INDEPENDENT AUDIO SOFTWARE

LYNCH Synth

Two original worlds. One place to play.



Explore the preserved Techno and Electronic sound banks in one separate instrument. Two thousand sounds lead into morph filtering, a held-note sequencer and independently shaped colour and space, without importing another product's state.

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

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Start with the part

Explore the preserved Techno and Electronic sound banks in one separate instrument. Two thousand sounds lead into morph filtering, a held-note sequencer and independently shaped colour and space, without importing another product's state.

01 / Open the preset name, choose Techno or Electronic, then the original category and sound. A checkmark follows the selected sound through both folder levels; the path beneath the name shows its source and category. The arrows step through the factory sounds and saved User sounds. Init loads the original clean starting point for the currently selected source. Mute is preserved when loading sounds. Panic clears voices, sustain, held notes and effect tails.

02 / Lynch Synth brings together the preserved original Lynch Techno Synth and Lynch Electronic Synth sounds.

03 / The bank contains 2,000 original sounds: 1,000 Techno and 1,000 Electronic, plus the original Init for each source.

04 / Open the preset name, choose Techno or Electronic, then the original category and sound.

Inside the sound

Two Original Worlds

Lynch Synth brings together the preserved original Lynch Techno Synth and Lynch Electronic Synth sounds.

Quick Start

Open the preset name, choose Techno or Electronic, then the original category and sound.

Source

The Original Source selector chooses Techno or Electronic without loading another patch.

Voice, Oscillators And Filter

Morph blends Round, Silky and Bite filter responses.

Motion, Arp And Step Sequences

The LFO offers sine, triangle, square and sample-and-hold with independent pitch, filter, PWM, pan and amplitude destinations.

Color, Damage And Space

Warmth mixes tube, transistor and tape color.

Quick Start

Open the preset name, choose Techno or Electronic, then the original category and sound. A checkmark follows the selected sound through both folder levels; the path beneath the name shows its source and category. The arrows step through the factory sounds and saved User sounds. Init loads the original clean starting point for the currently selected source. Mute is preserved when loading sounds. Panic clears voices, sustain, held notes and effect tails.

Two Original Worlds

Lynch Synth brings together the preserved original Lynch Techno Synth and Lynch Electronic Synth sounds. It is a separate MIDI instrument, not an insert effect. Play notes from Logic, your keyboard or the on-screen keys. The older two products remain separate instruments and may develop different sound engines in future.

The bank contains 2,000 original sounds: 1,000 Techno and 1,000 Electronic, plus the original Init for each source. Preset values, names, category membership and gain trims are preserved. These are the original banks, not a promise that every older sound was independently designed from an unrelated circuit. There are no new sample libraries or third-party recordings.

Source

The Original Source selector chooses Techno or Electronic without loading another patch. Techno uses the original Round/Silky/Bite morph filter. Electronic also enables the State Color branch. State Blend at zero keeps the shared original morph response; at 100% it uses a two-pole state-variable response. State Response moves from low-pass through band-pass to high-pass. These two controls are dimmed in Techno while their values remain stored for returning to Electronic. Source changes are smoothed. Loading an original preset selects its original source automatically.

Voice, Oscillators And Filter

Poly 16 plays up to sixteen voices. Mono gives latest-note priority; Legato connects held notes without restarting the envelope. Glide sets the pitch transition; two or three unison lanes add spread and detuning. Oscillators offer Saw, Pulse, Triangle and Sine, plus sub, noise, FM and ring modulation. Saw and Pulse use polynomial edge correction. PWM affects Pulse only. Pitch Drop starts above the note and falls back, useful for kicks and impacts.

Morph blends Round, Silky and Bite filter responses. Cutoff, Resonance, key tracking, filter drive and a separate filter ADSR shape the sound. Self Osc is optional and applies to the Round side at high resonance; it is not a separate sine oscillator. State Color uses bounded damping and does not self-oscillate. Amp and filter envelopes have separate attack, decay, sustain and release controls. Double-click a processing module to enable or bypass it; Voice and Envelope always run. Enabled and bypassed modules have

different indicators.

Motion, Arp And Step Sequences

The LFO offers sine, triangle, square and sample-and-hold with independent pitch, filter, PWM, pan and amplitude destinations. Sync uses host tempo when available. Mod Wheel increases existing motion depth; select a destination first. Pressure adds filter expression.

