INDEPENDENT AUDIO SOFTWARE

LYNCH EQ

Shape the balance. Keep the intention.



Move between Passive, Inductor, Punch, Console and Lynch tone architectures while retaining your settings. Four aligned bands, independent cuts and separately enabled colour turn broad balance and focused corrections into deliberate choices.

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

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Start with the part

Move between Passive, Inductor, Punch, Console and Lynch tone architectures while retaining your settings. Four aligned bands, independent cuts and separately enabled colour turn broad balance and focused corrections into deliberate choices.

01 / Broad low shelf and high bell curves, with separate Low Attenuation and High Attenuation/Frequency controls.

02 / Broad, slightly shifted shelving corners and musical mids inspired by classic inductor consoles.

03 / Gain-linked proportionalQ: small mid boosts/cuts are broad, larger moves become more focused.

04 / ConstantQ mids and conventional shelf/bell ends for precise four-band work.

Inside the sound

Passive

Broad low shelf and high bell curves, with separate Low Attenuation and High Attenuation/Frequency controls.

Inductor

Broad, slightly shifted shelving corners and musical mids inspired by classic inductor consoles.

Punch

Gain-linked proportionalQ: small mid boosts/cuts are broad, larger moves become more focused.

Console

ConstantQ mids and conventional shelf/bell ends for precise four-band work.

Lynch

Low/high contour with parallel mid contributions, rather than the serial mid arrangement of the other voices.

Controls

Low/High choose Shelf or Bell where the selected voice supports it.

Sound and approach

Five original analog-inspired EQ voices, four aligned bands and independent analog color. The designs draw on published operating ideas, without claiming component-perfect hardware clones or endorsement by the original manufacturers.

Passive

Broad low shelf and high bell curves, with separate Low Attenuation and High Attenuation/Frequency controls. Boosting the low band while attenuating at a higher corner creates weight with a shaped low-mid transition. The HF boost is a bell in this mode; the HF Bell switch is redundant. Mid curves remain broad. This is inspired by passive boost/attenuation practice, not an exact EQP circuit.

Inductor

Broad, slightly shifted shelving corners and musical mids inspired by classic inductor consoles. Frequencies remain continuously adjustable. Analog Color adds ClassA/transformer-inspired saturation when enabled.

Punch

Gain-linked proportionalQ: small mid boosts/cuts are broad, larger moves become more focused. Q still adjusts the base width. Discrete-inspired color adds bite.

Console

ConstantQ mids and conventional shelf/bell ends for precise four-band work. The color stage is intentionally cleaner and can be switched off independently.

Lynch

Low/high contour with parallel mid contributions, rather than the serial mid arrangement of the other voices. Overlapping mid boosts/cuts interact differently. Lynch Dual color combines asymmetric and push-pull saturation stages.

Controls

Low/High choose Shelf or Bell where the selected voice supports it. Low Mid and High Mid have independent frequency/gain/Q. EQ On bypasses these bands; Color On is independent. Passive attenuation only affects Passive mode. Drive controls saturation; Color Amount blends its contribution. Output trims level manually. No automatic gain matching is forced on the signal.

High Pass and Low Pass are separate from band EQ. HP20Hz reads Off and LP0 reads Closed; LP20k reads Open. Their fixed musicalQ trapezoidal filters smooth across cutoff changes. Their power switches are independent. Polarity affects both channels. Mix0 and Bypass use the exact96-sample delayed dry path.

The response display is calculated from the same linear EQ coefficients and series/parallel topology as the audio. It excludes nonlinear color, HP/LP, mix, and the small oversampling FIR passband effect, as labeled. It is not a spectrum analyzer or a prediction of level-dependent distortion.

Audio uses8x oversampling at44.1/48kHz and4x at88.2/96/192kHz, with fixed96-sample host latency. Sample Protect is optional sample protection, not a true-peak mastering limiter. Meters show actual input/outputRMS, sample peak and protection.

Init is flat with color and cuts off. The grouped starts are starting points, not a promise to improve every recording. Arrows browse presets; Save/Load stores your own settings. Every sound control supports DAW automation and normal click/drag/scroll/Shift fine adjustment. ? enables contextual help; Guide is integrated and closes with Escape. Scale provides six screen-bounded sizes.

Published context: Pulse Techniques EQP-1A independent boost/attenuation, AMS Neve1073 broad inductor EQ, API550B proportionalQ, and W3C/RBJ biquad coefficient equations. All DSP here is our own implementation. No paid samples.

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.