INDEPENDENT AUDIO SOFTWARE

LYNCH Broke Sampler

Give your samples a second life.



Bring in a sound you want to play, map it across the keyboard or cut it into equal slices. Five characters move from original to tape, tube, dust and radio colour. Save the audio with the sound so a useful idea can travel with the project.

Complete colour user guide · version 0.4.0 · Apple Silicon Mac AU · macOS 12+

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Start with the part

Bring in a sound you want to play, map it across the keyboard or cut it into equal slices. Five characters move from original to tape, tube, dust and radio colour. Save the audio with the sound so a useful idea can travel with the project.

01 / Choose a Starting Point or Import your own mono/stereo WAV, AIFF or CAF. You can also drop one file anywhere on the editor. Maximum duration: 60 seconds. Audio is decoded to 48 kHz stereo off the render thread. Files containing invalid or extreme samples are rejected; the previous sound remains intact.

02 / Init resets to a clean starting sound.

03 / Original / Tape / Tube / Dust / Radio The five Character buttons are independent of Keyboard / Slice.

04 / An English-interface Apple Silicon Audio Unit instrument for Logic Pro.

Inside the sound

Init And Preset Readability

Init resets to a clean starting sound.

Five Characters

Original / Tape / Tube / Dust / Radio The five Character buttons are independent of Keyboard / Slice.

Your Sounds. Rough Edges.

An English-interface Apple Silicon Audio Unit instrument for Logic Pro.

Quick Start

Choose a Starting Point or Import your own mono/stereo WAV, AIFF or CAF.

Keyboard / Slice

Keyboard maps the sound across MIDI notes, with up to 24 voices.

Waveform / Trim

In Keyboard mode click the waveform to set Start; Shift-click sets End.

Quick Start

Choose a Starting Point or Import your own mono/stereo WAV, AIFF or CAF. You can also drop one file anywhere on the editor. Maximum duration: 60 seconds. Audio is decoded to 48 kHz stereo off the render thread. Files containing invalid or extreme samples are rejected; the previous sound remains intact.

Five Characters

Original / Tape / Tube / Dust / Radio The five Character buttons are independent of Keyboard / Slice. Original retains the previous sound. Tape rounds and darkens it; Tube adds biased soft saturation; Dust adds quantized texture; Radio limits bandwidth and adds grit. Dirt increases the coloration. Character is appended as host parameter 19; old sessions restore Original.

Your Sounds. Rough Edges.

An English-interface Apple Silicon Audio Unit instrument for Logic Pro.

Keyboard / Slice

Keyboard maps the sound across MIDI notes, with up to 24 voices. Root is the note at which the imported sound plays at its original rate. Pitch transposes in semitones. Pitch bend is +/-2 semitones. This is resampling, not independent time stretching or automatic pitch detection: set Root yourself for your file. Slice divides Start–End into 4, 8 or 16 equal chops, mapped from Slice Root. Old sessions use 36; new loop presets use 60. The pads audition the corresponding notes. Slice Count and MIDI note numbers are displayed to avoid octave-name differences between hosts. There is no transient detection, recording input or automatic tempo stretching in this version. Play/program the slices with your keyboard or Logic MIDI regions.

Waveform / Trim

In Keyboard mode click the waveform to set Start; Shift-click sets End. In Slice mode click a chop to play it; Option-click sets Start and Shift-click sets End. The labeled sliders allow precise edits. Trim endpoints are percentages of the imported file. A minimum two-frame region is enforced by playback. Trim and direction apply to new notes. Loop repeats the current keyboard region or slice with a short blend. Reverse plays new voices backwards. Gate On follows note-off with Release; Gate Off plays a one-shot to its end. Looped voices still release when the key is released. CC64 sustains gated/looped voices. All Notes Off releases, All Sound Off kills.

