INDEPENDENT AUDIO SOFTWARE

LYNCH Broken Amp

Make the damage part of the performance.



Push a guitar into cracked breakup, keep clean bass beneath a broken edge or give drums and vocals a parallel damaged voice. Six amp characters meet starve, sputter, crackle and crush, two cabinet colours and four independent space returns. Shape the failure, then keep the part.

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

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Start with the part

Push a guitar into cracked breakup, keep clean bass beneath a broken edge or give drums and vocals a parallel damaged voice. Six amp characters meet starve, sputter, crackle and crush, two cabinet colours and four independent space returns. Shape the failure, then keep the part.

01 / Choose a source: Guitar, Bass, Drums, Vocal, Keys or Other.

02 / Choose a whole sound from Starting Points, or click a module and try its Module Presets menu.

03 / Balance Gain, Broken and Clean Blend. Use Output to compare at similar listening levels.

04 / Raise Delay or Reverb to hear their returns. Each effect also has its own Send and on/off state.

05 / Click ? to enable hover explanations, then hold the pointer over a control.

Inside the sound

Damage with a musical role

Power starve, Sputter, Crackle, Crush and Loose speaker each shape a different failure. Broken sets the overall amount; Clean Blend keeps an undistorted foundation.

Six characters, two cabinet colours

Shape Gain, Sag and Bias, then blend two algorithmic cabinet colours. Use the DI crossover for clean bass lows or Full Range DI for parallel drums and vocals.

Four independent space returns

Clean Echo, Character Echo, Plate and Room have independent sends. Shared Delay and Reverb macros control the returns; ducking leaves room for the source.

Compare once, keep the performance

Play five representative seconds during one-shot Match. Output is set once, never continuously following your playing; each click is limited to ±12 dB within the Output range.

Finish the whole blend

Output high-pass and low-pass filters shape the full mixed sound before separate Output Protection. Optional Warm Limiter adds colour and linked sample-peak limiting, not true-peak protection.

One module or a whole sound

Starting Points recalls the complete sound. Module Presets changes the selected module’s sound controls without replacing the rest of your setup.

Quick Start

1. Choose a source: Guitar, Bass, Drums, Vocal, Keys or Other.

2. Choose a whole sound from Starting Points, or click a module and try its Module Presets menu.

3. Balance Gain, Broken and Clean Blend. Use Output to compare at similar listening levels.

4. Raise Delay or Reverb to hear their returns. Each effect also has its own Send and on/off state.

5. Click ? to enable hover explanations, then hold the pointer over a control.

Module Controls

Click a module tab to see its details. Double-click the tab to enable or bypass it; the small light and crossed-out title show its state. Presets keep that state, so enable a bypassed module to hear its new settings. Hide Details gives you a simpler view.

Double-click a control to reset that individual control. Drag a large dial up or down; hold Shift for fine changes. Small sliders use their horizontal position. ? toggles hover explanations. User Guide opens this scrollable guide.

Input

Low cut removes rumble before distortion. Gate reduces low-level noise; -80 dB is Off. Higher thresholds can cut note tails. Compression evens out the signal feeding the amp. Slower attack preserves more punch; release controls recovery. Input level affects the dynamics and drive of the entire chain.

Stomp And Amp

Stomp offers Overdrive, Fuzz or Boost before the amp. Stomp Level changes how hard the amp is hit. Turn Stomp on to hear its presets.

Amp offers six original characters. Gain controls drive; Amp Master trims its output separately. Bass, Mid, Treble, Presence and Depth shape the tone. Sag adds signal-dependent give; Bias changes clipping asymmetry. An Amp preset does not change your Source mode, cabinet choice or global Output.

Broken Shit

Broken sets the overall amount. Power starve collapses clipping rails, Sputter makes weak notes stumble, Crackle reacts to attacks, Crush adds digital damage, and Loose speaker adds unstable resonance. High Sputter can shorten bass sustain. Try Cracked Edge first, then Dying Battery or Digital Ruin for more destruction.

Cabs And Clean Blend

Choose two cabinet colors and mix them with Cab Blend: 0% is A, 100% is B. Mic edge, distance and cuts shape their tone. These are original algorithmic colors; external IR files and NAM models cannot be loaded in this version.

Clean Blend adds an undistorted path after the cabinets. It still follows the input gate and compressor. With Full Range DI off, DI crossover keeps clean lows; around 160 Hz is a useful bass starting point. With Full Range DI on, the clean path covers the whole spectrum for parallel drums, vocals and keys. Full Range DI does not turn the cabinets off; bypass Cabs separately when you want that.

