INDEPENDENT AUDIO SOFTWARE

LYNCH Analog Preamp

Make the first stage count.



Find the point where a clean recording starts to carry attitude. Six tube- and transistor-inspired voices combine drive, headroom, bias and low-frequency transformer colour, with independent filters and a manual final trim.

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

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Start with the part

Find the point where a clean recording starts to carry attitude. Six tube- and transistor-inspired voices combine drive, headroom, bias and low-frequency transformer colour, with independent filters and a manual final trim.

01 / Tube 610, Tube 47 and Tube V76 provide three tube-inspired voices.

02 / These are original Lynch circuit-inspired algorithms, not individual measured replicas of physical UA, Neve, API, EMI, Telefunken or SSL equipment.

03 / Input and Polarity feed the wet path.

04 / The front panel has six physical switches with clear positions and LEDs: Polarity, Color, HPF, LPF, Protect and Bypass.

Inside the sound

Six Circuit Characters

Tube 610, Tube 47 and Tube V76 provide three tube-inspired voices.

Signal Flow And Enables

Input and Polarity feed the wet path.

Level And Color Controls

Input (-24 to +24 dB) changes the signal entering the wet path.

Filters

High Pass spans 20 Hz to 20 kHz; its 20 Hz endpoint opens the stage.

Output, Dry / Wet And Polarity

Dry / Wet at 0% and Bypass ON reproduce the exact original input delayed by the reported 96-sample plugin latency.

Meters

The native moving VU needles use calibrated faces: 0 VU represents -18 dBFS RMS, and +3 VU represents -15 dBFS RMS.

Six Circuit Characters

Tube 610, Tube 47 and Tube V76 provide three tube-inspired voices. Class A 1073, Discrete 512 and Console VCA provide three transistor-inspired voices. Each has its own panel layout, metal finish, control arrangement and hardware knobs. Selecting a model changes its circuit and panel while retaining your control values. Factory presets and saved user states also restore the model.

These are original Lynch circuit-inspired algorithms, not individual measured replicas of physical UA, Neve, API, EMI, Telefunken or SSL equipment. The appearance draws on those hardware families with Lynch controls and branding. No vendor DSP code, proprietary response recordings or Goldbaby samples are included.

Signal Flow And Enables

Input and Polarity feed the wet path. Independent High Pass and Low Pass stages precede the Color circuit. Color contains Drive, Headroom, Bias, Transformer and the Body/Air contours. Output and optional Sample Protect follow, before the latency-aligned Dry / Wet blend and global Bypass.

The front panel has six physical switches with clear positions and LEDs: Polarity, Color, HPF, LPF, Protect and Bypass. For Polarity, ON means inverted polarity; OFF is normal. Bypass ON returns the original signal.

Changing Drive, Headroom, Bias, Transformer, Body or Air with the mouse turns Color ON so the control is heard immediately. This also applies in Details. Host automation keeps these controls and Preamp enabled separate: automate Preamp enabled ON when automation should drive the color circuit. Changing models does not itself enable Color. Turning Color OFF leaves the independent filters available.

Moving a filter frequency in either panel away from its open endpoint engages that filter. The switches provide explicit independent filter enables. Direct host automation likewise retains separate frequency and enable parameters.

Level And Color Controls

Input (-24 to +24 dB) changes the signal entering the wet path. It can push an enabled color circuit into saturation. Its center is exactly 0 dB.

Drive (0 to 36 dB) increases the level exciting the nonlinear circuit. The circuit uses a fixed compensation law to keep its output more manageable; this is not an adaptive leveler. Use Output to set the final processed level.

Headroom (-12 to +12 dB) changes the saturation threshold. Lower Headroom means earlier saturation, more harmonic color and more peak compression. Higher Headroom gives cleaner peaks for the same Input and Drive. It is not another volume control: quiet signals can sound very similar because they remain in the linear region. To audition it, enable Color and use moderate Drive on a signal with clear transients.

Bias (-100 to +100%) changes the symmetry of the nonlinear stages, affecting even harmonics and waveform shape. A change need not increase the overall volume. Its result depends on the model and how strongly the circuit is being driven. The center is the model's nominal bias, not a promise of zero even harmonics.

Transformer (0 to 100%) controls a parallel low-frequency saturation branch. Its effect is most apparent on driven bass-rich signals, including kick, bass and low piano notes. It is not a static bass boost, and a quiet high-frequency signal may show little change. Zero removes this additional transformer branch; the selected preamp circuit still operates when Color is ON.

Body (-6 to +6 dB) is a broad low shelf around 150 Hz. Air (-6 to +6 dB) is a broad high shelf around 8 kHz. Both belong to the Color stage.

Filters

High Pass spans 20 Hz to 20 kHz; its 20 Hz endpoint opens the stage. Low Pass spans 0 Hz to 20 kHz; zero closes the stage and 20 kHz opens it. Both have independent ON/OFF switches. The main panel and Details share the same frequency mapping, and the live numerical readout is the exact setting. The filters are not controlled by the Color switch.

Meters

The native moving VU needles use calibrated faces: 0 VU represents -18 dBFS RMS, and +3 VU represents -15 dBFS RMS. +3 VU is supported and is not the digital clipping threshold. These are average-level meters, not true-peak meters. Each face is labeled with its measured input or output signal.

Output, Dry / Wet And Polarity

Output spans -36 to +24 dB. The output knob has a calibrated center of 0 dB; turning left attenuates and turning right boosts. Input and Output are manual controls. There is no continuously riding automatic level matching.

Dry / Wet at 0% and Bypass ON reproduce the exact original input delayed by the reported 96-sample plugin latency. At 50%, the blend is an aligned linear mix of original and processed audio. Input, Output, Color, filters, Polarity and Protect act only on the processed branch.

Polarity inverts the processed branch. With neutral processing and a 50% blend, inverted wet audio can cancel the dry audio; that is expected polarity cancellation. Use 100% Wet when checking the Polarity switch on its own.

Protect applies optional soft sample-peak protection. It is not a true-peak mastering limiter. With Protect OFF the output can exceed digital full scale; use Output and the meters to manage the level.

Presets, Automation And Editing

There are 37 factory entries including Init and 18 stable host parameters. PRESETS opens Instrument > Use > Sound folders. Factory selection loads the complete sound and model. Init restores the neutral starting point. Save writes a User patch; Details / User loads compatible saved patches. User patches include the complete parameter state and model. Existing parameter IDs and AU identity remain unchanged.

All audio controls are exposed to host automation. Drag vertically to adjust knobs, hold Shift for fine movement, scroll over a control to adjust, or double-click a dial to reset. Right-click offers reset and host controller assignment guidance. Use Logic Controller Assignments for MIDI hardware; there is no separate internal MIDI Learn system. Hover alone never changes a parameter. Click a physical switch to change between its two states. Save, Init and Guide remain momentary actions.

Details / User exposes every parameter with its exact value. The size selector provides six editor scales within the current display. ? enables contextual help. Guide opens in front inside the editor; Close or Escape returns to editing. Escape also closes Details.

Validation And Status

This is a macOS arm64 Audio Unit development candidate. The 0.2.0 1, 48, 88.2, 96 and 192 kHz. See the accompanying verification files for measured outcomes, UI/build checks and AU validation. An installation is confirmed only by its matching installation receipt, not by this guide.

Actual production listening, broader DAW/platform testing, hardware-reference The update preserves the existing AU identity, parameter IDs, preset/state format and 96-sample latency. Shared cores and other Lynch plugins are not modified by this local editor/function audit.

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.