INDEPENDENT AUDIO SOFTWARE

LYNCH Recording Rack

Finish the sound without losing the idea.



Put desk colour, EQ, compression and tape in one audio chain, with optional noise and parallel delay/reverb. Select a module when detail is needed, then keep the original idea moving through the session.

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

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Start with the part

Put desk colour, EQ, compression and tape in one audio chain, with optional noise and parallel delay/reverb. Select a module when detail is needed, then keep the original idea moving through the session.

01 / Insert this Audio Unit as an audio effect, for example after Lynch Thirty or another amplifier. Init opens the recording chain ON with gentle desk, EQ, compression and tape settings. Click Recording Rack OFF to compare with the latency-compensated dry signal. Select a module card to reveal its settings. Enable Delay, Reverb or Noise separately when wanted.

02 / Input Calibration is the level into the processing chain; Output Trim sets the listening level afterward. Begin with conservative levels and compare with the complete rack bypassed.

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Inside the sound

Quick Start

Insert this Audio Unit as an audio effect, for example after Lynch Thirty or another amplifier.

Controls

Drag knobs vertically; Shift makes fine adjustments.

Sounds

Starting Points selects complete factory sounds.

Recording Rack

This separate Audio Unit effect can follow an amplifier plugin or process another audio track.

Levels And Limits

All sound controls support host automation.

Ui And Guide

UI Size offers six sizes and fits within the display.

Quick Start

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Sound and approach

Lynch Recording Rack — User Guide Version 0.2.3

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 product is rejected. User sounds restore the saved trims too.

Recording Rack

This separate Audio Unit effect can follow an amplifier plugin or process another audio track. It contains no amplifier or cabinet. The complete rack is ON in Init with gentle settings. Turn Recording Rack OFF to bypass its processing while retaining every module setting. Module switches retain their settings while bypassed. Seven module cards keep the principal controls visible. Select a module title for its detailed controls below; the enable switches and main controls stay accessible.

Signal order is Desk, EQ, Compressor, Tape, optional Noise, then parallel Delay and Reverb returns. Desk, EQ, Compressor and Tape are prepared with gentle settings; Noise, Delay and Reverb start off. Output Trim remains last. This is a recording chain, not a claim of a physical effects loop inside the original amplifier.

Desk selects Tube or Transistor color. Drive controls coloration and Trim sets the level into the following stages. EQ has high/low-pass filters, low and high shelves, and a mid bell with adjustable Q. This EQ is independent of any upstream amplifier tone controls.

Compressor selects Opto, VCA or FET response. Threshold and Ratio set the amount, Attack and Release set recovery behavior, and Makeup sets the output level manually. Compression Mix blends the compressed and dry signals. The gain-reduction bar and number show actual compression, not input level. Opto uses adaptive release influenced by the Release setting.

Tape selects Studio Reel or Cassette. Drive, Tone, Bias, Wow and Wear have separate controls. Speed changes with tape type: reel uses 7.5, 15 or 30 ips; cassette uses 0.9375, 1.875 or 3.75 ips. Wear changes the tape response independently of the optional noise switch. Noise is input-armed and has a separate Noise Floor; switching it off removes that added noise.

Delay and Reverb are parallel sends: Send sets how much dry signal enters each effect, Return sets its level alongside the dry signal, and each return has its own high/low-pass filters. They do not replace the dry path. Delay filtering also applies to its feedback, so repeats inherit the filtering. The reverb low-pass also informs its internal high-frequency damping. Delay offers free time or tempo sync, division and feedback. Mode selects Classic, Stereo, Ping Pong, Dual Rhythm (3:2), or Multi Tap. Stereo creates different repeat timing on the left and right; Ping Pong alternates sides; Dual Rhythm combines two related rhythmic times; Multi Tap creates a pattern of repeats. Width adjusts the stereo spread of the wet return without changing the dry path. Width is also available in Classic; Classic at 100% preserves the earlier delay behavior. The new modes combine both delay sides for mono output; Classic keeps its original mono behavior. Stereo width is heard only with stereo output.

New Init settings use Stereo at full width; older saved states and user presets retain the earlier Classic behavior. Reverb offers Plate, Spring and Room with Decay. These are original algorithmic effects, not sampled rooms or captured hardware.

Levels And Limits

All sound controls support host automation. There is no hidden automatic loudness matching: use Desk Trim, Compressor Makeup, effect Return levels and final Output Trim for deliberate gain staging. The complete rack bypass preserves settings. The host receives a fixed latency for consistent timing when changing modules; leave host latency compensation enabled.

These are original algorithmic studio effects informed by analog processing principles. They are not measured captures, licensed impulse responses or a promise of exact equivalence to a particular console, compressor or tape machine. Musical listening remains part of selecting the right settings for a track.

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.

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.