INDEPENDENT AUDIO SOFTWARE

LYNCH Filter

Give the movement a voice.



Six original filter architectures make different edges and resonances available to the same recording. Independent high/low cuts meet envelope and LFO motion, with drive and body when a simple sweep needs more character.

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

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Start with the part

Six original filter architectures make different edges and resonances available to the same recording. Independent high/low cuts meet envelope and LFO motion, with drive and body when a simple sweep needs more character.

01 / Choose Init for a neutral wide-open setup, or select a grouped starting point.

02 / Choose a filter architecture; enable HP and LP independently and adjust cutoff and resonance.

03 / Add Drive and Body to taste, then set Input and Output for a useful listening level.

04 / Choose an envelope or LFO movement, set Mod Target to LP, HP or both, and compare with Mix or Bypass.

05 / Save your settings with Save/Load and retain the instance in the host project.

Inside the sound

Six filter characters

Choose Ladder, Console, ARP, SEM, Mutator or Lynch: six original analog-inspired architectures, not calibrated hardware replicas.

Independent high and low cuts

HP and LP have independent switches, cutoffs and resonance. Drive adds saturation; Body adjusts resonant weight.

Motion from the performance or tempo

Envelope Amount sweeps the selected filters in either direction. Attack, Release and Sensitivity shape the response; the LFO runs free or follows host tempo.

Choose where the movement goes

Mod Target selects LP, HP or both. Stereo Phase offsets the channels; LFO shapes include Sine, Triangle, Ramp and deterministic Stepped motion.

A controlled finish

Input and Output set level. Mix and Bypass retain the 96-sample delayed dry path; optional Sample Protect reports actual attenuation and is not a true-peak mastering limiter.

Sound and approach

Six original analog-inspired filter architectures, with independent High Pass and Low Pass switches, cutoffs and resonance. Models are musical interpretations, not calibrated replicas of particular hardware units.

Ladder: four nonlinear integrator stages, rounded feedback resonance. Console:18dB/oct high pass and12dB/oct low pass, controlled resonance. ARP: selectable12/24dB/oct sharp resonator. The historical ARP revisions differ; this is an original interpretation with selectable slope. SEM:12dB/oct state-variable Low Pass/Band Pass/Notch/High Pass response. Mutator: stereo24dB/oct voice with envelope/LFO motion. Lynch: asymmetric three-stage hybrid, Body and saturation for dense texture.

HP and LP are independent. HP20Hz reads Off at the endpoint; LP0 reads Closed, and20k reads Open. Drive adds circuit saturation; Body adjusts resonant weight. Self Osc enables feedback oscillation in supported Ladder/ARP24 voices. It is input-armed: recent input keeps it alive. After input ends, the finite tail fades and returns to exact silence, so an unused insert does not whistle indefinitely. The host receives a conservative12-second tail report.

Envelope Amount sweeps the selected filter(s) in octaves, positive or negative. Attack, Release and Sensitivity shape its response. LFO can run free or sync to host tempo; Manual Tempo is used when no valid tempo is supplied. Stereo Phase sets the offset between channels. Mod Target selects LP, HP or both. The LFO shape includes Sine, Triangle, Ramp and deterministic Stepped motion.

Input and Output set level. Mix0 and Bypass use the same96-sample delayed dry path. The oversampled signal path reports96samples of latency at every sample rate. Sample Protect is optional sample protection, not a true-peak mastering limiter. Its activity meter reports actual attenuation. Oversampling is8x at44.1/48kHz,4x at88.2/96kHz and2x at192kHz. Extreme drive can still produce audible alias products. Model crossfades temporarily run two voices; leave processing headroom when changing models in dense sessions.

Choose an English grouped starting point, use arrows to browse, or Init for a neutral wide-open setup. Save/Load stores your own settings. Every sound control is exposed to host automation; drag/scroll/Shift fine adjustment and reset are available. Enable ? for contextual explanations. Guide opens inside the editor; Escape closes it. Scale offers six screen-bounded sizes. No hover-only edits.

Published architecture context: Moog ladder research by Huovilainen DAFx2004, SSL18/12dB channel-filter descriptions, Korg ARP Odyssey filter revisions, Oberheim SEM state-variable context and Mutronics dual VCF manual. No vendor source code, paid samples or proprietary impulse responses included.

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.