

Manual for version **3.15**

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Megaverb

Incredibly good bad reverb

In the 1980s, strange new machines started appearing in the world: black boxes with few buttons and long lists of incomprehensible presets. But when musicians and producers got their hands on these early digital effect units, new sounds started appearing in the world, too: gritty, digitized, and unrealistic reverbs that transformed the music of the day, creating signature sonic textures.

Suddenly a snare could blossom, for a moment, in a vast, digital hall before — *wham!* — nothing at all: dead silence. (The classic gated snare.) Or a guitar could fill a small room before dissolving in a long tail of crackling analog noise and digital hiss. Or a synthesizer could surround itself with a dark ambience. These days many think of these as "bad" sounds, limited by those primitive digital reverb units. But here at Goodhertz — where we often look to prove that what is "bad" is, in reality, beautiful — we have brought that sound back to life, and better than ever.

Meet **Megaverb** — an incredibly good, "bad" digital reverb plugin. On the one hand, it is a recreation that captures that iconic sound of the 1980s. On the other, it is a modern piece of precision engineering that pushes that sound further, opening up your music to a world of sounds that those early digital reverbs could not imagine or implement.

So whether you're after that classic gated snare, or that dissolving guitar, or that menacing synth, **Megaverb**'s presets have you covered.

We've also made it easy to use. Unlike the arcane controls of many 1980s reverb units, **Megaverb** has a simple, expressive interface that gets out of your way so you can quickly get into the details, dialing in the exact sound you're looking for. And (as always with Goodhertz plugins), **Megaverb**'s controls can handle anything you can dream of. Automate a reverb throw with the Wet Gain slider, create an infinite reverb loop by ramping the Verb Decay, or sweep the filters in realtime. Anything you can think of, **Megaverb** can handle seamlessly — no clicks, no pops, just the sound of your music, modified.

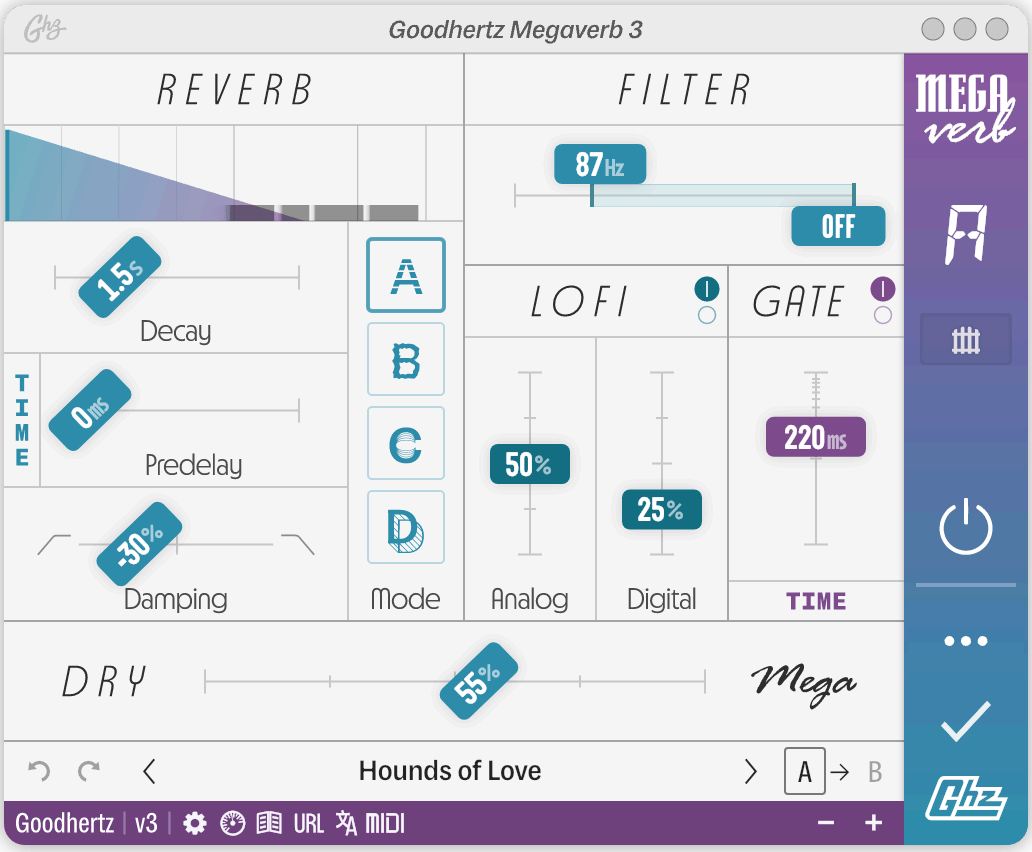
Need more precise control when searching for your perfect gated reverb sound? Tweak the detection mode or invert the classic 80s gated reverb into a never-before-heard

ducked reverb in the advanced Gate + section.

