On that Aux, click the next empty **Audio FX** slot **below** the Rumble Shaper insert and choose your reverb. Audio goes through inserts in order, so the reverb now receives the generated rumble. [3]

03

Bring in the reverb gently.

Start with a modest wet/dry mix and a short decay in the reverb. Listen while the kick loop repeats. Increase the wet level or decay in small amounts, then lower the Aux fader if the return gets too loud. Use the reverb's own guide for its particular controls.

04

Listen in the full mix.

Aim for enough space to support the groove while keeping the kick's attack clear. If the low end stays cloudy between hits, shorten the reverb decay, shorten Shaper LENGTH, reduce SPACE, or lower the return. Change one thing at a time.

KEEP THE REVERB BELOW 100% WET

This Aux carries only rumble, so the reverb's dry part **is** the rumble. At 100% wet you would hear only the reverb tail and lose the direct rumble. Keep some dry signal in the reverb's mix, and bring the wet level up gently as in step 03.

To hear the rumble on its own: click the kick's Bus 1 send and choose **Pre Fader**, then pull the kick fader down. The send keeps triggering the rumble. Put the fader and the send back afterwards. [4]

CONTROL MAP

Find every plugin control

UPDATED INTERFACE MAP / v0.1.19. The full layout includes the timing menus, pitch-variation controls and individual beat filters.



Source-based illustration of the v0.1.19 editor, with example settings and status. It is not a screenshot. Zoom in to read small controls; the following pages explain each one.

Global row: eight knobs, the exact-note menu, separate Length and Delay timing menus, plus host BPM and Output Peak.
Pitch Variation: Root, Scale, Style, Create/Undo Variation, four locks and custom intervals.
Each beat: Copy to..., Character, Oscillator, Pitch, filter switch and graph, Cutoff and Resonance.

GLOBAL SOUND / 1

Catch the kick. Tune the bass.

The first controls decide when rumble starts and what note it aims for. Neither changes the pitch of your original kick.

KICK DETECT / -72 to -12 dB

This is a trigger threshold. **More negative means more sensitive:** -40 dB can catch quieter hits than -25 dB. Begin near -31 dB, play the kick and watch the beat lights. Lower the threshold for missed kicks; raise it for unwanted triggers.

The threshold measures input **after the detector filter**, so it is not the same reading as the unfiltered track peak. A steady bass tail can keep the detector from re-arming. There is also a minimum retrigger gap of about **150 ms**; very fast rolls may not trigger every hit.

DETECT FREQ / 40-250 Hz

This low-pass filter changes what the **detector hears**. Start at 150 Hz. Lower it towards 100 Hz if higher percussion causes extra flashes. If the kick then stops triggering, lower KICK DETECT slightly or raise DETECT FREQ again. It does not EQ the audible dry kick or tune the rumble.

PITCH / 35-85 Hz

This tunes the generated rumble for beat panels set to **Global**. Turn the knob for free tuning, or choose an exact note in the small menu directly below it. Selectable notes cover **D1 to E2**. Greyed-out notes just outside the range cannot be chosen.

The plugin uses **A4 = 440 Hz** and calls middle C **C4**. Other instruments can label octaves differently, so compare frequencies when in doubt. A small **c** reading is cents from the nearest note; zero is exact. An * marks a detuned value. Choose that note again to snap it into tune.

TUNE BY THE SETTLED TAIL

The rumble begins with a short downward pitch movement before settling. A tuner may move at the start. Listen to the tail and how it fits your music. Individual beat-note selections override Global; they do not follow later changes to the main Pitch knob.

GLOBAL SOUND / 2

Make room in the groove

LENGTH controls the tail's decay character. DELAY controls the time from kick detection to rumble onset.

LENGTH: 120-1000 ms in Manual ms. Shorter settings leave more space; longer ones roll across later kicks. It is an envelope setting, not an exact hard cut-off. Character, built-in Space and external reverb change the audible tail.

DELAY: 0-150 ms in Manual ms. Start around 20 ms, then adjust by ear. Higher values move the rumble later after the kick. It does not delay the original kick or create echo repeats.

