INDEPENDENT AUDIO SOFTWARE

LYNCH Broke EQ

Give the part its own shape.



Three broad tone bands and a movable mid focus make small decisions immediate. Five colours change the contours, while independent high/low cuts narrow the sound and an optional Tube Limiter rounds the finished peaks.

Complete colour user guide · version 0.6.0 · Apple Silicon Mac AU · macOS 12+

Contents

Start with the part 3

Inside the sound 3

Five Characters 3

Host Compatibility 4

Guide Window 5

Tube Limiter 5

Init And Preset Readability 5

Install and choose the right host slot 6

Trial and permanent licensing 6

Save, recall and automate 6

Troubleshooting and support 7

About this guide 7

Start with the part

Three broad tone bands and a movable mid focus make small decisions immediate. Five colours change the contours, while independent high/low cuts narrow the sound and an optional Tube Limiter rounds the finished peaks.

01 / Init resets to a clean starting sound.

02 / An independent ON/OFF peak stage at the end of the active chain, after Color, EQ or compression, Mix and Output.

03 / The original tube-inspired asymmetric saturation uses antiderivative antialiasing, DC removal and a linked stereo peak detector.

04 / GAIN REDUCTION shows actual limiter attenuation, excluding its input drive and saturation.

Inside the sound

Init And Preset Readability

Init resets to a clean starting sound.

Tube Limiter

An independent ON/OFF peak stage at the end of the active chain, after Color, EQ or compression, Mix and Output.

Five Characters

Desk / Warm / Tape / Worn / Tube Drive Tube Drive adds inherent biased soft saturation plus its own shelf voicing.

Host Compatibility

13 host parameters: stable existing IDs, retired Auto Gain ID10, Tube Limiter ID11, Limiter Amount ID12.

Guide Window

Guide opens a scrollable reading panel inside the plugin, in front of the controls and at the current UI scale.

Five Characters

Desk / Warm / Tape / Worn / Tube Drive Tube Drive adds inherent biased soft saturation plus its own shelf voicing. Color increases saturation. The High Pass and Low Pass controls remain available.

An original vintage-inspired effect with the simple Broke feel: cream, charcoal, rust and warm sound. Five Character buttons and 16 Starting Points. No commercial hardware emulation or third-party audio library.

Low and High are broad shelves, each +/-12 dB. Mid is a broad bell, +/-12 dB; Focus moves its center from 250 Hz to 4 kHz. Desk: 110 Hz / 6.5 kHz shelves; Warm: 160 Hz / 4.8 kHz; Tape: 90 Hz / 8 kHz; Worn: 240 Hz / 3.6 kHz. Frequencies are limited at low sample rates. Color adds independent warmth. Flat gains, filters Off and Color 0 with Tube Limiter OFF give latency-aligned unity. EQ has no wet/dry Mix: the third large control is High.

High Pass and Low Pass are two thin logarithmic frequency sliders with smooth changes and 12 dB/oct slopes. High Pass: far left is Off, then 20 Hz to 2 kHz; cuts the low end. Low Pass: 200 Hz to 20 kHz, with Off at far right; cuts the high end. At low sample rates the effective cutoff is capped at 45% of sample rate. Both follow the tone EQ and Color. Combine them for a narrower band, or cross the frequencies for strong attenuation. Both are Off in all factory starting points and when loading older eight-parameter presets. Double-click or right-click Reset to Default returns a filter to Off. Values display Hz or kHz.

Color: compensated four-times oversampled soft saturation, gentle high-frequency softening and character-dependent warmth. Zero retains clean color; higher settings create audible texture. It is modeled color rather than actual tape/tube circuitry. Output: -36 to +6 dB; watch the peak meter and leave headroom. Bypass passes latency-aligned input at unity.

Starting Points selects a curated setup. The arrows browse them. Save writes a standard .aupreset file; User loads a preset from this exact plugin. Current settings are also recalled with the host project. Character changes its voicing without replacing your knob values.

Hover is off initially. Enable it for click-free control of the main dials and the Limiter Amount knob. Move within the control bounds to reach its full range; Escape disables Hover. Drag or scroll normally; Shift gives finer control. Right-click provides Reset to Default and Automation / MIDI assignment help. All twelve active sound parameters support host automation. Use Logic's Controller Assignments for MIDI control; internal MIDI Learn is not included. ? enables the help reminder; each control includes an English tooltip. UI Size offers 75–150%, limited by available display area. The host owns the outer window.

Supported sample rates: 8–192 kHz; mono-to-mono, mono-to-stereo and stereo-to-stereo. Apple Silicon native AUv2 Fixed reported 16-sample latency. No render-time file access or allocation. Input/output headroom and musical taste still matter. Technical validation does not replace listening in a real session.

Host Compatibility

13 host parameters: stable existing IDs, retired Auto Gain ID10, Tube Limiter ID11, Limiter Amount ID12. No old IDs were reused.

Guide Window

Guide opens a scrollable reading panel inside the plugin, in front of the controls and at the current UI scale. Close or Escape returns to your sound without changing any settings. Select and copy guide text if needed. Hover Control pauses while the guide covers the knobs and resumes after closing; its ON/OFF preference stays.

Tube Limiter

An independent ON/OFF peak stage at the end of the active chain, after Color, EQ or compression, Mix and Output. Available in every Character. Amount 0–100% adds up to 12 dB of drive and progressively stronger modeled tube color. Start around 20–35%, then increase until the peaks and texture suit the music. It does not match RMS, LUFS or average loudness; Output remains your manual trim before the limiter.

The original tube-inspired asymmetric saturation uses antiderivative antialiasing, DC removal and a linked stereo peak detector. A soft knee, instant peak attack, short hold and program-dependent release round peaks. The fixed ceiling is -1 dBFS for sample peaks after the ON fade has settled. It is not a true-peak or loudness-target limiter. There is no added lookahead or latency; the plugin remains at 16 samples. ON/OFF and Amount changes glide to avoid hard switching. Global Bypass returns the original latency-aligned input, regardless of the limiter.

GAIN REDUCTION shows actual limiter attenuation, excluding its input drive and saturation. The graph records the largest attenuation in each 50 ms interval for four seconds; downward dips show attenuation and the scale expands above 6 dB. The number shows current limiter reduction. In Compressor this is separate from the original compressor GR readout. OFF or global Bypass stops new limiter reduction; the graph retains and scrolls the recent history. Both controls support host automation, saved projects, Save/User presets, and Amount supports drag, scroll, Shift-fine and Hover.

Init and factory Starting Points turn the limiter OFF, with Amount at 35%. Older states also load limiter OFF rather than accidentally enabling it. Auto Gain has been removed from the sound and editor; its retired host parameter stays reserved and inert so old automation does not control the new limiter.

Init And Preset Readability

Init resets to a clean starting sound. Factory IDs and saved presets are unchanged. The preset control uses the light Broke appearance, including in a dark host. Use Save/User or your host project to save the initialized sound.

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.