INDEPENDENT AUDIO SOFTWARE

LYNCH Techno FX

Build the moment before the drop.



Play a short impact or hold a dark drone, riser or pulse. A thousand original synthesized designs meet resonant Warp, damage and rhythmic space, so the transition can follow your notes rather than a fixed audio file.

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

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Start with the part

Play a short impact or hold a dark drone, riser or pulse. A thousand original synthesized designs meet resonant Warp, damage and rhythmic space, so the transition can follow your notes rather than a fixed audio file.

01 / Load Lynch Techno FX as a software instrument: AU Instruments > Lynch Audio Lab. Play a MIDI key or the onscreen keyboard. Hold a key for drones and risers; tap it for impacts and bursts. Pulses and stutters repeat while held, synchronized to host tempo. Poly patches layer up to sixteen notes; mono patches retrigger one voice. This instrument generates effects and does not process an audio input. Init is a clean single-saw starting point.

02 / Thirty focused folders, 33 or 34 sounds each: dark drones, industrial beds, haunted machines, risers, falls, sub drops, impacts, metallic hits, broken foley, sirens, lasers, acid FX, glitches, stutters, pulses, hypnotic motors, transitions, reverse shapes, shimmer ghosts, granular clouds, resonant bodies, radio signals, storms, chord FX, rumble tails, tension and chaos.

03 / Load Lynch Techno FX as a software instrument: AU Instruments > Lynch Audio Lab.

04 / Click the name to browse thirty folders.

Inside the sound

1,000 Original Techno Effects

Thirty focused folders, 33 or 34 sounds each: dark drones, industrial beds, haunted machines, risers, falls, sub drops, impacts, metallic hits, broken foley, sirens, lasers, acid FX, glitches, stutters, pulses, hypnotic motors, transitions, reverse shapes, shimmer ghosts, granular clouds, resonant bodies, radio signals, storms, chord FX, rumble tails, tension and chaos.

Start Here

Load Lynch Techno FX as a software instrument: AU Instruments > Lynch Audio Lab.

Browse And Save

Click the name to browse thirty folders.

Six Front Controls

Cutoff and Resonance shape the voice.

Warp: Dark Matter

Four damped resonators create steel, hollow bodies and unstable atmospheres.

Under The Hood

Voice, Osc, Filter, Envelope, Motion, Color, Damage, Warp, Arp/Seq, Chorus, Echo, Plate, Room and EQ expose detailed controls.

Start Here

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1,000 Original Techno Effects

Thirty focused folders, 33 or 34 sounds each: dark drones, industrial beds, haunted machines, risers, falls, sub drops, impacts, metallic hits, broken foley, sirens, lasers, acid FX, glitches, stutters, pulses, hypnotic motors, transitions, reverse shapes, shimmer ghosts, granular clouds, resonant bodies, radio signals, storms, chord FX, rumble tails, tension and chaos. Each base recipe has one factory entry. Retained raw bases and new generator/filter/Warp/articulation recipes replace the former five-treatment expansion. Every sound is synthesized; no third-party samples are included.

Browse And Save

Click the name to browse thirty folders. Previous/Next arrows move through all 1,000 sounds, Init and your User sounds. Folder checkmarks and the path beneath the name follow the active preset. Save stores all sound and sequence settings in the separate Lynch Techno FX User folder. MIDI assignments are stored in plugin instance state, separately from sound presets.

Six Front Controls

Cutoff and Resonance shape the voice. WARP blends in the resonant texture; SHIFT sets its pitch interval, heard when Warp > Shift Mix is raised. DAMAGE controls circuit starvation, crush and noise. SPACE is the 0–200% master for both delays and reverbs. Drag, scroll, or enable Hover Control for click-free vertical movement. Shift gives finer movement. Right-click any parameter for MIDI Learn, then move the controller; pickup/jump and relative modes are available.

Warp: Dark Matter

Four damped resonators create steel, hollow bodies and unstable atmospheres. Tune changes their pitch; Size changes their time scale; Motion adds independent movement. Two overlapping read windows shift the return up or down by two octaves. Grain deliberately adds sample-hold texture and Scatter fractures it. Low/High Cut tame the body; Width sets stereo spread. Freeze closes the input and extends the current texture with bounded, leaking feedback. Play before freezing; Panic clears it. Warp precedes the two echo lines and two reverbs.

Under The Hood

Voice, Osc, Filter, Envelope, Motion, Color, Damage, Warp, Arp/Seq, Chorus, Echo, Plate, Room and EQ expose detailed controls. Double-click a processing tab to bypass it; lit status shows enabled modules. Pitch Sweep in Osc starts above the note for falls, or below it for rises. Sweep Time shapes its exponential motion. The sub remains stable. Filter Morph blends original Round, Silky and Acid responses; Round supports optional self-oscillation. Long envelopes allow evolving effects.

Rhythm And Space

Arp/Seq offers a sixteen-step pitch/velocity/gate editor and 96 reusable sequence recipes. Two separate echoes have timing, feedback, filters, stereo width and ducking. Plate and Room each have independent tone, decay, width and ducking. Both dry sound and effect tails pass through the final limiter.

Eq And Tempo Pump

EQ replaces the former duplicate Limit tab. Bass is a 110 Hz shelf, Mid is a broad 1 kHz bell and Treble is a 6.5 kHz shelf, each +/-12 dB. High Pass and Low Pass are separate 12 dB/octave cuts. Their endpoint settings are Off. Double-click the EQ tab to enable/bypass the entire EQ. It follows all sound and space processing, so it also shapes delay and reverb tails. Flat EQ with cuts Off is neutral. Existing patches start with EQ bypassed.

PUMP is the slim slider in the output stage. At 0% it leaves audio unchanged. Raise it for a tempo-locked dip at each selected 1/4, 1/8 or 1/16 beat division, followed by a smooth recovery. It acts on the whole stereo signal, including effect tails, before Tube and Tape. It follows the DAW beat during playback and uses a local tempo clock while stopped (120 BPM if no host tempo exists). Both Pump amount and rate can be automated or MIDI learned. EQ and Pump are independent of the two final limiter switches. OFF bypasses Tube/Tape and resets Pump to 0%; the EQ module retains its own bypass switch.

Final Eq Filter Range

High Pass:20Hz Off to20kHz. Low Pass:0Hz Closed to20kHz Open. Fixed musicalQ trapezoidal state-variable filtering, shared with the new Lynch Filter foundation. This is a clean analog-inspired topology; the full Filter plugin has separate nonlinear voices. Cutoffs smooth, including Closed/Open. EQOff remains exactly neutral, and every factory sound is unchanged.

Final Output Stage

The dedicated lower panel follows all sound modules, delays and reverbs. TUBE and TAPE are independent switches: use either stage alone, or enable both for Tube into Tape. OFF bypasses both and resets Pump to 0%. Factory sounds start with Tape selected and Tube off; Init stays clean. Tape Drive goes from gentle rounding to dense raw distortion, with a stereo-linked sample-peak Ceiling and Release. Tube Amount adds warm peak control before Tape. The graph shows the combined gain reduction when both are active. Output feeds both stages; Sample Protect remains independent. Enable and parameter changes fade/smooth, so the selected ceiling applies after transitions settle. These processors do not certify intersample true peaks. The keyboard stays below the output panel.

Help And Size

? activates per-control explanations. The User Guide opens inside the plugin above its controls. UI Size scales 75–150% within screen limits. Panic stops voices and clears all effect memory. English interface throughout.

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.