INDEPENDENT AUDIO SOFTWARE

LYNCH Broke Piano

Keep the piano close.



Choose the original model or real stereo recorded-upright attacks, then shape Felt, Upright, Soft Grand, Cassette or Honky colour around the part. Tune Drift adds stable per-key looseness; short space lets the performance stay intimate.

Complete colour user guide · version 0.5.0 · Apple Silicon Mac AU · macOS 12+

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Start with the part

Choose the original model or real stereo recorded-upright attacks, then shape Felt, Upright, Soft Grand, Cassette or Honky colour around the part. Tune Drift adds stable per-key looseness; short space lets the performance stay intimate.

01 / A character piano with two sound sources. Recorded Upright uses real stereo recordings of a Knight upright from Versilian Community Sample Library: 90 attacks, 45 sampled keys covering MIDI 21–108, two dynamic layers. Original Model retains the inharmonic-partial model. Felt, Upright, Soft Grand and Cassette are tone characters; Soft Grand is a color, not a separate sampled grand piano.

02 / Start with the first factory sound and a moderate input or MIDI velocity. Turn Tone for brightness, Dirt for worn warmth and Space for a short colored room plus slapback. Space is a master for both effects, with gentle wet ducking under new attacks. The default output leaves headroom; use Output to match the surrounding mix. This series is meant for intimate, imperfect, musical lo-fi character.

03 / Init resets to a clean starting sound.

04 / Felt / Upright / Soft Grand / Cassette / Honky Honky adds deterministic per-key tuning differences and a brighter, more inharmonic model.

Inside the sound

Init And Preset Readability

Init resets to a clean starting sound.

Five Characters

Felt / Upright / Soft Grand / Cassette / Honky Honky adds deterministic per-key tuning differences and a brighter, more inharmonic model.

Quick Start

A character piano with two sound sources.

Controls

Tone: dark to bright low-pass color.

Presets

32 curated Starting Points, grouped by the four character modes.

Playing / Automation

All sound and drum pattern parameters are exposed to host automation.

Quick Start

A character piano with two sound sources. Recorded Upright uses real stereo recordings of a Knight upright from Versilian Community Sample Library: 90 attacks, 45 sampled keys covering MIDI 21–108, two dynamic layers. Original Model retains the inharmonic-partial model. Felt, Upright, Soft Grand and Cassette are tone characters; Soft Grand is a color, not a separate sampled grand piano.

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Five Characters

Felt / Upright / Soft Grand / Cassette / Honky Honky adds deterministic per-key tuning differences and a brighter, more inharmonic model. It also detunes the recorded piano source. Tune Drift remains an additional independent control.

Controls

Tone: dark to bright low-pass color. Dirt: tape-style, biased transistor saturation; four-times oversampled through windowed-sinc conversion filters. This is an original algorithm, not a hardware emulation. Space: a 91/117 ms colored slapback (slight Motion modulation), short diffused room and gentle auto-duck. Fully down removes wet output. Stored tails remain internal until Reset/preset loading; turning Space up can reveal them. Motion / Spin: gentle pitch or stereo movement, depending on the instrument. Zero is steady. Ring / Body: note ringing/damping or amplifier low-mid weight. Tune Drift: a stable per-key mistuning profile. 0 keeps the normal instrument tuning; 100 introduces up to +/-24 cents per key (one semitone is 100 cents). Around 10-25 is subtle; 40-60 gives a worn instrument feel; 80-100 is deliberately loose. Adjacent keys differ, so this changes intervals rather than shifting the whole instrument equally. The profile is centered and deterministic: repeated notes and MIDI channels retain the same tuning.

Works on already-held notes with a smooth 60 ms transition, and is saved in User/host presets and available to automation. Motion and Spin remain separate time/stereo movement controls. Existing factory sounds and older saved sessions default to Tune Drift 0. Output: final dB level. The peak display measures recent rendered output, not input; lower Output if your mix clips. Mute / Bypass: clearly marked status. Amp bypass is a latency-aligned unity path; instrument mute fades the entire output.

