INDEPENDENT AUDIO SOFTWARE

# LYNCH Spaghetti

## Three roads into a cinematic guitar sound.




Desert 22, Frontier 85 and Dust 22 lead from close twang to spring trails and tape ghosts. A Western pedalboard, cabinet microphones and post-cabinet studio effects let the guitar stay immediate or open into Cinema Stereo.

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

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# Start with the part

Desert 22, Frontier 85 and Dust 22 lead from close twang to spring trails and tape ghosts. A Western pedalboard, cabinet microphones and post-cabinet studio effects let the guitar stay immediate or open into Cinema Stereo.

01 / Insert Lynch Spaghetti as an Audio Unit effect. A mono guitar track should use Mono > Stereo for the wide presets. Mono > Mono stays mono. A stereo input is summed into one physical mono guitar head; post-cabinet effects can create width again. Bypass retains the original channels, delayed by the reported 256 samples.

02 / Insert Lynch Spaghetti as an Audio Unit effect.

03 / Desert 22 uses a softer, sagging 6V6-family power section.

04 / Normal and Vibrato select the input channel.

# Inside the sound

### Start Here

Insert Lynch Spaghetti as an Audio Unit effect.

### Three Amplifier Voices

Desert 22 uses a softer, sagging 6V6-family power section.

### Processing Quality

Light is the default and uses 2x oversampling.

### Image And Routing

Vintage Mono folds the complete processed rig to mono.

### Pedalboard

The new Western board is selected in Amp Detail > Pedalboard Voicing.

### Tape Echo

Single Head and Three Head have distinct voicing; the latter offers playback-head combinations and an extra spring return.

# Start Here

Insert Lynch Spaghetti as an Audio Unit effect. A mono guitar track should use Mono > Stereo for the wide presets. Mono > Mono stays mono. A stereo input is summed into one physical mono guitar head; post-cabinet effects can create width again. Bypass retains the original channels, delayed by the reported 256 samples.

# Lynch Spaghetti

Desert twang. Spring trails. Tape ghosts.

# Three Amplifier Voices

Desert 22 uses a softer, sagging 6V6-family power section. Frontier 85 uses a firmer four-6L6-family power section. Dust 22 is an original Lynch hot-combo variation with a different preamp cathode network, supply and feedback. These reuse Lynch circuit engines and are not measured captures of specific vintage units or Morricone recordings. The adjustable Mid on the smaller combo is a Lynch addition.

Normal and Vibrato select the input channel. Volume, Treble, Middle and Bass on the panel belong to the selected channel. Reverb and optical tremolo belong to Vibrato only. They remain stored but are inactive on Normal. Amp Detail contains Bright switches, Guitar Volume, reverb/tremolo switches, tempo sync, Rig Stereo Image and Preset Level.

# Processing Quality

Light is the default and uses 2x oversampling. Studio uses 6x at 44.1/48 kHz, 3x at 88.2/96 kHz and 2x above 100 kHz. Both use a fixed 256-sample latency. Switching quality briefly crossfades the amp while its nonlinear/filter states restart. CPU depends on sample rate, effects and host load. Use Light at 44.1/48 kHz when playing live.

# Image And Routing

Vintage Mono folds the complete processed rig to mono. Cinema Stereo keeps the stereo cabinet room and post-cabinet modulation, tape echo and recording effects. Before Amp always reaches a single mono head, so pre-amp chorus/echo cannot remain wide. Choose Cinema Stereo plus a Mono > Stereo or Stereo instance to hear the wide effects.

# Pedalboard

The new Western board is selected in Amp Detail > Pedalboard Voicing. Its six pedals are Dust Wah, Twang Comp, Sixties Fuzz, Treble Boost, Saddle Trem and Studio Double. Dust Wah: manual position, alternate sweep voice and tempo Auto with Division/Depth. Position can be automated or assigned to an expression controller in your host. Twang Comp: sensitivity and output for articulate picking. It sits after Wah and before Fuzz. Sixties Fuzz: leaner input coupling and a sharper transistor voicing for wiry, ragged textures. Germanium/Silicon, amount, output and bias remain independent. Roll down Guitar Volume for a cleaner front end. Treble Boost: frequency-selective boost with amount, tone and output. It drives the amp; it does not rectify the signal into an octave-up in Western mode. Saddle Trem: amplitude tremolo with Rounded or Chopped shape, Speed and Depth. Before Amp places it after the front pedals and before the head; Studio places it after the cabinet. Studio Double: short double tracking or a short slap.

Double Track uses Intensity for spacing; Short Slap uses Rate/Depth for subtle movement. Before Amp is mono and reaches the front chain before Wah. Studio After Cabinet can produce stereo width. The modulation placement control is shared by Saddle Trem and Studio Double. Each physical footswitch enables its own pedal, and the board master retains those positions. Legacy Original Board preserves the previous octave-fuzz, optical-vibe and chorus DSP for saved143-parameter sounds. Those saved values and their original rendering remain intact. New Init/factory sounds use the Western board. These are original Lynch voices, not measured copies of named hardware.

