INDEPENDENT AUDIO SOFTWARE

LYNCH Jimi Rig

Put the hands into the whole rig.



Two late-sixties amplifier eras meet wah, fuzz, octave fuzz and optical vibe. Roll back the guitar level, hear the front end respond and move the modern studio effects after the cabinet when the part needs width.

Complete colour user guide · version 0.4.0 · Apple Silicon Mac AU · macOS 12+

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Start with the part

Two late-sixties amplifier eras meet wah, fuzz, octave fuzz and optical vibe. Roll back the guitar level, hear the front end respond and move the modern studio effects after the cabinet when the part needs width.

01 / Insert Lynch Jimi Rig on a guitar input or recorded DI track. A mono guitar

02 / works well with Logic's Mono > Stereo version if you want stereo studio FX.

03 / Begin with Init. Keep Cabinet enabled when monitoring direct into speakers

04 / or headphones. Use a clean instrument input; avoid clipping your interface.

05 / Choose Early '66 or Late '69 under Amp Detail. Select Normal, Bright or

06 / Linked inputs and raise the channel volumes to drive the amplifier itself.

07 / Open Pedalboard. Click a pedal's physical footswitch to switch its effect

08 / on or off. Select its name to reveal its detailed controls. Watch its LED.

09 / Use Output Trim for the final playback level. Its default is -12 dB. Match

10 / measures a short passage and sets a fixed trim once; it is not a leveler.

11 / Try the grouped presets. Input/Output Trim stay put when changing sounds;

12 / Init intentionally resets the complete rig. Save stores your own full rig.

Inside the sound

Lynch Jimi Rig

User Guide · macOS Audio Unit · Version 0.1.0

A Playable Late-Sixties Rig

A focused guitar rig built around two non-master British 100-watt amplifier voices, vintage-style wah, germanium/silicon fuzz, octave fuzz, optical vibe and a closed 4x12 cabinet.

Quick Start

works well with Logic's Mono > Stereo version if you want stereo studio FX.

Two Amplifier Eras

Early '66: an early Super 100/JTM45-family starting point, with a rounder KT66-inspired output stage, different coupling/tone and supply behavior.

Pedals And Order

The starting order is Guitar Volume > Wah > optional Studio Compressor > Fuzz > Octave Fuzz > Optical Vibe > Amplifier > Cabinet & Mics.

Wah

Vintage Sweep is the focused, vocal heel-to-toe range; Wide Sweep extends its expression.

Quick Start

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Lynch Jimi Rig

User Guide · macOS Audio Unit · Version 0.1.0

A Playable Late-Sixties Rig

A focused guitar rig built around two non-master British 100-watt amplifier voices, vintage-style wah, germanium/silicon fuzz, octave fuzz, optical vibe and a closed 4x12 cabinet. Cabinet microphones, tape echo and a separate recording rack are included. All controls are host-automatable.

This is an independent Lynch instrument inspired by Hendrix-era equipment. It is not an endorsed product, a measured capture of a particular historic rig, or a promise to recreate a recording regardless of guitar, pickup or playing. The factory names describe musical starting points, not original session settings.

Two Amplifier Eras

Early '66: an early Super 100/JTM45-family starting point, with a rounder KT66-inspired output stage, different coupling/tone and supply behavior. Late '69: an EL34 Super Lead-family starting point with a firmer, more cutting response. These are engineering interpretations of documented architectures. The era selector changes the amp circuit configuration; it does not load a preset or silently change the pedal settings.

The two channel volumes drive the preamp, phase inverter and power section. Bass, Middle and Treble form an interacting tone network. Presence shapes the power-stage feedback response. There is no invented original master-volume knob: Output Trim is a separate modern control after the modeled signal chain. Input Pad provides a lower-sensitivity input. Linked combines the two channels. Guitar Volume reduces level before the wah/fuzz/amp, allowing the fuzz and amp to clean up, rather than merely making an already distorted output quieter. It is a virtual source control; the plugin cannot change your real interface's input impedance or restore information lost to clipping at the converter.

Pedals And Order

The starting order is Guitar Volume > Wah > optional Studio Compressor > Fuzz > Octave Fuzz > Optical Vibe > Amplifier > Cabinet & Mics. The optional modern Chorus runs before the wah in Pre mode; it is disabled in Init. This is a useful curated order, not one universal historical Hendrix setup. Mod Placement can move modulation after the cabinet for a modern studio sound. A pedal's bypass preserves its controls. Pedals Enabled bypasses the whole board. Studio Compressor and Chorus are optional modern extras, disabled in Init.

Wah

Vintage Sweep is the focused, vocal heel-to-toe range; Wide Sweep extends its expression. Position is the treadle position. Use your host's controller assignment to attach a MIDI expression pedal, or write automation. Auto uses the host tempo and selected note division. Position centers the sweep; Depth sets its travel. The drawn treadle shows its actual running position. If host timing is unavailable, the display shows fallback timing. Wah/fuzz interaction is modeled for a useful sweep and gain-dependent tone.

Fuzz

Germanium is rounder and softer; Silicon is brighter and firmer. Fuzz controls saturation, Bias changes the operating balance, and Level sets its output. For cleanup, leave Fuzz high and turn down Guitar Volume or your guitar's own volume. Very low Bias intentionally gives a gated, broken texture. Fuzz is a two-stage nonlinear model with coupling/feedback behavior, not a literal measured replica of a chosen set of vintage transistors.