To sync: click the timing menu directly beneath the relevant knob and choose a note division. The knob dims because the menu now controls time. Choose **Manual ms** again to use the stored knob value.

TIMING MENU	AT 120 BPM	HOW TO READ IT
1/32	62.5 ms	Straight note
1/16 T	83.3 ms	T = triplet
1/16	125 ms	Straight note
1/8 T	166.7 ms	T = triplet
1/16 D	187.5 ms	D = dotted
1/8	250 ms	Straight note
1/4 T	333.3 ms	T = triplet
1/8 D	375 ms	D = dotted
1/4	500 ms	Straight note
1/2	1000 ms	Straight note

Triplet timing is two-thirds of its straight note; dotted timing is one-and-a-half times. Sync choices can exceed the manual range. At 120 BPM, for example, Delay 1/4 is 500 ms.

The BPM label above the controls shows **Host tempo** when Logic supplies a valid tempo. **No host tempo; fallback** uses 120 BPM. Timing changes apply to newly detected kicks; existing tails keep their captured Length and Delay.

GLOBAL SOUND / 3

Texture, space and level

Once the timing feels right, use these controls to decide how clean, roomy and prominent the rumble should be.

SATURATION / 0-100%

Adds harmonic drive and growl, especially with Industrial and Blend. Try 20% for a restrained start, then increase it while listening in the mix. More drive can sound louder, so rebalance LEVEL as you compare. Zero is minimum drive; character choices can still contain harmonics.

SPACE / 0-100%

Adds the shared built-in bass-room ambience. At 0%, you hear the direct generated rumble without the audible built-in room contribution. It is not a conventional full-band reverb wet/dry mix. The room can carry across beats. Selecting Rumble Only in its menu sets Space to 0%; you may turn it up again.

LEVEL / -30 to +9 dB

Sets the rumble level, including its built-in room. In **Kick + Rumble**, the kick level stays the same. In **Rumble Only**, everything the plugin outputs is rumble. -30 dB is very quiet, not silent; to silence the rumble, mute the Rumble Aux with its **M** button.

OUTPUT PEAK	WHAT TO DO
Green: below -6 dBFS	There is room below full scale. Keep checking the overall mix and downstream effects.
Yellow: -6 to below 0 dBFS	The plugin is approaching full scale. Recheck the balance before adding more level.
Red: 0 dBFS / OVER	Lower rumble LEVEL. If the dry kick itself is too loud, reduce its level before Shaper.
-inf dBFS	No peak above the display floor, about -60 dBFS. Check activation, input and detection if this is unexpected.

OUTPUT PEAK measures the plugin output before later effects and the channel fader. It is a peak indicator, not a loudness meter or limiter. The rumble also dips automatically around detected kicks; there is no separate ducking knob.

SHAPE EACH BEAT / 1

Give each beat a character

The four cards let a repeating kick pattern change character across the groove without loading four plugins.

Which beat panel plays?

While Logic plays and supplies beat position, a detected kick uses the panel for its quarter-note position in a repeating **four-quarter-note cycle**. In a normal 4/4 project that is Beat 1, 2, 3 and 4 of each bar. The yellow light marks the panel triggered.

These cards do not create hits where there is no kick. Extra hits within the same quarter-note position can use the same card, subject to the detector's retrigger limit. In other time signatures the four-position cycle need not match each bar. Without running transport position, detected kicks step through the four cards in order.

CHARACTER	WHAT IT DOES
Off	Starts no new rumble for that position. Existing tails and room can continue. A detected kick can still cause automatic ducking.
Tight	A shorter, compact envelope. Useful when the groove needs clear gaps.
Deep	A fuller, longer low tail. A useful starting point for rounded rumble.
Industrial	A more driven, growling tone. SATURATION makes the character more pronounced.
Blend	Combines Tight, Deep and Industrial ingredients for a layered character.

OSCILLATOR / Original, Sine, Triangle, Saw

Original is the plugin's original character-dependent tone. Sine provides a smooth basic wave; Triangle adds a different harmonic shape; Saw is richer and brighter. The final sound also depends on Character, Saturation and filtering, so choosing Sine does not bypass all colour.

