INDEPENDENT AUDIO SOFTWARE

LYNCH Galaxy

Let the echo become the atmosphere.



Turn a vocal, key or guitar into a floating, moving cloud. Echo Time sets its spacing, Tail lets it develop and Wide opens the field. Ducking lowers only the return, leaving the cloud ready to bloom between phrases.

Complete colour user guide · version 0.3.0 · Apple Silicon Mac AU · macOS 12+

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Start with the part

Turn a vocal, key or guitar into a floating, moving cloud. Echo Time sets its spacing, Tail lets it develop and Wide opens the field. Ducking lowers only the return, leaving the cloud ready to bloom between phrases.

01 / Insert: start with Floating Halo, Mix15–35%. Raise Duck to keep the direct input clear. Tail sets decay; Echo Time sets spacing. For an aux/send, use Mix100%. All other settings work the same on channel or bus. Output is manual; no limiter or auto-gain.

02 / Insert: start with Floating Halo, Mix15–35%.

03 / Mix blends the original input with the wet cloud.

04 / Echo Time60–2000ms sets network spacing.

Inside the sound

Quick Start

Insert: start with Floating Halo, Mix15–35%.

The Three Wheels

Mix blends the original input with the wet cloud.

Echo And Character

Echo Time60–2000ms sets network spacing.

Ducking

Duck uses a stereo-linked detector from the original input.

Tempo

Sync uses the host tempo and Division.

Presets, Init And User

16 starting points, with left/right arrows.

Quick Start

Insert: start with Floating Halo, Mix15–35%. Raise Duck to keep the direct input clear. Tail sets decay; Echo Time sets spacing. For an aux/send, use Mix100%. All other settings work the same on channel or bus. Output is manual; no limiter or auto-gain.

Sound And Approach

A floating echo cloud for vocals, keys, guitars and atmosphere. Echoes disperse into a very long, moving stereo tail. This is an original Lynch effect inspired by Robin's audio reference; it does not use a Soundtoys algorithm, preset or octave pitch-shifter.

The Three Wheels

Mix blends the original input with the wet cloud. Tail3–60 seconds is nominal mid-band60dB decay, not a guarantee at every frequency: damping, saturation and motion change the result. Wide0–200 controls stereo spread with energy compensation. Zero is mono;100 is natural stereo. At very wide settings, check mono compatibility.

Echo And Character

Echo Time60–2000ms sets network spacing. Short makes dense clouds; longer exposes drifting repeat clusters. Diffusion smears those clusters together. Motion adds eight slow delay-time movements, making pitch drift; it never shifts the signal an octave. Tone damps the feedback network. Warmth softly saturates feedback and rounds strong repeats. Pre Delay0–200ms separates the onset from the original. Low Cut filters the effect send/return, not the direct input.

Ducking

Duck uses a stereo-linked detector from the original input. It attenuates only the wet return; the network continues to evolve underneath. Duck Release sets recovery,50–2500ms. Zero Duck gives full tails during playback. The front readout shows current duck attenuation in dB, not compression of the direct input.

Tempo

Sync uses the host tempo and Division. Straight, dotted and triplet options are available. Without valid musical context the engine uses120BPM. Network spacing is capped at2000ms at very slow tempos. Tail remains independent of tempo. Turning Sync ON disables free Echo Time until Sync is turned OFF.

View And Host

UI Size75–150% fits the screen. Guide is a scrollable panel inside the same plugin window, with Close/Escape. Mono, mono-to-stereo and stereo supported,8–192kHz. Use stereo output to hear Wide. Long tails keep running between notes; the host is told to allow up to120 seconds. Plugin appears under Audio FX > Audio Units > Lynch Audio Lab > Galaxy.

Low Cut Slider

Low Cut is the existing20Hz–1.2kHz effect high-pass. Its frequency is saved and automated using the same parameter ID. It filters only the Galaxy send and return; the direct input stays unchanged. Default100Hz. Higher removes more low-frequency wash.

Galaxy Duck 0–200%

0% leaves the cloud unducked.0–100% retains the previous response. Above100% increases depth;200% doubles attenuation in dB at the same input level. Duck Release controls recovery. Only the Galaxy return is attenuated; the dry signal and the evolving cloud remain intact. Saved values, default65%, MIDI and automation addresses are unchanged.

Factory Starting Points

16 starting points, including four wide/dark/tape clouds with 140–200% ducking and tuned Low Cut. Init remains a simple clean start. These are new parameter recipes; musical balance should be assessed on your own recordings.

Presets, Init And User

16 starting points, with left/right arrows. Init sets Mix 0 for the clean original and resets tails. Save/User retains all 16 settings. Bypass fades to exact original independently of Mix/Output. There is no reported processing latency; the wet cloud arrives later. Off or zero Mix is not Freeze.

Control And Help

All16 sound/routing parameters support host automation. Use Logic Controller Assignments for MIDI mapping; no internal MIDI Learn. Right-click a dial for default reset or assignment guidance. Double-click resets, Shift is fine adjustment, scroll changes values. Optional Hover changes the three large wheels without holding the mouse; Escape disables it. Hover pauses while Guide covers the controls.

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.