# Cabinet And Microphones

Matched is an American open 2x12. Ten alternative modeled enclosures, including open 1x12/2x12 and British 4x12 voices, are available. Dynamic, ribbon and condenser-inspired microphone responses have position, distance and angle. Optional Mic B includes blend, polarity and arrival alignment. Models are algorithmic rather than measured IRs. Cabinet Room is a separate small ambience.

# Tape Echo

Single Head and Three Head have distinct voicing; the latter offers playback-head combinations and an extra spring return. Time can be free or tempo synced. Repeats, Mix, Bass/Treble, Wow/Flutter, Drive, Age and Duck shape the repeats. Echo Placement selects before the head or after the cabinet. Mono, Stereo and Ping Pong affect post-cabinet playback when Rig Stereo Image is Cinema Stereo and the host output is stereo.

# Recording Chain

The master enables Desk > EQ > Compressor > Tape > Noise with parallel Delay and Reverb. Each module has its own switch; navigation LEDs reflect whether a module is active, not only whether its page is selected. Desk: tube/transistor coloration with Drive and Trim. EQ: high/low cuts, shelves and a parametric mid bell. Compressor: Opto, VCA or FET-inspired dynamics, threshold, ratio, attack, recovery, manual makeup and parallel mix. The warm GR meter displays actual measured gain reduction. Tape: reel/cassette, speed, drive, tone, bias, transport motion and wear. Noise is an independent switch and is off in all factory sounds. Delay: Classic, Stereo, Ping Pong, Dual Rhythm 3:2 or Multi Tap; sync/free time, feedback, send/return, width, high/low cuts and wet-return ducking. Reverb: Plate, Spring or Room, with decay, send/return, high/low cuts and independent wet-return ducking. Ducking lowers ambience while you play and lets the tail return after the phrase.

# Meters And Levels

The two warm VU displays show input and output RMS relative to an analog-style reference; their accompanying dBFS readouts clarify level. Supply reduction and recording-compressor reduction are separate. Input Calibration changes drive into the rig. Output Trim changes final loudness. Match measures five seconds and sets output once; there is no active automatic leveler.

# About

Click the LYNCH badge for the story. Lynch Audio Lab, led by Robin Lynch, builds instruments, amplifiers and studio effects with warmth, patina and edge and deep respect for classic machines.

# Sound And Approach

Apple Silicon macOS 12+ Audio Unit. Technical verification, exact historical hardware comparison and human musical audition are different steps. It is an independent Lynch design without artist or equipment-maker endorsement. No third-party music recordings are bundled.

# Tuner, Return Ducking And Warm Limiting

Open the TUNER metal lid. The tuner reads the clean input before effects and the amplifier. Chromatic, Guitar, Drop D, DADGAD, Open G, Bass and Bass5 tunings; A reference430–450Hz. Tune/Mute silences the final output, including all effect tails. Closing the lid restores sound. Tuner/mute is a temporary editor action, never recalled in a sound preset.

Warm analog IN / OUT meters show measured levels, not separate L/R channels.

The amplifier collection Recording section now includes independent wet-return Delay and Reverb ducking. On stereo or mono-to-stereo instances the reverb is stereo; mono instances necessarily fold it to mono. Spaghetti's Vintage Mono also folds the finished rig; choose Cinema Stereo for width.

Warm Limiter is optional and off in Init/legacy sounds. It follows effect returns and Output Trim, before whole-plugin bypass. Amount adds tube-inspired color/drive, with linked sample-peak limiting. This is not a true-peak/intersample limiter. Broke Amp retains its existing final Tube Limiter; Broken Amp adds optional Warm Limiter beside Output Protection.

# Preset Library

300 starting points plus a dry Init. Twelve folders contain 25 sounds each. The bank combines 60 authored core recipes with five arrangement treatments: Close Mono, Spring Mono, Tape Stereo, Ducked Cinema and Dark Chamber. These are purposeful variations, not 300 claims of reconstructed historical recordings. Baritone Country expects an actual low-tuned/baritone input; it does not transpose your guitar. Experimental names are evocative; no reverse-delay processor is implied. Factory selection retains Input Calibration and final Output Trim. Preset Level is a visible fixed gain saved with each sound; it is measured offline on a synthetic picked-guitar fixture for practical bank levels. It never rides your playing. Different guitars/pickups and dynamics still require adjustment. Init resets everything. The previous/next arrows traverse the full library. Save stores your own complete sound; User opens sounds for this product. The host can save project state and its own AU presets. Your local files live in ~/Library/Application Support/Lynch Audio Lab/Spaghetti/Presets.

No extra sounds need downloading.

# 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.