INDEPENDENT AUDIO SOFTWARE

LYNCH Pedalboard

Put the pedals around the part.



Wah, compression, drive, fuzz, phaser and chorus/vibrato bring a focused effects board to an audio track. Each pedal keeps its own switch and settings; the board master makes a quick comparison without an amp or cabinet stage.

Complete colour user guide · version 0.3.0 · Apple Silicon Mac AU · macOS 12+

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Start with the part

Wah, compression, drive, fuzz, phaser and chorus/vibrato bring a focused effects board to an audio track. Each pedal keeps its own switch and settings; the board master makes a quick comparison without an amp or cabinet stage.

01 / Insert this Audio Unit as an audio effect. Start with Init, play, and adjust Input Calibration before shaping the effect. Output Trim controls listening level after processing.

02 / This separate Audio Unit effect has no amplifier or cabinet. The main panel stays accessible while the lower panel exposes further controls.

03 / The six pedal cards select their editing controls.

04 / Insert this Audio Unit as an audio effect.

Inside the sound

This Model

The six pedal cards select their editing controls.

Quick Start

Insert this Audio Unit as an audio effect.

Controls

Drag knobs vertically; Shift makes fine adjustments.

Sounds

Starting Points selects complete factory sounds.

Pedals

The board has a master enable and separate pedal enable switches.

Levels And Limits

Input Calibration, individual effect levels and Output Trim have different jobs.

Quick Start

Insert this Audio Unit as an audio effect. Start with Init, play, and adjust Input Calibration before shaping the effect. Output Trim controls listening level after processing.

This separate Audio Unit effect has no amplifier or cabinet. The main panel stays accessible while the lower panel exposes further controls.

Sound and approach

Lynch Pedalboard — User Guide Version 0.2.2

This Model

The six pedal cards select their editing controls. Each has a separate enable, and the board master enables the whole chain. This separate Audio Unit effect uses the same pedal code as the amplifier collection, without an amplifier or cabinet stage.

Controls

Drag knobs vertically; Shift makes fine adjustments. Sliders follow the pointer. Mouse wheel and keyboard arrows also edit values. Home/End reach the ends of the range. Double-click or right-click Reset to Default restores one parameter. Simply hovering does not change audio.

Click ? to enable per-control explanations. Inactive controls are dimmed and their values retained. All sound controls are Audio Unit parameters. Use Logic's automation lanes, or Logic Pro > Control Surfaces > Controller Assignments to assign MIDI hardware. This audio-effect AU does not advertise an internal MIDI Learn receiver.

Sounds

Starting Points selects complete factory sounds. The arrows move through them. Factory changes retain Input Calibration and Output Trim, except Init which resets everything. Save writes a complete User sound; User opens one for this product. A sound file for another amplifier is rejected. User sounds restore the saved trims too.

Pedals

The board has a master enable and separate pedal enable switches. Choose a pedal name to edit it. Wah Position can be assigned to an expression pedal through Logic. Compressor controls sensitivity and output; Drive controls amount, tone and level; Fuzz adds its own amount, volume and a Lynch bias adjustment. Phaser provides rate and depth. Chorus mode uses Intensity; Vibrato mode uses separate Rate and Depth.

Levels And Limits

Input Calibration, individual effect levels and Output Trim have different jobs. There is no hidden loudness matching. Watch the output meter and leave headroom in the session.

These are original software implementations informed by published amplifier documentation. Exact equivalence to a particular physical unit, tube set, speaker or microphone requires physical reference measurements and listening. No claim of a 100% measured clone is made.

Ui And Guide

UI Size offers six sizes and fits within the display. The guide is integrated into this window: Close or Escape returns to the controls. It does not open behind Logic.

Auto Wah

Enable Pedalboard and Wah, then Auto Wah. Position sets the centre; Depth controls the sweep amount. Position 50% and Depth 100% give the full heel-to-toe sweep. Division sets the length of a complete sweep: 1/16, triplet, dotted and longer durations are available. One Bar means four quarter-note beats. The motion follows the playing host's beat. When stopped or no valid beat is available, it runs at the last valid tempo, initially 120 BPM. The pedal display uses the actual audio-engine position and tempo: HOST indicates a valid playing-host clock; FREE indicates the fallback clock. It holds when the host suspends rendering. Auto off preserves the existing manual wah sound. Old sessions and saved User sounds open with Auto off. All three new controls are host-automatable.

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.