INDEPENDENT AUDIO SOFTWARE

LYNCH VIRAL

A voice that changes with the part.



Build a clear pluck, moving pad or held arpeggio from independent synthesis. Multiple oscillator choices, dual filters, envelopes, unison and four modulation routes let the sound develop around the notes, with the full parameter view when needed.

Complete colour user guide · version 0.6.0 · Apple Silicon Mac AU · macOS 13+

Contents

Start with the part 3

Inside the sound 3

First Sound 4

An Independent Instrument 4

Synth 4

Envelopes 4

Mix And Unison 4

Motion 5

Effects 5

Play 5

Platform 5

Trial And Activation 5

Library And Presets 6

Detail And Automation 6

Troubleshooting 6

Control Reference 6

Install and choose the right host slot 11

Trial and permanent licensing 11

Save, recall and automate 11

Troubleshooting and support 12

About this guide 12

Start with the part

Build a clear pluck, moving pad or held arpeggio from independent synthesis. Multiple oscillator choices, dual filters, envelopes, unison and four modulation routes let the sound develop around the notes, with the full parameter view when needed.

01 / Install the AU, restart the host and create a software-instrument track. Choose VIRAL in the instrument slot, enable the host audio engine and send MIDI to the track. Browse VIRAL Originals or use Init to begin from a simple sound. Use the keyboard along the bottom to audition the instrument without a physical MIDI controller. The trial/activation footer shows the current package version; older version lettering may remain in the original panel artwork.

02 / Install the AU, restart the host and create a software-instrument track.

03 / Search sounds filters the program browser.

04 / VIRAL uses original independent synthesis, not Access firmware, a hardware ROM or a hardware-exact Virus emulator.

Inside the sound

First Sound

Install the AU, restart the host and create a software-instrument track.

Library And Presets

Search sounds filters the program browser.

An Independent Instrument

VIRAL uses original independent synthesis, not Access firmware, a hardware ROM or a hardware-exact Virus emulator.

Synth

The two main oscillators provide their own engine/wave choices, shape, pulse width, tuning and levels.

Envelopes

Amplitude Attack sets the onset, Decay moves to Sustain, and Release controls the tail after note-off.

Mix And Unison

Oscillator level, Sub, Noise and balance determine what reaches the following stages.

First Sound

Install the AU, restart the host and create a software-instrument track. Choose VIRAL in the instrument slot, enable the host audio engine and send MIDI to the track. Browse VIRAL Originals or use Init to begin from a simple sound. Use the keyboard along the bottom to audition the instrument without a physical MIDI controller. The trial/activation footer shows the current package version; older version lettering may remain in the original panel artwork.

An Independent Instrument

VIRAL uses original independent synthesis, not Access firmware, a hardware ROM or a hardware-exact Virus emulator. The release does not bundle translated banks. If you import a permitted translated preset yourself, read Info: unsupported modulation or effects may be skipped, quiet programs may need adjustment and unison is limited. A translated parameter set is an approximation, not the original synthesizer's sound engine. Keep source presets separate from your VIRAL user edits.

Synth

The two main oscillators provide their own engine/wave choices, shape, pulse width, tuning and levels. Start with one oscillator, then add the second and listen to the balance. Detune adds beating; sync, FM and ring modulation add more complex harmonics. Sub and Noise are additional sources. The detailed parameter page also exposes the third oscillator controls. Cutoff darkens or opens the filter; resonance emphasises its selected region. Two filters offer mode, routing and balance choices. Change routing deliberately: the same cutoff settings can sound different when the filters are arranged differently.

Envelopes

Amplitude Attack sets the onset, Decay moves to Sustain, and Release controls the tail after note-off. A low sustain makes a pluck; a longer attack/release makes a slower part. The separate filter envelope uses its own timing and positive or negative amounts for the two filters. Start with modest resonance and envelope depth, then increase them while playing. Envelope sustain-slope controls change the held portion of the sound.

Mix And Unison

Oscillator level, Sub, Noise and balance determine what reaches the following stages. Unison adds oscillator voices per played note, with separate detune and stereo spread. More unison and held notes increase processing cost. Reduce unison or effects if the host overloads. Use Output to match listening level before deciding that a louder edit sounds better.

Motion

The two LFO sections provide shape, rate and modulation destinations. Free rate works in Hz; host-sync choices follow musical beat settings when host tempo is available. Pitch and pulse-width destinations create movement in the oscillators; cutoff and pan destinations move tone or position. Four matrix routes each choose a source, target and bipolar amount. Set amount near zero before trying a new source/target, then add depth. Motion and Colour are performance macros; their result depends on the programmed sound.

Effects

Drive adds soft saturation and has its own tone control. Chorus uses modulated stereo delays for movement. Ping-pong Delay has mix, time, feedback, tone and tempo-sync choices. With sync active, the musical beat setting determines time. Feedback raises the number and density of repeats; lower the mix while finding the right feedback. Space provides diffuse stereo reverb with size, decay, damping and width. Balance the sound dry first, then add the returns you need. Stereo width should also be checked through a mono listening path.

