INDEPENDENT AUDIO SOFTWARE

LYNCH Broke Atmos

Make the gaps part of the song.



Let a vocal, guitar or keys excite a diffuse cloud, then add tape air, dust or tuned glow behind it. Atmos controls an added layer rather than replacing your recording; ducking lets that layer rise between phrases.

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

Contents

Start with the part 3

Inside the sound 3

Quick Start 4

Sound And Approach 4

Three Main Controls 4

Follow / Generate 4

Five Textures 5

Shape 5

Ducking 5

Freeze 5

Hosting / Limits 6

Presets / Init / Save 6

Control / Help 6

Install and choose the right host slot 6

Trial and permanent licensing 6

Save, recall and automate 7

Troubleshooting and support 7

About this guide 8

Start with the part

Let a vocal, guitar or keys excite a diffuse cloud, then add tape air, dust or tuned glow behind it. Atmos controls an added layer rather than replacing your recording; ducking lets that layer rise between phrases.

01 / Effect: choose Follow / Tape Air on a vocal, guitar, synth or song track. ATMOS is an added atmosphere level, not a dry/wet crossfade. Dry stays at its separate level. Start with ATMOS15–35%; raise Duck if the background masks the original. Follow is silent on silent input until a cloud has been excited. Generator: insert Broke Atmos Generator as the instrument on a Software Instrument track. It plays without MIDI notes while the host renders audio. Choose a Generate starting point, set Root and Scale in Shape, and start playback. The instrument uses Generate permanently and has no audio input. Bypass silences it. The effect also offers Generate, preserving incoming audio at the Dry level. A host may suspend an empty audio channel: use the Generator instrument for independent ambience. No host transport or project is changed by this plugin. Aux/send: use the effect with Dry0% so the original is not doubled.

02 / Effect: choose Follow / Tape Air on a vocal, guitar, synth or song track.

03 / ATMOS: amount of the added atmosphere.0% removes it exactly at neutral Output.

04 / FOLLOW sends a reduced version of the original through a diffuse cloud and adds texture tied to its level.

Inside the sound

Quick Start

Effect: choose Follow / Tape Air on a vocal, guitar, synth or song track.

Three Main Controls

ATMOS: amount of the added atmosphere.0% removes it exactly at neutral Output.

Follow / Generate

FOLLOW sends a reduced version of the original through a diffuse cloud and adds texture tied to its level.

Five Textures

TAPE: soft hiss with slow tonal movement.

Shape

Space balances immediate air and a diffuse cloud.

Ducking

Duck0–200% attenuates only the atmosphere under the original input.200% doubles the100% attenuation in dB at the same input envelope.

Quick Start

Effect: choose Follow / Tape Air on a vocal, guitar, synth or song track. ATMOS is an added atmosphere level, not a dry/wet crossfade. Dry stays at its separate level. Start with ATMOS15–35%; raise Duck if the background masks the original. Follow is silent on silent input until a cloud has been excited. Generator: insert Broke Atmos Generator as the instrument on a Software Instrument track. It plays without MIDI notes while the host renders audio. Choose a Generate starting point, set Root and Scale in Shape, and start playback. The instrument uses Generate permanently and has no audio input. Bypass silences it. The effect also offers Generate, preserving incoming audio at the Dry level. A host may suspend an empty audio channel: use the Generator instrument for independent ambience. No host transport or project is changed by this plugin. Aux/send: use the effect with Dry0% so the original is not doubled.

Sound And Approach

A little light. A little dust. A world behind the song. An original atmosphere effect with a separate generator instrument. All textures are synthesized by Lynch: no third-party samples or recordings.

Three Main Controls

ATMOS: amount of the added atmosphere.0% removes it exactly at neutral Output. LIGHT: darker, softer textures to brighter air; changes cloud damping and generated harmonics. LIFE: slow drift, swell and moving detail. Low is calm, high is alive. Sync changes the main texture swell to tempo; particles remain irregular.

