INDEPENDENT AUDIO SOFTWARE

LYNCH Electronic FX

Play the transition.



Tap a key for a hit or hold it for a swell, atmosphere or pulse. A thousand original synthesized designs lead into resonant Warp, motion and four space returns, with the control to make the moment fit the song.

Complete colour user guide · version 0.2.0 · Apple Silicon Mac AU · macOS 12+

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Start with the part

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02 / Sixteen folders contain 62 or 63 distinct sound recipes each: Glacial Swells, Glass & Prism, Breathing Atmospheres, Icy Chord Pads, Metal & Resonance, Reverse Blooms, Rises & Falls, Soft Impacts, Radio & Transmission, Clicks & Circuitry, Granular Weather, Organic Machines, Melodic Pulses, Broken Memories, Deep Motion, and Light & Air.

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04 / CUTOFF and RESONANCE shape the voice.

Inside the sound

A Playable Effects Instrument

Electronic FX generates sound from MIDI.

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Browse And Save

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Six Front Controls

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Voice And Filter

Poly mode supports sixteen voices; Mono retriggers a single voice and Legato follows overlapping notes.

Warp: Resonant Light

Four damped stereo resonators form hollow, metallic and atmospheric bodies.

A Playable Effects Instrument

Electronic FX generates sound from MIDI. Load it in a software instrument slot, then play your MIDI keyboard or its onscreen keys. It does not process an audio input. Tap a key for a hit, click or bell; hold it for a swell, atmosphere or repeating phrase. Init is a clean unsequenced single saw, with Warp, color, damage, EQ, Pump and final Tube/Tape bypassed. Sample Protect remains available.

1,000 Original Designs

Sixteen folders contain 62 or 63 distinct sound recipes each: Glacial Swells, Glass & Prism, Breathing Atmospheres, Icy Chord Pads, Metal & Resonance, Reverse Blooms, Rises & Falls, Soft Impacts, Radio & Transmission, Clicks & Circuitry, Granular Weather, Organic Machines, Melodic Pulses, Broken Memories, Deep Motion, and Light & Air. The first 160 designs are individually specified; 840 further recipes use an independently selected, bounded design space of oscillator pairs, coarse tuning and FM/ring/noise excitation, then role-specific envelopes and motion. Output drive and wet-effect changes are excluded from core-dedup tests. This is 1,000 sound recipes using a shared synthesis architecture, not 1,000 different DSP algorithms. These are original synthesis recipes with no imported samples, recordings or third-party preset banks. Electronic FX reuses Lynch's proven synthesis and effects architecture; its bank is newly authored, rather than renamed Techno presets. The names describe an artistic intention, not sampled objects.

Browse And Save

Click the preset name to browse folders, or use Previous/Next. A checkmark and the path beneath the name identify the active folder. Init is always accessible. Save writes a complete sound and sequence to the separate Electronic FX User folder; existing files are not overwritten. The .lynchefx format and storage are independent from the other Lynch instruments. User sound presets do not change instance MIDI mappings.

Six Front Controls

CUTOFF and RESONANCE shape the voice. WARP blends its resonant texture. SHIFT sets the Warp pitch interval; raise Warp > Shift Mix to hear it. DAMAGE controls circuit starvation, crush and noise. SPACE scales both echo and both reverb returns from 0 to 200%, preserving their relative balance; Chorus and Warp have separate controls.

Drag or scroll to adjust a control. Optional Hover Control allows vertical movement without holding the mouse button; Shift gives fine movement. Right-click a parameter for MIDI Learn, move a controller, and choose pickup/jump or relative behavior. All 208 sound parameters support host automation. The ? button enables contextual explanations; the Guide opens inside the plugin above its controls. UI Size offers 75–150%, constrained by the screen. Panic stops notes and clears effect memory.

