INDEPENDENT AUDIO SOFTWARE

LYNCH Foundry

A sound you can get your hands around.



Two oscillators, a hands-on filter and a sixteen-step sequencer keep the next phrase close. Browse three thousand starting sounds or build from Init, then shape independent Echo, Reverb, Pumper, Tube and Tape around it.

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

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Start with the part

Two oscillators, a hands-on filter and a sixteen-step sequencer keep the next phrase close. Browse three thousand starting sounds or build from Init, then shape independent Echo, Reverb, Pumper, Tube and Tape around it.

01 / Use a MIDI instrument track in Logic. Play your keyboard, or open Studio > Keys for the on-screen keyboard. Init / Clean is playable immediately. Power must be on; Init starts with Echo, Reverb, Tube and Tape off and Pump Amount at zero.

02 / A hands-on twin-oscillator instrument with warmth, patina and edge.

03 / Use a MIDI instrument track in Logic.

04 / Each oscillator has its own wave, semitone tuning and level.

Inside the sound

Lynch Foundry

A hands-on twin-oscillator instrument with warmth, patina and edge.

First Sound

Use a MIDI instrument track in Logic.

Oscillators

Each oscillator has its own wave, semitone tuning and level.

Filter And Drive

The big Cutoff control opens the filter.

Envelope And Modulation

Attack, Decay, Sustain and Release shape each played voice.

16-Step Sequencer

Play starts local playback and enables the sequencer.

First Sound

Use a MIDI instrument track in Logic. Play your keyboard, or open Studio > Keys for the on-screen keyboard. Init / Clean is playable immediately. Power must be on; Init starts with Echo, Reverb, Tube and Tape off and Pump Amount at zero.

Lynch Foundry

A hands-on twin-oscillator instrument with warmth, patina and edge.

Oscillators

Each oscillator has its own wave, semitone tuning and level. The four-position wave selector offers sine, triangle, saw and pulse. Click a wave position. Studio > Voice exposes oscillator fine tune, pulse width, sub, noise, sync and drift. Sync resets oscillator 2 from oscillator 1; tune oscillator 2 to change the resulting harmonics.

Filter And Drive

The big Cutoff control opens the filter. Resonance emphasises the cutoff region. Envelope is a bipolar semitone amount: positive opens the filter as the ADSR rises; negative closes it. ADSR shapes both loudness and filter modulation. Key tracking, 4-pole Ladder / 2-pole Open circuits and optional self-oscillation are available. Self-oscillation is strongest near maximum resonance on the Ladder circuit; turn both oscillator levels down to hear the filter alone. Drive sits after the oscillator/filter voices. Dirty changes the saturation character. Tone rolls off the driven signal's high frequencies. With Drive at zero, Tone is neutral. This is an original analog-inspired instrument, not a measured copy of a particular vintage synth.

Envelope And Modulation

Attack, Decay, Sustain and Release shape each played voice. LFO Rate and Depth control movement. Select Filter, Pitch, Pulse Width, Amplitude or Pan as destination. Mod wheel deepens the LFO; channel pressure opens the filter. Sync uses the host tempo when available. The scope shows the actual LFO history. Mono retriggers; Legato keeps the envelope connected when notes overlap; Poly offers eight voices. Glide controls pitch transitions. Shift-drag gives fine control; double-click resets a dial. Right-click any sound control for MIDI Learn. Assignments belong to the project instance, separately from sound presets.

16-Step Sequencer

Play starts local playback and enables the sequencer. Key Trig lets held MIDI notes trigger and transpose the pattern; the most recently held note is its root. With no held note, the Pattern panel's Root applies. Sync follows the DAW's absolute beat while playing; local preview runs at available host tempo or the manual Tempo setting while stopped. Click a step key to toggle a rest. Right-click opens Pattern. Pattern provides pitch, velocity, gate, accent and slide for every step, plus length, root, direction, division and swing. A slide connects that step to the next sounding step without retriggering the envelope. Accent raises velocity and briefly opens the filter. A rest breaks a slide. Saving a sound stores the whole pattern, with Play off to avoid surprise playback. Drag MIDI exports the pattern at its chosen root. The drag stops internal playback and disables Key Trig, so the dropped MIDI is played once. Forward, Reverse and Pendulum exports match their deterministic step ordering; random playback has no fixed repeating export and is disabled for drag.

MIDI note overlaps carry slide intention; select Legato for an exported pattern with slides. Standard MIDI does not carry the plugin's sound.

Studio / Echo And Reverb

Echo offers Mono, Ping Pong and Stereo modes, free or synced time, feedback, high/low cuts and ducking. Reverb has decay, pre-delay, high/low cuts, independent ducking recovery and width. These stereo effects follow the synth/drive path. A mono AU output folds the final stereo result down.

Meters And Performance

The two warm VUs show actual final left/right levels with nominal 0 VU at -18 dBFS and a +3 mark. They use musical ballistics; Peak is the separate digital peak readout. Studio also shows real Tube/Tape/Pump attenuation. The engine uses four-times oversampling and a 129-tap decimator with 16 samples reported latency. Heavier polyphonic sounds, long effects and the final stages use more CPU. No audio-thread allocation is used after preparation.

Sound And Approach

Lynch Audio Lab is founded and run by Robin Lynch: producer, songwriter and musician. We build instruments, amplifiers and audio effects with warmth, patina and edge, with deep respect for classic machines and the music they helped create.

Trial And Activation

See the trial and licensing chapter supplied with this installer. Support: info@lynchaudiolab.com

Studio / Output

The audio path is Oscillators > per-voice Filter / ADSR > Drive / Tone > Echo > Reverb > Pumper > Tube > Tape > Output. Pumper is a musical tempo envelope, not an audio sidechain. Choose 1/4, 1/8 or 1/16; zero Amount is neutral. During DAW playback it follows the beat, including cycle. Stopped/missing transport free-runs for audition. Tube and Tape have independent switches and can be combined in that order. Tube Amount adds asymmetric colour and linked sample-peak control. Tape Drive adds symmetric saturation; Ceiling and Recovery control linked sample peaks at the tape stage. The GR meters show actual attenuation. Output is a fixed final level control after the stages; it can raise the signal above a stage's ceiling. These stages do not claim certified true-peak limiting or active level matching.

Presets / User

3,000 factory sounds are sorted by instrument role, family, oscillator architecture and performance treatment. Init is separate. Use arrows or the browser to audition. Save stores all sound/pattern parameters in your Foundry user folder; a duplicate name receives a suffix, preserving earlier files. User opens that folder. Factory changes preserve Power state and stop local playback. Your project stores all parameters and per-instance MIDI assignments.

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.