Play

Choose polyphonic, monophonic or legato behaviour to suit the part. Glide makes pitch transitions; pitch-bend up/down limits are independent. Pan and Stereo width shape the output. The arpeggiator provides note order, up to four octaves, gate, swing and latch. Hold notes to audition it. Use host sync when the pattern should follow the session; internal tempo is a separate choice. If a note remains held because Latch is active, disable Latch or use Panic. Arpeggiator MIDI notes still need a running host audio engine.

Platform

Apple Silicon Mac, macOS 13 or later, AU-compatible instrument host. This AU package does not include a standalone application, Windows or VST3.

Trial And Activation

The full 14-day trial starts only when you choose Start trial. No subscription or automatic charge. A permanent purchase allows up to three computers, with online activation followed by offline use. Presets and project settings remain after expiry. See the trial and licensing chapter for activation, deactivation and expiry behaviour. Support: info@lynchaudiolab.com

Library And Presets

Search sounds filters the program browser. The category menu narrows it to originals, User, Favorites or musical roles. Select a program, then play held notes as well as short notes: pads and sequences may need time to develop. The star button marks a favourite. Info describes a program's origin and any translation limitations. Open reads an .aupreset; Save writes your edited sound as an .aupreset. The default user location is ~/Library/Audio/Presets/Lynch Audio Lab/VIRAL/User. Save the DAW project as well to retain the complete instance state. Init changes the sound; save an edit before replacing it. Panic is the immediate way to stop stuck notes.

Detail And Automation

Detail exposes all sound parameters rather than only the main page's selected controls. Double-click resets a control; Return accepts a typed value in the detailed editor. The DAW can automate the exposed sound parameters. Browser actions and favourites are library/UI actions, not an automation lane. Store the project after arranging automation and check playback from before the first change.

Troubleshooting

No sound: check the instrument slot, MIDI destination, host audio engine, Output, envelopes and trial/activation status. Test Init and a single MIDI note before testing an imported program. Unexpected tail: reduce delay feedback/reverb decay and check sustained notes, latch and MIDI sustain. Use Panic to clear a stuck performance. Unexpected translated sound: read Info and compare supported parameters; VIRAL does not run the originating hardware engine. Distortion: lower oscillator level, Drive or Output, and check the DAW's master and later inserts. Missing user sound: use Open to locate the .aupreset, or inspect the VIRAL User folder. A DAW track setting and a plug-in user preset are different files. CPU overload: reduce unison, sustained polyphony and long effects, or use a larger host buffer while mixing.

Control Reference

The following ranges and initial values come from the current parameter definitions. They are host values, not a claim of hardware circuit values. Many amounts use 0–1 for 0–100%; pan and bipolar modulation can be negative. Cutoff uses Hz; envelope/glide/delay times use seconds where the interface does not show converted milliseconds. Selector numbers represent the choices displayed in the corresponding menu. A preset may start with different values from the initial definition.

ID	Control	Range	Initial
000	Output	range 0 to 1	.6
001	Waveform	range 0 to 2	1
002	Cutoff	range 20 to 20000	3500

ID	Control	Range	Initial
003	Resonance	range 0 to .95	.15
004	Attack	range .001 to 10	.01
005	Decay	range .001 to 10	.2
006	Sustain	range 0 to 1	.7
007	Release	range .001 to 15	.35
008	Tune	range -24 to 24	0
009	Extended engine	range 0 to 1	0
010	Osc 1 shape	range 0 to 127	64
011	Osc 1 base wave	range 0 to 1	0
012	Osc 1 pulse width	range 0.05 to 0.95	0.5
013	Osc 1 semitone	range -64 to 63	0
014	Osc 1 key follow	range -2 to 2	1
015	Osc 2 shape	range 0 to 127	64
016	Osc 2 base wave	range 0 to 1	0
017	Osc 2 pulse width	range 0.05 to 0.95	0.5
018	Osc 2 semitone	range -64 to 63	0
019	Osc 2 key follow	range -2 to 2	1
020	Osc 2 detune cents	range 0 to 100	0
021	Osc balance	range 0 to 1	0.5
022	Sub level	range 0 to 1	0
023	Sub triangle	range 0 to 1	0
024	Noise level	range 0 to 1	0
025	Ring level	range 0 to 1	0
026	FM depth	range 0 to 4	0
027	Osc 2 sync	range 0 to 1	0
028	Osc level	range 0 to 2	1
029	Pan	range -1 to 1	0
030	Filter 1 mode	range 0 to 7	0
031	Filter 2 mode	range 0 to 3	0
032	Filter 2 cutoff	range 20 to 20000	3500