Voice And Filter

Poly mode supports sixteen voices; Mono retriggers a single voice and Legato follows overlapping notes. Unison adds up to three oscillator pairs per note. Two oscillators offer edge-corrected Saw/Pulse and Triangle/Sine, plus FM, ring, sub and deterministic noise. Synthesis and nonlinear voice stages run at 4x with a decimation filter. Round, Silky and Acid are our independently implemented filter characters, blended by Morph; these names do not imply exact hardware emulation. Round supports optional Self Osc at high resonance, with the amp envelope still gating it. Disable Osc to hear the resonating filter by itself. Pitch Sweep starts above the key for falls and below it for rises; the separate sub stays stable. Long amp and filter envelopes allow slow evolving effects.

Warp: Resonant Light

Four damped stereo resonators form hollow, metallic and atmospheric bodies. Tune changes pitch; Size changes the time scale; Motion moves the resonators independently. Two overlapping read windows provide a granular-style pitch shift up or down by two octaves. Grain adds deliberate sample-hold texture and Scatter fractures it. Low/High Cut and Width shape the return. Freeze closes the input and holds the existing texture with bounded, leaking feedback. Play something before freezing; Panic clears it. Warp precedes the echoes and reverbs.

Color And Damage

Color blends asymmetric tube-style saturation, harder transistor clipping and filtered tape-style warmth. Damage exposes Starve, Sputter, Crackle, Crush, Loose and procedural Vinyl. These are creative digital algorithms, not exact circuit models. Factory sounds range from clear glass to deliberately damaged memories. Disabling a module preserves its settings; double-click its tab to toggle it.

Motion, Phrases And Space

LFO destinations are independent. CC1 increases the existing LFO depth; aftertouch opens the filter. Arp orders held notes; Step plays editable pitch, velocity and gate steps relative to the newest held root. Melodic Pulses contains ten separately authored phrases; an additional 96 reusable sequence recipes can be loaded from the menu. The player follows host tempo and starts from the incoming MIDI note. It is not a Song arranger.

Clean Echo and Character Echo have independent time/sync, feedback, filters, width and ducking. Plate and Room have independent decay, predelay, filters, width and ducking. Individual sends plus the shared Echo/Reverb returns must be raised. Ducking reveals the wet tails between notes. Long swells need a held note: Reference Hold values in the factory manifest are demonstration suggestions, not a required duration.

Sound And Approach

Automated checks cover valid metadata, all factory settings, rendered sound differences, finite output, sample ceilings, MIDI/state/automation, multiple sample rates and buffer sizes, and the actual native UI. A unique waveform or parameter set is not a guarantee of artistic quality. Final musical listening in Logic and on your monitoring system remains part of release approval.

Eq, Pump And Final Output

EQ follows all sound and space processing. Bass is a 110 Hz shelf, Mid a broad 1 kHz bell, and Treble a 6.5 kHz shelf, each +/-12 dB. High Pass and Low Pass are 12 dB/octave cuts with a fixed musical Q. High Pass 20 Hz is Off; Low Pass 20 kHz is Open, and Low Pass 0 is Closed. Flat EQ with cuts at these neutral endpoints is transparent. Factory sounds start with EQ off.

Pump is the slim final-stage slider. Zero is transparent. Raise it for a stereo dip and smooth recovery at each selected 1/4, 1/8 or 1/16 beat division. It follows the absolute DAW beat during playback and runs a local clock while stopped, using host tempo when available and 120 BPM otherwise. Pump precedes the two limiters and also moves effect tails.

TUBE and TAPE are independent switches in logical Tube-then-Tape order. Either can be used alone or both together. Tape Drive adds rounding, harmonics and linked peak compression; Tube Amount controls its own warmer peak stage. The graph displays the sum of their gain-reduction readings, excluding Pump. Output feeds both. OFF bypasses Tube and Tape and resets Pump to zero; EQ retains its own switch. Factory sounds start with gentle Tape on, Tube off and Sample Protect on; Broken Memories uses more tape drive. Init bypasses Tube and Tape.

Ceilings describe sample peaks after enable/smoothing transitions settle. These stages and Sample Protect do not certify intersample true peaks. Turning protection off and increasing gain can produce loud output. The fixed reported processing latency is 16 samples; Logic can compensate it. Long programmed releases, delays, reverbs and frozen Warp can continue after note-off. Panic clears them immediately. Factory level is conservative and performance-dependent: chords can drive the final stages harder than a single note.

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.