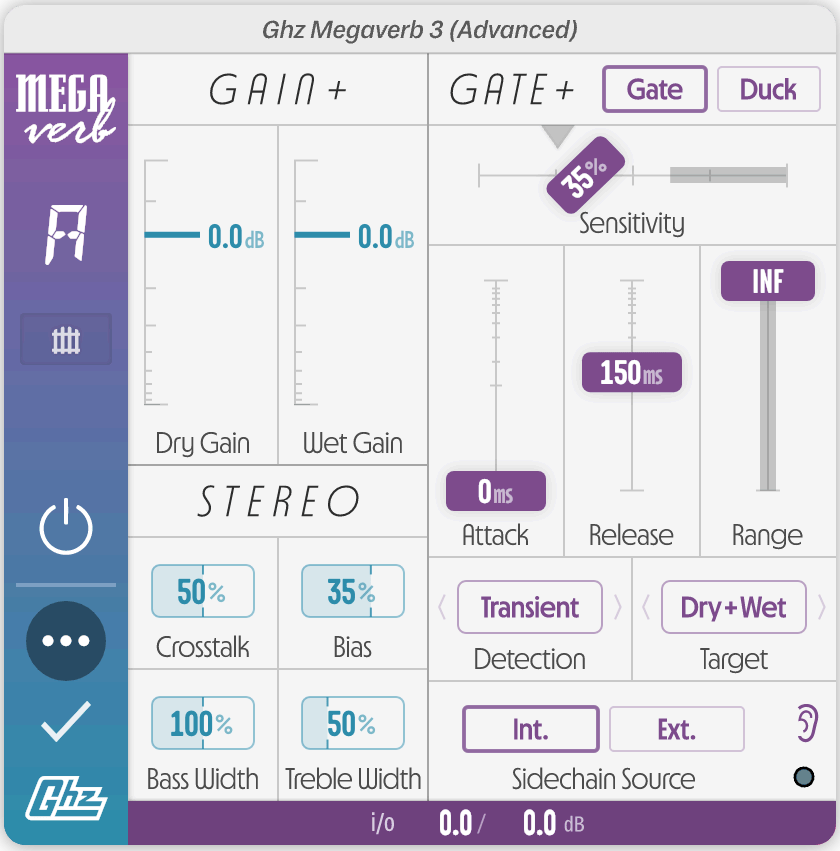
We hope you have fun time-traveling to the past and future with **Megaverb**!

Interface Preview

Here's a screenshot of Megaverb in action. Click anywhere on the interface to jump to a control's definition below.



Advanced Controls

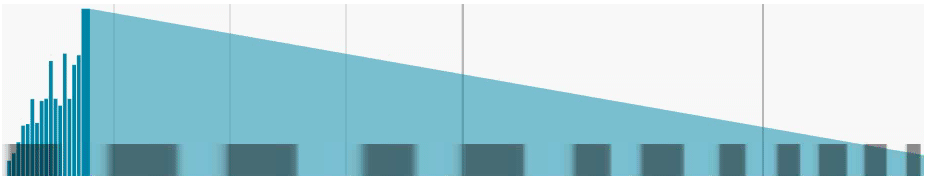


Controls

Primary Controls

Reverb

Megaverb has an interactive sketch showing the overall shape of the reverb's impulse response, its early reflections, and how it interacts with the Gate.



Reverb Sketch

Verb Decay

Default 4.0s

Controls how long it takes for the reverb to decay.

Verb Decay sets the approximate RT60 time for **Megaverb**'s decay (the RT60 is defined as the time it takes for the reverb to decay 60 dB from its peak level).

Here are some common RT60 times for reference:

Space	*RT60*
Room	0.5 - 2 sec
Concert Hall	1.5 - 4 sec
Church / Cathedral	2 - 15 sec

- **Verb Decay** can also be typed in as a note value relative to the current tempo, e.g. `1/4` for a quarter note, `1/8T` for an eighth-note triplet, or `1/4D` for a dotted quarter note. The value is set once at the current tempo, so it won't follow later tempo changes.

Verb Predelay

Default 15ms

Controls the amount of time before the reverb onset begins.

- At `0 ms`, the reverb begins immediately, with no gap in time between the dry signal and the start of the wet (reverb) signal.

- At longer **Verb Predelay** settings, like `50 ms`, there will be a short gap in time between the dry signal and the start of the wet (reverb) signal.

- At *even* longer **Verb Predelay** settings above around `100 ms`, there will be a very obvious audible gap — like a slapback delay — between the dry signal and the start of the wet (reverb) signal.