ID	Control	Range	Initial
033	Filter 2 resonance	range 0 to 0.95	0.15
034	Filter routing	range 0 to 3	0
035	Filter balance	range 0 to 1	0.5
036	Filter 1 key follow	range -2 to 2	0
037	Filter 2 key follow	range -2 to 2	0
038	Filter key base	range 0 to 127	60
039	Filter 1 env octaves	range -10 to 10	0
040	Filter 2 env octaves	range -10 to 10	0
041	Filter attack	range 0.001 to 10	0.01
042	Filter decay	range 0.001 to 10	0.2
043	Filter sustain	range 0 to 1	0.7
044	Filter release	range 0.001 to 15	0.35
045	Amp sustain slope	range -2 to 2	0
046	Filter sustain slope	range -2 to 2	0
047	Unison voices	range 1 to 4	1
048	Unison detune cents	range 0 to 60	0
049	Unison stereo spread	range 0 to 1	0
050	LFO 1 rate	range 0.01 to 40	1
051	LFO 1 shape	range 0 to 5	0
052	LFO 1 osc 1 pitch	range -12 to 12	0
053	LFO 1 osc 2 pitch	range -12 to 12	0
054	LFO 1 pulse width	range -0.45 to 0.45	0
055	LFO 2 rate	range 0.01 to 40	1
056	LFO 2 shape	range 0 to 5	0
057	LFO 2 cutoff 1	range -5 to 5	0
058	LFO 2 cutoff 2	range -5 to 5	0
059	LFO 2 pan	range -1 to 1	0
060	Velocity sensitivity	range -1 to 1	1
061	Transpose	range -64 to 63	0
062	Osc 3 wave	range 0 to 4	0

ID	Control	Range	Initial
063	Osc 3 level	range 0 to 1	0
064	Osc 3 semitone	range -64 to 63	0
065	Osc 3 detune cents	range 0 to 100	0
066	Env osc 2 pitch	range -48 to 48	0
067	Pitch bend up	range 0 to 48	2
068	Pitch bend down	range 0 to 48	2
069	Arpeggiator mode	range 0 to 6	0
070	Arpeggiator tempo	range 63 to 190	120
071	Arpeggiator octaves	range 1 to 4	1
072	Arpeggiator step beats	range 0.0625 to 4	0.25
073	Arpeggiator gate	range 0.1 to 0.95	0.7
074	Studio engine	range 0 to 1	0
075	Osc 1 engine	range 0 to 2	0
076	Osc 2 engine	range 0 to 2	0
077	Osc 1 spectrum	range 0 to 1	0.3
078	Osc 2 spectrum	range 0 to 1	0.6
079	Voice mode	range 0 to 2	0
080	Glide	range 0 to 2	0
081	Drive	range 0 to 1	0
082	Drive tone	range 0 to 1	0.55
083	Chorus mix	range 0 to 1	0
084	Chorus depth	range 0 to 1	0.5
085	Chorus rate	range 0.05 to 5	0.3
086	Delay mix	range 0 to 1	0
087	Delay time	range 0.01 to 2	0.375
088	Delay feedback	range 0 to 0.9	0.35
089	Delay tone	range 0.05 to 1	0.5
090	Delay tempo sync	range 0 to 1	0
091	Delay beats	range 0.0625 to 4	0.75
092	Reverb mix	range 0 to 1	0

ID	Control	Range	Initial
093	Reverb size	range 0.1 to 1	0.65
094	Reverb decay	range 0.25 to 12	3
095	Reverb damping	range 0.05 to 1	0.6
096	Reverb width	range 0 to 1	0.85
097	Stereo width	range 0 to 1.5	1
098	Motion	range 0 to 1	0
099	Colour	range 0 to 1	0
100	Mod 1 source	range 0 to 10	0
101	Mod 1 target	range 0 to 12	0
102	Mod 1 amount	range -1 to 1	0
103	Mod 2 source	range 0 to 10	0
104	Mod 2 target	range 0 to 12	0
105	Mod 2 amount	range -1 to 1	0
106	Mod 3 source	range 0 to 10	0
107	Mod 3 target	range 0 to 12	0
108	Mod 3 amount	range -1 to 1	0
109	Mod 4 source	range 0 to 10	0
110	Mod 4 target	range 0 to 12	0
111	Mod 4 amount	range -1 to 1	0
112	Arp host sync	range 0 to 1	0
113	Arp swing	range 0 to 0.5	0
114	Arp latch	range 0 to 1	0
115	LFO 1 sync	range 0 to 1	0
116	LFO 2 sync	range 0 to 1	0
117	LFO 1 beats	range 0.0625 to 16	1
118	LFO 2 beats	range 0.0625 to 16	2
119	Noise tone	range 0 to 1	1

Install and choose the right host slot

Apple Silicon Mac, macOS 13 or later. Audio Unit only; no Intel Mac, Windows, VST3 or standalone application is included. Use an AU-compatible software-instrument host and send MIDI to the instrument track.

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.