Choose the oscillator in the menu under CHARACTER. Character and oscillator changes are used for newly triggered voices; let the next kick play before judging them.

SHAPE EACH BEAT / 2

Pitch, filter and copy

Each card has its own note and filter. Begin with one card, then copy it if you want a consistent foundation.

PITCH / Global or an explicit note

The PITCH menu in a beat card is separate from the large main knob. **Global** follows that knob. Choosing a note from **D1-E2** fixes that card's generated rumble to the note. A note choice is captured at the next detected kick; an existing tail keeps its chosen note.

LOW-PASS FILTER / tick to hear it

Tick the square beside **LOW-PASS FILTER** in the card. CUTOFF and RESONANCE become active. When unticked, their dimmed knobs keep stored values but the filter is bypassed. This filter affects that beat's rumble and what feeds the built-in room, not the original kick.

CUTOFF / 40-2000 Hz: lower values darken the tone; higher values let more upper content through. Try 400 Hz, then move gradually. **RESONANCE / 0-100%:** emphasises the cutoff region. Start low and listen as you raise it. Rebalance level if the tone becomes too prominent.

The small graph shows the filter's response, not a live spectrum analyser. Lowering cutoff near or below the note's fundamental can make the rumble very quiet. Filter changes do not erase room reflections that are already ringing.

COPY TO... / save yourself repeated work

01

Set one card the way you want it.

Choose its Character, Oscillator and Pitch, then set the filter switch, Cutoff and Resonance. Click that card's **Copy to...** button near its top.

02

Choose the destination.

Choose another Beat number or **All other beats**. Those destination settings are replaced. The copy includes all six per-beat choices, including stored filter values. Global knobs, timing menus and variation locks are not copied.

Pitch-variation locks protect pitches only during **Create Variation**. They do not block manual note changes or Copy to.... Save a sound you like before replacing its settings.

PITCH VARIATION

Make a pitch variation

Create Variation changes the four rumble notes. Your character, oscillator, filters, timing and global settings stay as they are.

01

Choose your Root.

In the PITCH VARIATION strip below GLOBAL SOUND, click **ROOT** and choose the music's root note. For example, choose **A** for an A minor track. This is a musical choice; the plugin does not detect the key.

02

Choose a Scale and Style.

Choose **Natural minor** as a familiar starting point, then choose **Subtle** for nearby movements. **Adventurous** explores more of the available note range. Both favour the root and fifth when those notes are allowed. The small arrow buttons step through scales.

03

Protect notes you want to keep.

Tick **Lock 1**, Lock 2, Lock 3 or Lock 4 at the right of the variation strip. Each preserves that beat's current pitch during generation, even if it lies outside the new scale. Leave at least one unlocked.

04

Create, listen, then decide.

Click **Create Variation**. Play the next kicks and listen to the new notes. Click it again for another idea. To return to the pattern immediately before the latest generation, click **Undo Variation** while it is available.

WHAT SCALE DOES AND DOES NOT DO

Scale limits **newly generated** notes in the D1-E2 range. Changing Root or Scale alone does not retune existing or locked notes. An Off character can receive a note but still produces no new rumble. Undo Variation remembers one generated step during the current editor session; manual pitch edits or closing the editor remove that undo opportunity.

The scale menu

Major; Natural minor; Harmonic minor; Melodic minor (ascending); Dorian; Phrygian; Lydian; Mixolydian; Locrian; Major pentatonic; Minor pentatonic; Blues; Phrygian dominant; Double harmonic; Hungarian minor; Whole tone; Diminished (half-whole); Custom.

CUSTOM SCALES & STARTING POINTS

Try a few musical ideas

Treat these as small experiments. Keep detection reliable, listen in context, and adjust the level as the sound changes.

A Custom scale in three small steps

Choose **Custom** in SCALE. The numbered interval buttons beneath the variation controls become active. Each is a number of semitones above ROOT: **0** is the root, **7** is a perfect fifth, and **12** would repeat the root an octave up, so the buttons stop at 11.

01

Set the root, for example A.

In ROOT choose **A**, then in SCALE choose **Custom**. Untick all numbered interval buttons except **0** and **7**.

