INDEPENDENT AUDIO SOFTWARE

LYNCH Abbey Strip

Bring the desk into the performance.



Give a voice, drum or guitar a deliberate console character. TG combines transistor-inspired drive, tone and dynamics; REDD offers three valve-inspired paths. Shape the stage you need and keep the rest out of the way.

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

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Start with the part

Give a voice, drum or guitar a deliberate console character. TG combines transistor-inspired drive, tone and dynamics; REDD offers three valve-inspired paths. Shape the stage you need and keep the rest out of the way.

01 / Choose TG or REDD. PRESETS displays only the selected console's Instrument > Use > Sound folders:25 TG and30 REDD starting points. Each sound is individually voiced. INIT stays in the selected console and restores neutral, latency-aligned audio. Loading a User file restores its complete saved console and settings. The host's factory list retains the full bank and stable indices. DETAILS / USER gives every parameter its exact value, plus Save and User loading. The first17 factory indices and all28 parameter IDs are preserved.

02 / The PREAMP ON/OFF button is now visible on both main panels.

03 / The visible EQ enable affects Bass,Treble and Presence together.

04 / The AMP physical switch selects17 /37 /51.17 has stronger valve color;37 is denser;51 is cleaner.

Inside the sound

Drive / Preamp

The PREAMP ON/OFF button is now visible on both main panels.

Tg Eq And Dynamics

The visible EQ enable affects Bass,Treble and Presence together.

Redd

The AMP physical switch selects17 /37 /51.17 has stronger valve color;37 is denser;51 is cleaner.

Spread

0%=mono,100%=unchanged stereo.100..200% adds a complementary phase-based side signal and also works with a mono input when loaded mono-to-stereo.

Analog Noise

TG NOISE switches Off /70%; Details offers0..100%.

Meters

Left and right are independent300ms power/RMS meters.

Quick Start

Choose TG or REDD. PRESETS displays only the selected console's Instrument > Use > Sound folders:25 TG and30 REDD starting points. Each sound is individually voiced. INIT stays in the selected console and restores neutral, latency-aligned audio. Loading a User file restores its complete saved console and settings. The host's factory list retains the full bank and stable indices. DETAILS / USER gives every parameter its exact value, plus Save and User loading. The first17 factory indices and all28 parameter IDs are preserved.

Sound And Approach

TG transistor and REDD 17,37,51 valve-inspired console paths. These are original Lynch algorithms and visual interpretations, not measured hardware replicas.

Drive / Preamp

The PREAMP ON/OFF button is now visible on both main panels. Turn Drive above zero with the mouse to enable the preamp automatically. Host automation keeps Drive and Preamp as separate, explicit parameters: automate Preamp ON when automating saturation. Turning the preamp off bypasses coloration completely, even with a nonzero Drive value. Neutral Init starts with it off. There is no hidden continuously moving level matcher. Drive spans0..30dB and changes harmonic saturation, with partial fixed drive compensation. Headroom changes the operating point. Higher Drive is not simply an output fader and does not guarantee constant loudness. Use Output L/R for manual trim. Permanent value readouts show exact Drive, Bass/Spread and mode settings; the printed generated panel legends are visual references.

Tg Eq And Dynamics

The visible EQ enable affects Bass,Treble and Presence together. Bass is a broad low shelf centered at50Hz, ±10dB; it shapes deep bass more than low mids. Treble boost is a broad5kHz bell; cut is a10kHz high shelf. Presence has separate gain/frequency controls. These are published-style tonal concepts implemented with original filter code, not circuit-calibrated curves. Drag or click the physical OUT / COMP / LIMIT lever directly to one of three detents. OUT bypasses dynamics; COMP uses the feedback compressor; LIMIT increases its ratio. Hold sets a minimum attenuation floor, not a time or conventional threshold. Recovery selects100/250/500/1000/2000/5000ms. Dynamics Mix blends only compression within the wet strip, independently of global Wet Mix. SC HP removes low frequencies from the compressor detector at90Hz, not from the audible signal. It therefore changes compression only when the detector is receiving enough low-frequency energy; it does nothing in OUT. Three routing choices place dynamics before EQ, between tone/presence, or after both.

Routing affects compression of equalized signals.

Redd

The AMP physical switch selects17 /37 /51.17 has stronger valve color;37 is denser;51 is cleaner. Drive remains available in every profile. Bass/Treble and Bass Lift belong to its tone section. Classic/Pop changes the REDD37/51 treble boost from shelf to bell;17 keeps shelf behavior. REDD has no TG dynamics, so related controls are inactive in Details.

Spread

0%=mono,100%=unchanged stereo.100..200% adds a complementary phase-based side signal and also works with a mono input when loaded mono-to-stereo. Its L+R fold-down preserves the center signal. A mono-output instance cannot reproduce width. MONO / WIDE switches between0% and160%; the Spread knob sets any intermediate value. Stereo widening can increase individual-channel peaks; check output headroom.

Analog Noise

TG NOISE switches Off /70%; Details offers0..100%. REDD has its own continuous noise knob linked to the same parameter. This is optional hiss with a small50Hz hum, made audible at useful levels and normalized for its oversampled noise filter. Zero produces no generated noise. Bypass and global Dry exclude it. Stored nonzero Noise amounts are louder than in0.1.3; adjust by ear.

Meters

Left and right are independent300ms power/RMS meters. Meter in Details selects Input,Output,or TG gain reduction. Input and Output now use their own per-channel measurements, including in-place rendering. The main panel displays the selected meter mode.0VU=-18dBFS RMS; +3VU=-15dBFS RMS. A sine's sample peak is about3dB above its RMS. This analog-style +3 is not a claim that digital audio can exceed full scale safely. The needle now reaches each printed scale mark through +3. Values beyond the meter's endpoints remain at the corresponding stop. In GR mode0VU means no attenuation; reduction moves left. REDD has no dynamics and shows no TG reduction.

Controls / User Sounds

Drag knobs vertically; Shift gives fine movement. Double-click resets. Physical switches support direct click/drag detents. Right-click gives reset and host automation guidance. Hover alone never changes parameters. ? enables contextual explanations. Guide opens in front inside the editor; Escape closes Guide or Details. Six UI sizes are available. User sounds are saved as complete parameter states; the model and shared parameters are retained in the file.

Output / Mix / Bypass

Input,Output L/R and global Wet Mix are manual controls.0% Wet Mix and Bypass reproduce the exact original input delayed by the reported96sample latency; all wet processing is excluded.50% is an aligned linear blend of original input and the whole strip. Sample Protect is optional sample peak protection, not a true-peak mastering limiter. Output can exceed full scale when it is off. Output R's trim is independent of L. Both main faders have calibrated value/position mappings: the black cap center line sits on the printed0dB mark at0dB. Permanent L/R value readouts remove ambiguity.

Presets And Metering Refinements

TG and REDD can both save complete user presets from DETAILS / USER > Save.... Files must contain a named, valid preset for this plugin. Malformed or oversized files are rejected before any setting changes. Legacy valid presets remain readable. Interrupted mouse/scroll gestures finish when another dial takes over. The output peak display now has the same release time in mono and stereo; this metering correction does not change the processed audio.

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.