INDEPENDENT AUDIO SOFTWARE

LYNCH Master EQ

Make the small moves count.



Four original finishing architectures keep band gains within a restrained range. Shape broad tilt, focus the band treatment on Stereo, Mid or Side and add Tube or Transistor colour independently.

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

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Start with the part

Four original finishing architectures keep band gains within a restrained range. Shape broad tilt, focus the band treatment on Stereo, Mid or Side and add Tube or Transistor colour independently.

01 / Passive uses broad low shelving/high bell and separate low/high attenuation.

02 / Low and High have frequency/gain and shelf/bell choices where applicable.

03 / Tube uses asymmetric valve-inspired saturation.

04 / The response display uses the same linear band/Tilt coefficients and topology as the audio.

Inside the sound

Voices

Passive uses broad low shelving/high bell and separate low/high attenuation.

Bands And Focus

Low and High have frequency/gain and shelf/bell choices where applicable.

Color And Cuts

Tube uses asymmetric valve-inspired saturation.

Response And Meters

The response display uses the same linear band/Tilt coefficients and topology as the audio.

Vintage Noise

Noise On and Noise Level are independent, from −96 to −30 dBFS nominal RMS.

Presets And Help

Grouped starts are modest musical suggestions, including selected Mid/Side work.

Sound and approach

Small, deliberate mastering moves with four original EQ architectures and an independently enabled Tube or Transistor color stage. The ±4 dB band ranges, broad Tilt and aligned controls favor finishing a mix. Shift-drag gives fine adjustment. These are musical interpretations, not measured hardware replicas.

Voices

Passive uses broad low shelving/high bell and separate low/high attenuation. Inductor uses broad, slightly shifted shelves and musical mid contours. Precision uses constant-Q mids and ordinary shelf/bell ends. Lynch uses parallel mid contributions for a different interaction of overlapping boosts/cuts. All four share your stored frequencies/gains when switching voices. Passive attenuation only affects Passive; its HF Bell switch is redundant.

Bands And Focus

Low and High have frequency/gain and shelf/bell choices where applicable. Both mids have frequency/gain/Q. Tilt tilts around 1 kHz using complementary broad shelves, up to ±2.5 dB overall contour. EQ On bypasses bands and Tilt together. Stereo / Mid / Side selects the band-EQ contribution. Mid affects the common center; Side affects the difference between channels. Side band-EQ has no effect on a mono input. Routing changes crossfade smoothly. The stereo high/low cuts, color stage and noise are global and independent of this band focus.

Color And Cuts

Tube uses asymmetric valve-inspired saturation. Transistor uses Class A and transformer-inspired saturation. Color On is separate from EQ On; Drive and Color Amount control excitation and blend. Output is manual: no forced autogain. The high pass covers 20 Hz Open to 180 Hz; low pass covers 6–20 kHz. Each has its own power switch and a fixed musical Q. This is a finishing EQ, not the full-range creative filter in Lynch Filter or the general-purpose Lynch EQ.

Response And Meters

The response display uses the same linear band/Tilt coefficients and topology as the audio. It shows the selected EQ path's curve, excluding color, cuts, noise, wet mix, channel focus and the small oversampling-FIR passband effect. It is not an analyzer. Input/output RMS, output sample peak and protection show actual audio. 8x oversampling at 44.1/48 kHz, 4x at 88.2/96/192; fixed 96-sample host latency. Init is flat with color/cuts/noise off. Mix 0 and Bypass are exact delayed dry. Sample Protect is optional sample protection, not a true-peak mastering limiter.

Vintage Noise

Noise On and Noise Level are independent, from −96 to −30 dBFS nominal RMS. Tube/Transistor choose related hiss textures. Noise follows input: signal above −90 dBFS arms it, then it holds for six seconds and fades for two after silence. Cold silent instances produce no hiss. A conservative nine-second tail includes filter/alignment decay. Noise is synthesized original audio, not a sampled unit.

Presets And Help

Grouped starts are modest musical suggestions, including selected Mid/Side work. Init, arrows and Save/User manage settings. Every sound control supports host automation. ? enables contextual help; Guide is integrated and closes with Escape. Scale offers six sizes within the current screen. No hover-only parameter edits.

Primary architecture context: These inform operating concepts and coefficient design, not a claim to duplicate those manufacturers' circuitry. Apple Silicon AU. Actual Logic-session workflow and musical listening remain Robin's final artistic approval.

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.