02

Leave some beats unlocked.

Keep Lock 1 ticked if you want a favourite first-beat pitch to stay. Leave at least one other beat unlocked. A locked note can remain outside your chosen intervals.

03

Click Create Variation and listen.

New unlocked notes now use A or E wherever those pitch classes fit the D1-E2 range. With no custom intervals selected, or all four beats locked, Create Variation is disabled.

Three starting sounds

TRY	SETTINGS TO EXPLORE
Rounded support	Deep / Original; Pitch A1; Length 300 ms; Delay 20 ms; Saturation 20%; Space 0%; Level starts at -12 dB.
A longer roll	Deep or Blend; Length Timing 1/8; Delay Manual ms around 20 ms; raise Space modestly, then rebalance Level.
A darker growl	Industrial / Saw; enable the filter, start Cutoff around 300 Hz and Resonance around 15%; increase Saturation gradually.

For any recipe, tune the note to suit the song. A1 is an example, not a universal correct key. Use either output mode with the appropriate routing, and begin with a low rumble level.

SAVE & REUSE

Keep the sounds you love

Save the whole Logic project to keep the routing. Save a plugin setting as well when you want to reuse the sound elsewhere.

01

Save your session.

At the top of the Mac screen choose **File > Save**. For a new project, enter a name and choose a location in the Save window. Choose to include the audio assets you need so a moved project can still find them. [7]

02

Find Logic's setting menu.

Open Rumble Shaper's window. Above the plugin's own black interface is Logic's grey header. At its upper left is the **Settings pop-up menu**, often showing **Manual** or a setting name. This is different from Rumble Shaper's VIEW SIZE menu.

03

Give the sound a useful name.

Open that Settings menu and choose **Save Setting As**. Name it, for example **A minor - short rumble**, and save. To use it later, open the same menu and choose the saved setting, or choose **Load Setting**. [8]

A SOUND SETTING IS NOT THE WHOLE ROUTING

The plugin setting stores its parameters, including output mode and beat notes. It does not create your kick send, bus, Aux or external reverb chain. Recreate those using pages 8-10, or keep the whole Logic project as your starting session. A saved project does not activate a different Mac; activate that Mac separately.

Window size and familiar controls

Rumble Shaper's **VIEW SIZE** menu offers 50%, 60%, 70%, 80% and 100%. Try 60% or 70% if the bottom controls are off-screen. It changes the editor size, not the sound.

Closing the plugin window leaves it running in its insert. Click the centre of that insert to open it again. Use **Undo Variation** for the immediately previous generated note pattern; use saved settings and your Logic project to keep longer-term versions.

Before a large experiment, save the setting or use **File > Save As** to give the project a different name. [7] That makes it easy to return to a sound and route you already liked.

OPTIONAL / LOGIC AUTOMATION

Let the sound move over time

Automation lets Logic repeat parameter changes for you. You can skip this page until your basic sound and routing are working.

01

Use the track that contains the plugin.

For Kick + Rumble, select the kick track. For Rumble Only on an Aux, select the Rumble Aux in the Mixer, then choose **Options > Create Tracks for Selected Channel Strips** from the Mixer's own menu bar. Its track now appears in the Tracks area. [11]

02

Show the automation controls.

With that track selected, choose **Mix > Show Automation** in the Mac menu bar. In the track header at the left, set the Automation button to **Track** if it is showing Region, then find the parameter menu, which often says **Volume**. [9]

03

Choose a Rumble Shaper parameter.

Open that parameter menu. Choose the Rumble Shaper insert's submenu, then the parameter you want, such as **Rumble Level**, **Built-in Space** or **Beat 1 Cutoff**. Enable Beat 1's LOW-PASS FILTER first if you want to hear a cutoff movement.

04

Draw a simple change.

Click in the empty automation lane to establish its starting curve. Click the line to add points, or double-click an empty part of the lane. Drag points up or down to change the value, and left or right to place the change in time. Begin with one gentle rise and fall. [10]

05

Play it in Read mode.

