INDEPENDENT AUDIO SOFTWARE

LYNCH Preamp

Let the colour begin upstream.



Choose Valve, Class A, Discrete, Germanium, Console or Lynch Dual response, then explore drive and headroom around the recording. Bias and a low-frequency transformer branch refine the colour before independent cuts and output trim.

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

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Start with the part

Choose Valve, Class A, Discrete, Germanium, Console or Lynch Dual response, then explore drive and headroom around the recording. Bias and a low-frequency transformer branch refine the colour before independent cuts and output trim.

01 / Two asymmetric soft stages with level-dependent recovery, inspired by tube preamps such as the610 family.

02 / Two transistor-inspired asymmetric stages with a transformer low-frequency branch, drawing on classic73-family operating ideas.

03 / A fast differential soft stage with bounded slew and output-stage asymmetry, inspired by discrete opamp/transformer preamps.

04 / Lower-knee asymmetry with a bounded local feedback memory.

Inside the sound

Valve

Two asymmetric soft stages with level-dependent recovery, inspired by tube preamps such as the610 family.

Class A

Two transistor-inspired asymmetric stages with a transformer low-frequency branch, drawing on classic73-family operating ideas.

Discrete

A fast differential soft stage with bounded slew and output-stage asymmetry, inspired by discrete opamp/transformer preamps.

Germanium

Lower-knee asymmetry with a bounded local feedback memory.

Console

A cleaner differential transfer with lighter asymmetry and gradual compression.

Lynch Dual

A cascaded asymmetric stage, push-pull saturation and level-dependent recovery.

Sound and approach

Six original tube/transistor-inspired circuit voices. Their transfer curves, asymmetry, low-frequency saturation and memory differ. These are musical DSP interpretations of published preamp concepts, not measured hardware clones.

Valve

Two asymmetric soft stages with level-dependent recovery, inspired by tube preamps such as the610 family. Bias shifts the asymmetry and harmonic balance.

Class A

Two transistor-inspired asymmetric stages with a transformer low-frequency branch, drawing on classic73-family operating ideas. It emphasizes rounded weight and progressively thicker drive.

Discrete

A fast differential soft stage with bounded slew and output-stage asymmetry, inspired by discrete opamp/transformer preamps. It has a tighter, more symmetric attack than Valve and a different harmonic balance.

Germanium

Lower-knee asymmetry with a bounded local feedback memory. Gain/feedback ideas inspire its compressed, thick response; it is not Chandler's circuit algorithm.

Console

A cleaner differential transfer with lighter asymmetry and gradual compression. Use higher Headroom and lower Drive for subtle color.

Lynch Dual

A cascaded asymmetric stage, push-pull saturation and level-dependent recovery. It can add soft density or aggressive grit without merely renaming another voice.

Gain And Color

Input is ordinary input gain. Drive increases circuit excitation and adds both saturation and level; it is partially compensated, so use Output to set final level. Headroom changes the circuit's saturation threshold. Bias changes even/ odd-harmonic balance and asymmetry. Transformer blends a saturating LF branch; it does not simply add a static bass boost. Body and Air are broad output shelves inside the Preamp module. Preamp Off bypasses circuit/Body/Air together. There is no forced hiss or fictional microphone phantom-power control.

Filters And Output

High Pass and Low Pass are independent of Preamp On. HP20Hz reads Off; LP0 reads Closed and LP20k reads Open. Their fixed musicalQ TPT filters smooth cutoff changes. Polarity reverses both channels. Mix0 and Bypass use the same exact 96-sample delayed dry signal. Output trims level after processing.

Audio uses8x oversampling at44.1/48kHz and4x at88.2/96/192kHz, reporting fixed 96-sample host latency. Sample Protect is optional sample protection, not a true-peak mastering limiter. Watch input/outputRMS, sample peak and protection meters when increasing Drive or lowering Headroom.

Init disables the circuit and filters. Grouped starts cover voices/instruments; use arrows, Save/Load and Init to manage settings. Every sound control is exposed to host automation. Drag/scroll/Shift fine adjustment and reset are available. Enable ? for contextual explanations. The integrated Guide closes with Escape; Scale provides six screen-bounded sizes. No hover-only parameter changes.

Published context: UA2-610 tube-preamp operating guide, AMS Neve1073 ClassA transformer descriptions, API512c discrete2520 architecture and Chandler's Germanium gain/feedback manual. Original DSP, no vendor source code or samples.

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.