Follow / Generate

FOLLOW sends a reduced version of the original through a diffuse cloud and adds texture tied to its level. The input is the only duck detector; the background does not duck itself. It does not listen to the full mix or identify the song key automatically. GENERATE synthesizes its own background. Five textures have different noise colors and activity. Root and Scale tune drones and particles manually. Generate in the effect still ducks when audio enters; without input it plays unducked. The companion instrument always generates.

Five Textures

TAPE: soft hiss with slow tonal movement. VINYL: low noise and irregular short synthesized crackles; not a recording of a record. WIND: filtered moving noise, soft drones and sparse particles. DUST: brighter synthetic particles, little tonal glints and rough detail. GLOW: a slow tuned chord bed and longer musical sparks. In Follow, these textures follow the original level; the cloud can continue in gaps.

Shape

Space balances immediate air and a diffuse cloud. Dirt adds saturation and rough texture to the atmosphere only. Width0 is mono;100 natural;200 very wide with compensation. Check mono compatibility in the song. Low Cut and High Cut filter only the added atmosphere. Output trims the complete output manually; Dry controls only the original. There is no automatic output gain or brickwall limiter. Warmth rounds the cloud feedback. Shimmer blends a separate cloud fed by real pitch shifting. Shimmer Pitch spans-12 to+24 semitones: try+12,+7 or-12. The shifter uses two overlapping80ms fractional-delay grains and prefiltering before upward transposition. This is a diffuse creative effect, not a transparent vocal pitch shifter. No recursive pitch feedback is used. Size is the nominal diffuse mid-band decay3–45 seconds; damping and saturation affect actual tails. Pre Delay separates the cloud onset; immediate air is independent. Density controls the rate of crackles and sparks. Root/Scale affect generated tonal sources, not the pitch of incoming audio.

Major, Minor, Pentatonic and Suspended colors are available.

Ducking

Duck0–200% attenuates only the atmosphere under the original input.200% doubles the100% attenuation in dB at the same input envelope. Duck Release50–4000ms determines recovery. The meter shows wet attenuation, not dry compression. The input detector still operates with Dry0, making aux ducking possible. The instrument has no input, so Duck cannot react to another track. No external sidechain in this version.

Freeze

Freeze captures the most recent1.2 seconds of the wet atmosphere into a fixed loop with overlapping80ms edges. Switch it on after a cloud builds; before that it holds silence. Capture and release crossfade. The live cloud continues behind the held loop. This is a bounded loop, not unity feedback, and can be held while the host continues rendering. Filters, Dirt, Width, Atmos and ducking still affect the held return. Host transport may stop rendering when playback stops.

Hosting / Limits

No purchased audio libraries, field recordings, Soundtoys code or presets are included. Technical testing does not establish musical quality; audition against your own music before release.

Presets / Init / Save

20 starting points:10 Follow and10 Generate. The Generator instrument uses Generate for all starts. Init gives Atmos0 and the exact original in the effect, silence in the instrument. Arrow buttons browse starting points. Save/User use standard .aupreset files; effect and instrument identities are separate, so their saved preset files are not interchangeable. Host state stores all26 controls. Noise and particles use a fixed pseudorandom seed at engine reset. They evolve with rendered samples, not wall-clock time. Reset/preset loading clears cloud/freeze history. This provides repeatable engine renders from reset; it does not promise every host bounce starts from the same history.

Control / Help

? activates the help reminder; hover over any control for its English explanation. Shape and Guide are integrated overlays inside the plugin, not floating windows behind it. Escape closes the foremost panel. Hover enables optional full-range mouse movement without clicking on the three large knobs. Shift is fine control; double-click resets a knob. Right-click a knob offers Reset or the automation/MIDI guide. All sound controls are host parameters and support host automation; continuous controls can ramp. Use Logic Controller Assignments for MIDI mapping. There is no internal MIDI Learn in this version. UI Size supports75–150%, limited to fit the current screen.

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.