Choose **Read** in that track's Automation Mode menu, then start playback. Logic follows your curve. If a knob keeps jumping back to a value, its automation may be controlling it. Save the project when the movement feels right. [12]

A FEW CONTROLS NEED CONTEXT

Length and Delay knob automation is heard in **Manual ms**; synced timing uses the timing menu instead. Explicit per-beat notes override the main Pitch knob. Copy to..., Create Variation, Undo Variation and activation buttons are actions, not ordinary continuous sound controls. Length, Delay and explicit note choices are captured for new kicks; a current tail may continue with its old setting.

TROUBLESHOOTING

If something feels wrong

Work from the input towards the output. Change one thing, play the same kick section, then listen again.

WHAT YOU NOTICE	TRY THIS
No sound at all	Check ACTIVATED first. The unactivated plugin mutes all output. Confirm the kick plays before the insert, the channel is not muted, and its Output feeds your mix.
Kick plays; no rumble	Watch the beat lights. Lower KICK DETECT if hits are missed. Use a non-Off Character, raise LEVEL gradually, and try filter bypass. On an Aux, check the send and matching bus Input.
Extra or missed triggers	Use a dedicated kick feed. Raise the threshold for extra triggers; lower it for quiet misses. Try a lower DETECT FREQ for unwanted higher percussion. Very fast rolls face the 150 ms retrigger limit.
Kick gets louder on the Aux	Select Rumble Only on the Aux and keep Shaper enabled. A bypassed plugin, or Kick + Rumble on a parallel Aux, can pass another copy of the kick. Mute the Aux for comparisons.
Grey or ineffective controls	Length/Delay dim when synced: choose Manual ms. Filter knobs need LOW-PASS FILTER ticked. Custom intervals need Custom scale. Unlock a beat and select an interval for variation.
The low end is cloudy or too loud	Lower rumble LEVEL or the Aux fader; shorten LENGTH, SPACE or external reverb decay. Check OUTPUT PEAK and the main mix output. Global Pitch does not override explicit beat notes.

If Logic cannot find the plugin

Quit and reopen Logic after installation. In **Logic Pro > Settings > Plug-in Manager**, locate **Milky Audio / Milky Rumble Shaper**. If it appears but failed validation, select it and use **Reset & Rescan Selection**. Contact support if it still fails; include your Logic and macOS versions. [14]

No active purchase: use the exact checkout email and wait for any processing payment to complete, then Check licence. **Offline permission running out:** connect and Check licence. If sign-in is requested, use the newest email code. Help: 97milky97@gmail.com.

REFERENCE & SUPPORT

Keep exploring

You do not need to memorise the routing. Keep these two choices in mind and return to the walkthrough when you need it.

WANT TO...	USE THIS
Keep kick and rumble together	Kick track > Audio FX > Shaper in **Kick + Rumble**. Start on page 6.
Mix and process rumble separately	Nothing on the kick channel. Kick Send > Bus > Aux > Shaper in **Rumble Only**. Start on page 8.

Apple's Logic Pro User Guide

Numbered references in this guide link to Apple's instructions for Logic Pro **for Mac**. Menu names were checked on 22 October 2026. If you use an older Logic version, select it in Apple's guide; appearance and available components can differ.

[1] Mixer interface

[2] Create tracks using drag and drop

[3] Add, remove, move and copy plug-ins

[4] Route audio via send effects

[5] Aux channel strips overview

[6] Channel strip controls

[7] Save projects

[8] Work with plug-in settings

[9] Show automation curves

[10] Add automation points

[11] Create tracks for signal flow channel strips

[12] Choose automation modes

[13] Use the cycle area

[14] Use the Plug-in Manager

[15] Change the Mixer view

NEED A HAND?

Email 97milky97@gmail.com with the message shown in Licence, your checkout email if relevant, your plugin version, Logic version and macOS version. For routing help, describe whether you are using Kick + Rumble on a track or Rumble Only on an Aux.

Controls checked against v0.1.19 source. Page 4 uses actual Logic screenshots from Apple; other figures are illustrations. Mac Audio Unit, tested in Logic Pro on Apple Silicon. No Windows or VST3 version. Check with Milky97 before buying for an unverified setup.

Milky97 website | Two-page quick-start PDF