- **Verb Predelay** can be set via tap tempo. Use the `T` key when the control is highlighted to tap in your desired tempo.

- **Verb Predelay** can also be typed in as a note value relative to the current tempo, e.g. `1/4` for a quarter note, `1/8T` for an eighth-note triplet, or `1/4D` for a dotted quarter note. The value is set once at the current tempo, so it won't follow later tempo changes.

- If you change the predelay quickly, you may hear some pitch modulation. Don't be alarmed; this effect is similar to the Doppler effect you hear as a fast-moving object passes you (like a car honking its horn).

Why would I want this control?
Great question! **Verb Predelay** gives you more precise control over how the reverb and direct sound interact: when there's no predelay, the reverb is fused with the direct sound, creating a single, cohesive image. When there's more predelay, the direct sound stands apart from the reverb, increasing the direct sound's clarity and focus.

For example, if you're mixing a lead vocal with **Megaverb** and you want more focus on the lead, try using a **Verb Predelay** setting of 15 to 30 ms.

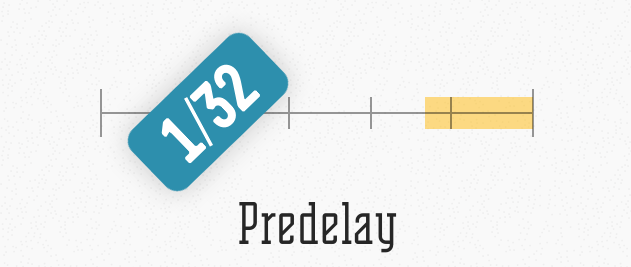
Verb Predelay Note

Default 0

Like Verb Predelay, but in musical note lengths (quarter note, eighth note, etc) synced to the DAW's project tempo.

⚠ This control does not appear in the default configuration of **Megaverb**, and must be enabled by the Verb Predelay Sync control, immediately to the left of Verb Predelay.

Megaverb has an internal predelay limit of a half note at 60BPM. If your tempo is below 60BPM, a bar will appear on the control to cover invalid note lengths.



Predelay Limit

Verb Predelay Sync

Default Time

When set to values other than TIME, this control enables the Verb Predelay Note control, meaning Predelay will be synced to fractional

units of the current project tempo.

Mode	*Description*
TIME	Seconds
NOTE	Tempo-synced
DOT	Tempo-synced, dotted note values
TRIP	Tempo-synced, triplet note values

Options: Time, Note, Dotted, Triplet

Verb Damping

Default 0%

Controls the timbre of the reverb as it decays.

At 100%, the reverb decay gets darker over time for a more muffled sound with less high frequency content (e.g. a heavily carpeted room).

At -100%, the reverb decay gets brighter over time for a thinner sound with more high frequency content.

When focused on **Verb Damping**, the sidebar illustration will show the frequency response of the decay filter.

Verb Mode

Default C

Selects the reverb algorithm. Each algorithm has its own distinct character and style.

Option	*Symbol*	*About*	*Discussion*
A	A	Quick, resonant	Phil Collins — Sussudio
B	B	Weird, nonlinear	David Bowie — Let's Dance

Option	*Symbol*	*About*	*Discussion*
C		Smooth, cavernous	Whitney Houston — I Wanna Dance With Somebody
D		A larger cavern	Aphex Twin — Polynomial C

ℹ In general, the **Verb Mode**'s go in order from smallest to largest, where A has the least amount of buildup in the early reflections, and D has the longest buildup in the early reflections. That said, that doesn't mean you can't use A with a long Verb Decay or D with a short Verb Decay. Follow your ears!

Filter

The Filter section allows you to shape the frequency content of the reverb signal directly with high/low cut filters.

Filter Range Low

Default 100Hz

Controls the cutoff frequency of the reverb's low cut filter.

ℹ When **Filter Range Low** is set to Off, no low cut filter is applied.

📊 Check the sidebar to see the frequency response of the filter when you focus on Filter Range Low or Filter Range High.

Filter Range High

Default 2.90kHz

Controls the cutoff frequency of the reverb's high cut filter.

ℹ When **Filter Range High** is set to Off, no high cut filter is applied.

Check the sidebar to see the frequency response of the filter when you focus on Filter Range Low or Filter Range High.

Lofi

A big part of the sound of early digital reverbs came from their lack of digital resolution and their lofi digital converters. We've modeled these characteristics in **Megaverb** and have split them into digital & analog controls that can be dialed in separately: Lofi Amount Analog & Lofi Amount Digital.

Lofi On/Off

Default On

Turns the lofi section on/off.

Lofi Amount Analog

Default 25%

Controls the amount of analog clipping applied to the reverb signal.

Increasing **Lofi Amount Analog** will cause more audible analog-style clipping, similar in sound to a hard-clipped transistor.