Technical / Scope

Native Apple Silicon Audio Unit, macOS 12 or later. Broke Drums/Synth/Piano/Electric Piano/Organ are instruments; Broke Amp is an audio effect. Mono/stereo, 8–192 kHz float processing. Reported latency: 16 samples. Fixed-capacity MIDI/automation queue; no sample-file reads or voice allocation in the render path. Original sounds and processing, with no Goldbaby, commercial sample libraries or borrowed impulse responses. Isolated host validation cannot replace your own musical listening and a Logic session test. Avoid replacing components while recording; reopen Logic yourself when convenient. No Logic projects or host caches were changed by this build.

Source

New instances start with Acoustic Felt / Close Room. Source switches between Original Model and Recorded Upright. Held notes keep their source; new notes use the selection. Two recorded dynamic layers crossfade between MIDI velocities 70–95. Keys between recordings transpose the nearest sample. Official source tuning corrections are retained; Tune Drift deliberately mistunes keys above this baseline. Sustain holds the envelope; this build does not add recorded pedal mechanics, release triggers, sympathetic-string resonance or continuous half-pedal behavior. Recordings are at most 12 seconds. The immutable 16-bit stereo bank is shared between instances in one process, about 174 MB; host bridges in different processes have separate copies. Source is saved, automatable and MIDI-assignable through the host. Older eight/nine-parameter presets restore Original Model. All sixteen original factory sounds are unchanged; sixteen acoustic starting points are appended. VCSL audio is CC0-1.0, including commercial-software use. License and exact source provenance ship with the plugin.

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.

Hardware Edition

Click the engraved LYNCH title to read about Lynch Audio Lab and Robin Lynch. About and Guide stay inside this plugin window; Close or Escape returns to your instrument without changing its sound. The three main macros, character choices, presets, automation and Tube Limiter keep their existing meaning. The recessed PRESET display opens the same factory menu; Save and User still use portable .aupreset files.

The lower C3–C5 keyboard auditions the instrument through ordinary MIDI notes. Drag between keys for a glissando and release to stop. Leaving the keys, changing focus or closing the editor releases the audition

note. Your external MIDI keyboard, sustain pedal and host automation remain independent.

Tube Limiter

Optional final Tube Limiter with ON/OFF, Amount0–100% and actual gain-reduction history. Stereo-linked sample-peak attenuation, warm asymmetric tube-inspired saturation with first-order antiderivative antialiasing,5ms hold and adaptive release. Amount adds up to12dB drive. No automatic gain matching/makeup; trim Output manually. Steady enabled sample-peak target-1dBFS, not a true-peak guarantee. Activation crossfades25ms; transient peaks during that fade can exceed the target. OFF/Init/factory/legacy states retain the previous sound. Mute stays after the limiter. All new controls automate/save; assign MIDI through the host (sampler also supports its existing MIDI Learn). The graph shows limiter attenuation, not the amount of coloration.

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. Instrument Init removes Dirt, Space and Motion, retains safe -9 dB output headroom and a playable envelope. Drums stops Play and starts from the basic original kit/pattern.

Presets

32 curated Starting Points, grouped by the four character modes. Arrows move through them. Editing parameters displays Custom / User Sound. Save writes a standard .aupreset file to a location you choose. User loads a preset from this same plugin and rejects other AU identities. Logic also saves all parameters in sessions and its normal plugin preset system. Drum factory changes preserve Play, Host Sync and manual BPM. Loading a complete User/host state restores them.

Playing / Automation

All sound and drum pattern parameters are exposed to host automation. The native controls send begin/end gestures. Instruments support MIDI notes, velocity, sustain CC64, pitch bend (+/-2 semitones), volume CC7, expression CC11, Reset Controllers CC121, All Notes Off CC123 and All Sound Off CC120. Use the host's Controller Assignments for mapping a MIDI knob; this version has no internal MIDI Learn. Right-click a dial for Reset or mapping guidance. No separate host transport callback is used.

Editor

Hover is optional and initially off. With it on, move upward over a large knob to reach maximum before its upper edge; move down to reach zero before its lower edge. Shift gives fine control, and Escape switches Hover off. Focus loss, presets and menus close gestures. Normal drag and scroll also work; double-click restores the parameter default. ? enables the help reminder; standard tooltips describe controls. Guide opens this document. UI Size offers 75–150% with a screen fit limit; the host owns the surrounding window.

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 software-instrument host and send MIDI to the instrument track.

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.