INDEPENDENT AUDIO SOFTWARE

LYNCH Master Compressor

Hold the mix together, not still.



Clean VCA, Discrete, Valve and Optical offer different transient and recovery responses. Range, program release and stereo link shape the grip; parallel compression and independently enabled colour keep fine finishing moves within reach.

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

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Start with the part

Clean VCA, Discrete, Valve and Optical offer different transient and recovery responses. Range, program release and stereo link shape the grip; parallel compression and independently enabled colour keep fine finishing moves within reach.

01 / Clean VCA uses a feedforward gain law and comparatively direct envelope.

02 / Input then compressor/parallel blend then oversampled analog color then noise/output then optional Sample Protect then global wet mix then Bypass.

03 / Threshold is in dBFS, referenced to the selected detector.

04 / Sidechain High Pass filters only the detector, leaving audio bass intact.20Hz reads as the detector filter Off.

Inside the sound

Voices

Clean VCA uses a feedforward gain law and comparatively direct envelope.

Chain And Init

Input then compressor/parallel blend then oversampled analog color then noise/output then optional Sample Protect then global wet mix then Bypass.

Dynamics

Threshold is in dBFS, referenced to the selected detector.

Analog Color

Color Drive raises excitation; Color Amount blends the nonlinear path.

Latency And Meters

Fixed latency is96 samples, including when modules or Bypass are off.

Sound and approach

An original mastering and bus compressor with four distinct dynamics voices, independent analog color, stereo-link and parallel control. These are musical interpretations of published compressor concepts, not component-perfect clones.

Voices

Clean VCA uses a feedforward gain law and comparatively direct envelope. Discrete adds a compensated feedback detector, faster timing and a firmer knee. Valve has stronger feedback, a wider knee and slower program-dependent recovery. Optical uses a longer detector memory and slower attack/recovery behavior. All four preserve the selected steady-state ratio outside the knee/range limit, while their transient behavior differs. Analog Color follows the selected voice with cleaner transistor, discrete, tube or broad ClassA-inspired saturation.

Chain And Init

Input then compressor/parallel blend then oversampled analog color then noise/output then optional Sample Protect then global wet mix then Bypass. Init disables compression, color and noise and passes exact delayed input. Compressor On and Color On are independent. Select a grouped starting preset or enable the module you want. No automatic makeup or loudness target is forced.

Dynamics

Threshold is in dBFS, referenced to the selected detector. Peak reacts to the amplitude envelope; RMS uses a smoothed power detector and is naturally lower for a sinusoid of the same peak amplitude. Ratio controls steady compression; Knee softens onset; Range caps envelope reduction. Attack and Release are nominal time controls shaped by the selected voice. Program Release adds a longer memory after sustained heavy reduction. This is a compressor, not a peak-ceiling limiter; slow attack deliberately allows transients through.

Sidechain High Pass filters only the detector, leaving audio bass intact.20Hz reads as the detector filter Off. Raising it reduces kick/sub-triggered pumping. Stereo Link100% applies equal gain reduction to both channels. Lower values allow independent movement and can alter the stereo image.

Makeup applies within the compressed branch before the Compression Mix blend. Compression Mix0 bypasses compression and makeup while independent Color can remain active. Global Wet Mix0 and Bypass instead return the exact96-sample delayed original input, excluding input/output gain, color, compression, noise and protect. Output is a manual final trim. Sample Protect is optional soft sample protection, not a true-peak mastering limiter or a substitute for a final mastering limiter.

Analog Color

Color Drive raises excitation; Color Amount blends the nonlinear path. The color stages include asymmetry, transformer-inspired LF memory and level-dependent recovery. They run at8x at44.1/48kHz and4x at88.2/96/192kHz. They are original reduced musical models, not measured hardware circuits. No mandatory hiss. The Color Loss meter estimates positive RMS level loss through the color blend; it is separate from the compressor's actual gain-reduction meters.

Vintage Noise

Noise defaults Off. Tape, Valve and Cassette provide different filtered hiss spectra with approximate RMS levels in dBFS. Input above-90dBFS arms the source; 6 seconds of silence are followed by a2-second fade. Cold silence stays silent. The conservative host tail is9 seconds including processing delay. Reset gives the same deterministic noise sequence for reproducible renders and tests.

Latency And Meters

Fixed latency is96 samples, including when modules or Bypass are off. Parallel and dry paths share this delay. Input/outputRMS, held sample peak, separate left/ right compressor GR, detector level and sample protection show actual activity. All sound controls support automation with smoothing. Presets are starting points; Init, arrows and user Save/Load manage settings. ? enables contextual help.

Published context: SSL Bus Compressor controls, API2500 published feedforward/ feedback/knee/stereo-link operation, and Manley Variable Mu operating notes on stereo linking and recovery. These references inform design choices; no vendor source code, patented THRUST clone or hardware-perfect emulation is claimed.

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.