INDEPENDENT AUDIO SOFTWARE

LYNCH Reverb

Give the phrase a place.



Choose a velvet hall, brighter plate or dispersive spring tank, then shape distance with predelay and decay. Bloom, movement and wet-only colour add character; Auto Duck leaves room for the source to speak.

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

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Start with the part

Choose a velvet hall, brighter plate or dispersive spring tank, then shape distance with predelay and decay. Bloom, movement and wet-only colour add character; Auto Duck leaves room for the source to speak.

01 / VELVET HALL: a dense eight-line orthogonal feedback network with modulated reflections.

02 / Bloom adds late diffusion for a softer, denser halo.

03 / AUTO DUCK: incoming audio reduces the audible reverb while its internal tail continues.

04 / TAIL LOCK: stop new feed and extend internal decay by four times.

Inside the sound

Lynch Reverb · Rooms To Get Lost In

VELVET HALL: a dense eight-line orthogonal feedback network with modulated reflections.

Engine Selector

Three separate engine buttons replace the type dropdown.

Routing / Level

Direct / Insert blends the original with the processed signal using Mix.

Presets / Your Sounds

24 original factory sounds including Init · Dry.

Automation / Controllers

Every sound value is a native host parameter.

Editor

Drag or scroll controls; Shift gives fine movement, double-click resets a dial.

Lynch Reverb · Rooms To Get Lost In

Start with Hall · Velvet Vocal. Decay sets the target -60 dB decay, Size scales spacing and Pre-Delay separates the original from the space. Actual tail length depends on damping, diffusion and Spring dispersion. Tempo Sync synchronizes Pre-Delay Beat and Motion; synced pre-delay caps at 500 ms. Editing Pre-Delay turns Sync OFF. Host automation must set Sync separately.

VELVET HALL: a dense eight-line orthogonal feedback network with modulated reflections. PLATE: parallel resonant comb paths and dense input diffusion for a brighter, metallic studio tail. SPRING TANK: independent dispersive all-pass feedback paths with Tension and Drip shaping the chirpy, metallic attack. These are different original networks, not measured IRs or exact physical models of particular devices.

Bloom adds late diffusion for a softer, denser halo. Motion modulates reflection reads in Hall; it also moves dispersive coefficients in Spring Tank. Motion Rate is free Hz when Sync is OFF, or one cycle per quarter note when ON. Spring Tension and Drip affect only Spring Tank. Tone and Low Cut shape the wet return and damping. Mono Below filters the wet side channel to keep the lower tail centered. Tube, Tape and Grit color only wet audio.

AUTO DUCK: incoming audio reduces the audible reverb while its internal tail continues. Threshold sets sensitivity; Attack, Hold and Release shape the return. Set Auto Duck to zero for natural uninterrupted space. There is no external sidechain or automatic source classification.

TAIL LOCK: stop new feed and extend internal decay by four times. Captured tails still decay. Clear Tail clears both pre-delay channels, all three retained networks and color/filter state on the next render. This is useful during long ambient explorations. Silent input into a reset engine creates no autonomous sound.

Engine Selector

Three separate engine buttons replace the type dropdown. The selected engine remains lit; clicking it again does not deselect it. Buttons follow factory/User presets, project state and host automation of the same Engine parameter. Right-click a type button for reset/controller guidance. Spring Tension/Drip are active only in Spring Tank. Motion/Motion Rate are active in Velvet Hall and Spring Tank and dimmed in Plate. Inactive controls show N/A, explain their scope in hover help and retain stored values for the appropriate engine.

Routing / Level

Direct / Insert blends the original with the processed signal using Mix. Dry audio is not colored. At Mix 0% the original passes at unity, including trim bypass. Send / Bus outputs wet only and Mix becomes wet level; our Bypass mutes that return so dry audio never doubles from an aux. Output trims wet audio. Sample Protect limits the resulting processed output sample peak, not intersample true peak. Normal bypass smoothly returns original unity on Direct. Routing and Manual BPM survive factory/User sound loads; full project state restores everything.

Sound And Approach

Apple Silicon native AUv2 for macOS 12+. Mono, mono-to-stereo and stereo. Zero added audio buffer latency. Engineering validation is separate from musical approval: audition with your own material in Logic. No production, other plugin or Logic cache is modified by the plugin.

Presets / Your Sounds

24 original factory sounds including Init · Dry. Starting Points and arrows browse them. Save… writes a User sound; User… lists your files or opens one. Every parameter is validated before loading. No audio samples are saved or required.

Automation / Controllers

Every sound value is a native host parameter. Continuous values support ramps and future buffer offsets, with deliberate control smoothing. Right-click / Control-click a control to reset or open the guide. For a hardware knob or expression pedal in Logic, first move the plugin control. Choose Logic Pro > Control Surfaces > Learn Assignment for that parameter, move your hardware control, then turn Learn Mode off. This audio insert has no MIDI Learn input. Use Logic's Controller Assignments for mappings and pickup behavior.

Editor

Drag or scroll controls; Shift gives fine movement, double-click resets a dial. Optional Hover Control spans each large wheel's complete range inside its bounds and leaves its value unchanged on entry. Escape turns it off. Gestures end on focus loss, exit and window closure. UI Size scales the editor to fit the screen. ? enables English hover help. Guide opens this text. The graph shows live wet envelope for Delay/Reverb, or live pedal position for Wah, over approximately 480 ms; it is not an editable curve. Clear Tail resets retained audio/filter state in this instance.

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.