Arp / Seq selects an arpeggiator or editable 16-step sequence. Step pages expose pitch, velocity and gate; zero gate is a rest. Choose length, swing, transpose, order, octave range and division. The sequence library contains 32 timing/pitch/velocity/gate patterns. Loading a sequence changes those controls without replacing oscillator, filter, color or effect settings. This instrument has no Song arranger, bar-copy workflow or MIDI drag export; those are features of other Lynch instruments.

Color, Damage And Space

Warmth mixes tube, transistor and tape color. Damage offers starve, sputter, crackle, crush, loose-circuit behavior and vinyl surface character. These are original digital processes inspired by analog behavior; they are not measured hardware clones.

Chorus adds stereo movement. Clean Echo and Character Echo have independent time/sync, feedback, filters, width, ducking and sends. Character Echo also has tone and Ping Pong. Plate and Room each have independent predelay, decay, filtering, ducking and width. Delay Master and Reverb Master scale their respective sends; FX Master scales all four effect returns from 0 to 200%. Ducking lowers the wet returns while the instrument is active.

Size And Performance

The size menu offers 75, 85, 100, 115, 130 and 150%, limited to the available display. The keyboard stays at the bottom. Audio uses the preserved 4x internal synthesis/downsampling and reports 16 samples of latency. Higher sample rates and sixteen notes with three unison lanes are demanding. Reduce unison or voice density if needed. Technical tests cannot certify musical quality; listen in your actual session.

Final Eq And Output

The EQ module offers Bass, Mid, Treble and musical fixed-Q High Pass / Low Pass. High Pass at 20 Hz is Off; Low Pass at 0 is Closed and at 20 kHz is Open. EQ bypass is neutral. The final output section stays above the keyboard.

Pumper has Amount and 1/4, 1/8 or 1/16 rate. It follows host tempo and beat while playing; when stopped it free-runs at the known host tempo, or 120 BPM before host tempo is available. Tube and Tape are independent switches in that order. Tube Amount adds warm peak control; Tape has Drive, sample Ceiling

and Release. Both may run together. The graph displays their combined limiter gain reduction, excluding Pumper. OFF clears Pump and both limiters. Output and sample Protect are separate controls. Tape controls sample peaks; this is not a certified true-peak limiter.

Automation And Midi Learn

All 198 sound parameters are host automatable. Continuous controls advertise ramp support; indexed and switch controls change discretely. Right-click or Control-click a sound control to learn a MIDI CC, remove its assignment or choose Absolute Pickup, Absolute Jump, Relative Two's Complement or Relative Binary Offset. MIDI mappings are stored with the instance, separate from sound presets. Host automation can work with the editor closed. Reserved MIDI controls retain their performance roles.

Hover Control is optional and starts Off. Enable it to move the eight large wheels by hovering up/down without holding a mouse button. The full wheel range fits within the wheel. Shift makes fine adjustments; Escape cancels Hover Control and pending MIDI Learn. Scroll changes controls; double-click a continuous control to reset it. The ? button enables per-control explanations. Guide stays above the instrument controls and supports scrolling, Close and Escape.

User Presets And Project State

Save names and writes a complete sound plus edited sequence to Library/Application Support/Lynch Audio Lab/Lynch Synth/Presets. Files use .lynchlabsynth with an independent LynchLabSynthPreset identity. Existing files are retained; duplicate names receive a number. Saved files appear under User. Refresh User Presets picks up external file changes. Factory presets are separate read-only resources.

Logic project state stores the parameters and MIDI assignments. Foreign Audio Unit identities and malformed, nonfinite, out-of-range or fractional discrete values are rejected before mutation. Original Techno/Electronic ClassInfo state is not silently accepted as Lynch Synth state. The two original factory banks are already included, so select their sounds in the browser instead.

Provenance

Original Lynch source and original Lynch factory recipes, preserved from explicit immutable snapshots before the other two synths' architecture changes. The additional Electronic state-variable branch follows independently implemented topology-preserving filter equations. No commercial synth code, sample pack or manufacturer recording is included. No hardware-exact, alias-free or world-best claim is made.

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.