Octave Fuzz

The octave is generated by nonlinear rectification and filtering, not a clean pitch-shifting algorithm. Amount, Tone and Level control its character. Single notes on the neck pickup, a softer guitar tone and higher frets bring out the upper octave. Chords produce deliberately complex intermodulation. It sits after the Fuzz, so both effects and the guitar level interact.

Optical Vibe

Unequal phase stages and a smoothed, asymmetric lamp/photoresistor response create the movement. Speed sets the rate; Depth sets the travel. Chorus blends the moving phase signal with dry; Vibrato uses the moving phase path. The optional separate Chorus pedal remains a different, delay-based effect.

Cabinet And Microphones

Matched Cabinet is a closed British vintage 4x12 starting point. Other cabinets are available. Use one or two modeled microphones, position, angle, distance, blend, polarity and alignment. These are algorithmic responses, not recorded impulse responses from named vintage units. More distant/off-axis positions soften the attack. Room adds a stereo room impression when output is stereo. A mono channel cannot reproduce stereo width. Stereo input is summed before the amplifier. Only post-cabinet processing can create stereo width.

Tape Echo And Recording

Tape Echo is independently switchable and can be placed before the amp or after the cabinet. Feedback, heads, wear, drive, ducking and tone alter repeats. Recording is a separate post-microphone chain: tube/transistor desk, EQ, Opto/VCA/FET-style compression, tape and optional noise, plus delay and reverb returns. Its delay includes Stereo, Ping Pong, Dual Rhythm 3:2 and Multi Tap. Use stereo or mono-to-stereo for these spatial effects. Studio processing is optional, not presented as part of Hendrix's original stage pedalboard.

Level, Safety And Cpu

The signal is not continuously gain-matched. Use Output Trim to compare sounds at similar loudness. Full fuzz/amp levels can be loud; watch the output meter. The nonlinear stages use oversampling. Stereo input can require two separate amp calculations. A mono guitar with stereo effects after the cabinet normally uses a single amp; preamp Chorus or modulated Tape Echo can engage two. Disable unused effects to reduce work. A buffer increase helps scheduling, but does not fix a sustained CPU overload.

Revision 0.2 — Playing And Recording

Round Fuzz now uses corrected negative feedback between its two transistor stages. Quiet sustained notes no longer latch the pair into a DC operating state. Bias below 25% deliberately retains the optional gated/broken decay character.

One physical amplifier head is mono. Stereo inputs are summed before the pre-amplifier pedals; chorus, vibe and tape echo before the head remain mono. After the cabinet, Chorus and the recording effects can create stereo on stereo and mono-to-stereo host inserts. Mono output stays mono. Tape Echo now offers Mono, Stereo and Ping Pong. Stereo separates the repeat times without requiring Wow/Flutter. Ping Pong alternates repeat feedback. Choose Studio After Cabinet to hear the spread. The unprocessed dry signal stays centered. The original 126 parameter IDs are unchanged; three controls are appended. Older User sounds retain Mono echo and zero recording ducking.

Recording Delay and Reverb each have a Duck amount control. At zero the effect return is unchanged. Higher settings lower that effect return during a phrase, then recover with a 230 ms envelope. Detection is stereo-linked; dry audio, feedback and reverb generation continue, so existing tails are not gated away.

The small warm INPUT/OUTPUT meters display RMS with 0 VU at -18 dBFS. The adjacent digital readings remain dBFS. The compressor meter displays actual gain reduction, with zero reduction at the zero mark, not an audio VU level.

20 new Song Inspirations appear together in the preset browser, making 52 factory sounds. These are original musical starting points, not recordings, verified historic settings or endorsed artist presets. Try neck pickup and rolled-off guitar tone for the octave leads; use single notes higher on the neck for the clearest upper octave. Voodoo Child starts with a manual wah; assign Position to an expression pedal or switch Auto on if desired.

The Octave Fuzz uses a coupled, band-limited magnetic driver and balanced full-wave rectifier with DC removal. It produces upper octave and intermodulation from the actual waveform, rather than tracking pitch. Rig Era changes the primary bandwidth. This is an informed response model, not a component-value replica of an authenticated Roger Mayer unit. His documented 1967 and 1969 Octavias differ, and no single universal original is claimed.

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.

The amplifier collection Recording section now includes independent wet-return Delay and Reverb ducking. On stereo or mono-to-stereo instances the reverb is stereo; mono instances necessarily fold it to mono. Spaghetti's Vintage Mono also folds the finished rig; choose Cinema Stereo for width.

Warm Limiter is optional and off in Init/legacy sounds. It follows effect returns and Output Trim, before whole-plugin bypass. Amount adds tube-inspired color/drive, with linked sample-peak limiting. This is not a true-peak/intersample limiter. Broke Amp retains its existing final Tube Limiter; Broken Amp adds optional Warm Limiter beside Output Protection.

Presets, Help And About

52 factory starting points include Clean & Edge, Amp Drive, Fuzz, Wah, Octave, Optical Vibe, Full Rig, Space & Recording and Song Inspirations. Save and User retain the full sound; host state retains every parameter. Other amplifiers' preset identities are not accepted. Help, Guide, About and UI Size retain their documented operation.

Modeling And Verification

The audio path is original C++ DSP derived from the Lynch amplifier family, with dedicated new wah, fuzz, octave/vibe and era behavior. Hardware manuals and designer sources inform the design. Technical test results are separate from Robin's musical audition and comparison against physical equipment. Windows, VST3 and AAX builds are outside this particular installation.

Primary References

Marshall Super 100JH handbook: Marshall 1959HW: VOX V846 Vintage: Dunlop JH1D: Roger Mayer Classic Fuzz and Octavia: Dunlop JHF1: Korg Nuvibe:

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.