Eq And Chorus

EQ follows the amp and cabinets: low shelf, mid bell, high-mid bell and air shelf. Use Cut Through for presence or Tame Bite to soften harshness. Chorus adds moving pitch and stereo width. Subtle Width is restrained; Classic Swim and Slow Drift add more movement.

Two Delays, Two Reverbs

Clean Echo provides clear repeats. Character Echo adds darker saturation and modulation through Colour. Plate gives a smoother tail; Room gives shorter spatial character. All four are independent parallel returns.

The Delay macro controls both delay returns; Reverb controls both reverb returns. Each module's Send sets its own contribution. Module presets preserve the shared macros, so a message reminds you to raise Delay or Reverb if it is at zero.

Tempo Sync follows the host and selected division. D is dotted, T is triplet. Turn sync off to use milliseconds. Feedback extends repeats; Decay extends reverb. Predelay separates the reverb from the attack. Low/high cuts keep returns out of the way. Ducking lowers effects while the source plays; Duck release controls their return into gaps. Tone & Duck shows these extra controls; Back to Sound returns to the main page.

If You Hear No Change

Check global Bypass, the module's light, Wet mix and Tune Mute. For stomp or chorus, check the module mix. For damage, raise Broken. For delay/reverb, raise both the shared macro and the module Send. A closed gate may remove a very quiet source. On mono output, stereo width effects are reduced.

Match — One Shot

Manual Output is the default. Click Match and play five seconds of representative audio. It measures the entire audible chain, then sets Output once. The trim stays fixed until you change Output or click Match again. Nothing keeps following your playing. Maximum correction is ±12 dB per click, within the Output range. The button shows Cancel Match during capture; click to cancel. Parameter edits, reset, bypass and closing the editor cancel. Insufficient audio times out after 20 seconds. RMS comparison is not guaranteed equal perceived loudness.

Set Wet mix to 100% during Match capture; set your desired blend afterwards. Output Protection can constrain the resulting level. The host parameter Level Match (Legacy) is inactive.

Final High-Pass And Low-Pass Filters

Select the Output module for Output high pass and Output low pass. These 12 dB/oct filters act on the full mixed sound after amp, DI, chorus, delay and reverb, before Output Protection. High pass: 20 Hz–2 kHz, Off at the far left. Low pass: 200 Hz–20 kHz, Off at the far right. Frequencies move logarithmically and smoothly; actual cutoff is capped at 45% of the sample rate. Global Bypass retains exact aligned dry audio. The cuts work even with Output Protection disabled. Old states and every factory preset default both Off. Source changes preserve them; Output module recipes/Default reset them Off. Host automation and MIDI assignments work as with other controls.

Levels, Output And Tuner

Wet mix blends the processed sound with the time-aligned original. Output Protection reduces mixed sample peaks to Sample ceiling, normally -1 dB. Lower ceilings leave more headroom. It is sample-peak protection, not a true-peak mastering limiter. Global Bypass plays the aligned original and bypasses this protection.

Tuner, Return Ducking And Warm Limiting

Open the TUNER metal lid. The tuner reads the clean input before effects and the amplifier. Chromatic, Guitar, Drop D, DADGAD, Open G, Bass and Bass5 tunings; A reference430–450Hz. Tune/Mute silences the final output, including all effect tails. Closing the lid restores sound. Tuner/mute is a temporary editor action, never recalled in a sound preset.

Warm analog IN / OUT meters show measured levels, not separate L/R channels.

Delay and Reverb have independent wet-return ducking. Stereo and mono-to-stereo outputs can preserve stereo reverb; a mono output folds it down.

Warm Limiter is optional and off in Init and legacy sounds. It follows effect returns and Output Trim, before whole-plugin bypass. Amount adds tube-inspired colour and drive with linked sample-peak limiting. Broken Amp has this optional Warm Limiter beside its separate Output Protection. Neither is a true-peak or intersample limiter.

Whole Sounds And Module Presets

Starting Points loads the complete sound, including Output. Its six folders group sounds by source.

The Source menu loads an adapted starting point but keeps Input, Output, Level Match, Bypass and tuner preferences. Drums, Vocal, Keys and Other start with cabinets off and Full Range DI on.

Module Presets changes only the selected module’s sound controls. Other modules, source mode, global levels, Wet mix, module on/off states and shared Delay/Reverb amounts stay as set. Amp presets include Gain; Broken Shit presets include Broken; Cabs presets include Cab Blend and Clean Blend. Output recipes set Sample ceiling and reset the final high/low cuts Off.

Default resets just that module's sound controls. The compact Presets button opens the list only when you need it. Inside the menu, a checkmark shows the matching preset and the heading shows the current settings. Editing those settings shows Custom in that heading. Your resulting controls are saved with the host project even though the menu is a command menu. This version includes factory module presets, without a separate user-preset save library.

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.