Three Main Controls

Tone: smoothly darken or open the low-pass tone of each voice. Dirt: four-times oversampled, warm, compensated saturation. Original color, not a specific tape deck, sampler or analog hardware emulation. Space: slapback delay plus a short diffused room. Ring shapes the room decay. Motion adds slow pitch drift. Attack and Release are measured in milliseconds. Output is dB. SOUND ON/MUTED controls a smooth final mute, including tails. Processing latency is 16 samples, reported to the host. Final sample-peak protection reduces excessive peaks; not a true-peak limiter.

Sound And Approach

AUv2 / aumu Bx01 LyPl / 0.1.1. Technical validation is documented separately; Robin's musical listening in Logic is still needed. Only use audio you have rights to distribute in presets.

Library / Slice Update

500 factory audio files: 444 recorded acoustic CC0 files from VCSL and 56 original synthesized sounds, including 40 new tempo-labelled beat loops. Browse compact folders in Starting Points: Wind & Air, World & Plucked, Acoustic Drums, Mallets & Bells, Strings & Keys, Percussion & Objects, Oddities & FX, Glass & Metal and Loops, plus the original sixteen sounds. Every factory ID 0–15 and its audio remain unchanged. Only the selected file and the initial fallback are retained, with one previous audio-thread hazard: the whole 500-file bank is not loaded into RAM. File changes decode off the audio thread. The factory title shows the current folder; its menu item is checked. Parameter edits display Custom / User Sample.

In Slice mode click a numbered chop on the waveform or a pad to audition its full duration. Slice Root is the first MIDI note; consecutive chromatic keys play the next chops. The visible MIDI range updates with 4 / 8 / 16 chops. For example, Slice Root 60 maps sixteen chops to notes 60–75. Note-number labels avoid octave-name differences between Logic and other hosts. Option-click the waveform sets Start; Shift-click sets End. In Keyboard mode a normal click sets Start as before. Trim sliders always remain available. The last triggered chop is highlighted; the display is not a playhead. Slices are equal divisions, not detected transients. Loop BPM labels describe the source files; there is no host-tempo sync or independent time stretching. Gate controls release from a physical MIDI note-off; turn it off for one-shot chops. UI pads audition the whole chop even with Gate on. Region interpolation is clamped to each chop so adjacent audio cannot leak across its boundary.

VCSL includes real recordings of wine glasses, brake drum, anvil, flexatone, ocean drum, whistles, gong, bowed sounds and unusual world instruments. CC0-1.0 permits integration in commercial software. Full license, per-file source paths, revision, transformations and SHA-256 hashes are in Library. Some recordings are alternate pitches/articulations of the same instrument; 500 files does not mean 500 independently multisampled instruments. No Goldbaby or personal libraries are used.

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.

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. Init keeps the currently loaded PCM file and resets sound/trim/playback controls. It does not erase an imported sample.

Presets / Your Audio

500 Starting Points combine real CC0 acoustic recordings, unusual objects, world instruments and original synthesized instruments and beat loops. Save creates a standard .aupreset with the full sample PCM embedded, plus all parameters and MIDI mappings. User opens one of your own saved presets. Logic's project state also embeds the sample; moving the source file does not break a saved project. A 60-second sample can make a preset about 30 MB in XML. Factory arrows cycle all 500 sounds; they replace your loaded audio. Save your custom sound before choosing a different factory Starting Point.

Control / Help

Every sound parameter is exposed for host automation. Drag knobs, scroll, or enable Hover for click-free full-range movement across the knob. Shift is fine control; Escape turns Hover off. Right-click a dial for MIDI Learn, then move a CC controller. One mapping per CC/channel; a new assignment replaces its old destination. CC64 and CC120–127 are reserved. This first version uses absolute CC values without pickup, so the first movement may jump to the controller value. Mappings save with the instance and preset. MIDI Learn captures MIDI sent to this instrument; use Logic Controller Assignments for host track automation. Closing the editor cancels a pending Learn. MIDI links still work with it closed. UI Size fits the editor to the screen. The host controls the enclosing window. ? highlights the help workflow; hover a control to read its tooltip. Guide opens this document inside the plugin. Import and User require a normal host file dialog.

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

Use the separate free email checkout on the product page for Broke Sampler installer delivery. 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.