Lofi Amount Digital

Default 25%

Controls the amount of digital degradation applied to the reverb signal.

Increasing **Lofi Amount Digital** will decrease the bit depth and headroom available to the reverb, creating a grittier, gnarlier sound. In the extreme settings, the reverb will become very noisy and very distorted.

A setting of 20% corresponds to approximately 12 bits of internal resolution for the reverb.

Gate

Gated reverb is a quintessentially 80's sound, and **Megaverb** makes achieving that sound easy: just turn on the gate and trigger it with something transient (you can also trigger **Megaverb**'s gate with the built-in sidechain if desired). But **Megaverb** doesn't stop there! — we've also added a ton of other gating and ducking options that make it possible to achieve highly dynamic, adaptive reverb sounds and other interesting gating effects. See the Advanced Gate + controls for more information on how the advanced controls work and what you can do with them.

Gate On/Off

Default Off

Turns the gate on/off.

Gate Time

Default 100ms

Controls how long the gate will stay open each time it is triggered.

- For more control of the gate timing, see Gate Attack Time & Gate Release Time in the Advanced section.

- **Gate Time** can be set via tap tempo. Use the `T` key when the control is highlighted to tap in your desired tempo.

- **Gate Time** can also be typed in as a note value relative to the current tempo, e.g. `1/4` for a quarter note, `1/8T` for an eighth-note triplet, or `1/4D` for a dotted quarter note. The value is set once at the current tempo, so it won't follow later tempo changes.

Gate Time Note

Default 1/16

Like Gate Time, but in musical note lengths synced to the DAW's project tempo.

⚠ This control does not appear in the default configuration of **Megaverb**, and must be enabled by the Gate Time Sync control, immediately below Gate Time.

Gate Time Sync

Default Time

When set to values other than TIME, this control enables the Gate Time Note control, meaning gate time will be synced to fractional units of the current project tempo.

Mode	*Description*
TIME	Seconds
NOTE	Tempo-synced
DOT	Tempo-synced, dotted note values
TRIP	Tempo-synced, triplets note values

Options: Time, Note, Dotted, Triplet

Master Mix

Default 50%

Controls **Megaverb**'s overall wet/dry mix.

ℹ At 0% the output will be dry (direct) signal only, while at 100% the output will be wet (reverb) signal only. At 50% the output will be an equal mix of wet and dry.

⚠ The **Master Mix** does not affect the operation of **Megaverb**'s gate, and even at a MasterMix of 0%, the gating can still affect the dry signal (if you have chosen a Dry Gate Target).

If you'd like to "lock" the **Master Mix** while changing presets, just right-click anywhere on the control and

> choose the “Lock **Master Mix** When Switching Presets” option.

How should I set the Master Mix when using Megaverb with an auxiliary send?

Usually 100%.

Why should I use Megaverb with an auxiliary send?

Depending on what you’re trying to achieve, it often makes sense to put reverbs on a dedicated aux track, allowing you to send multiple sources to a single reverb instance. Some potential advantages are:

- **Lower CPU usage**. Instead of having an instance of **Megaverb** for each background vocal, you can achieve the same effect with only one!
- **Mix cohesion**. Using reverb aux sends helps promote mix cohesion, allowing you to use the same reverb on multiple sources for a more unified sound.
- **Retain source panning**. Unlike an insert, which is generally pre-panning, aux sends can be post-panning, preserving the stereo placement of the source in the reverb.
- **More control**. Putting reverbs on a dedicated aux allows you to add other plugins or processing to the reverb signal.

Master On/Off

Default On

Bypasses **Megaverb**’s processing.

> We recommend using the **Master On/Off** instead of your DAW’s plugin bypass to avoid digital artifacts.

Advanced Controls

The Advanced section offers more precise control and fine adjustment options.

To access **Megaverb**'s advanced controls, click the ••• icon in the sidebar.

Gain +

Though they fundamentally do the same thing, the Advanced Gain controls provide an extra layer of control of the wet/dry gains beyond what the Master Mix control can do. In particular, they make it possible to automate the wet/dry gain after you've already found a global mix setting that you like. Dramatic effects like reverb throws and quick reverb cuts can be achieved without requiring the use of an aux send.

Dry Gain

Default 0.0dB

Controls the gain of the dry (direct) signal.

Wet Gain

Default 0.0dB

Controls the gain of the wet (reverb) signal.

Stereo +

Stereo Crosstalk

Default 50%

Adjusts the amount of stereo, left-right crosstalk *pre*-reverb.

> The **Stereo Crosstalk** controls how much stereo information is fed into the reverb algorithm *before* the actual reverb processing happens. At 0%, no crosstalk occurs and the left & right channels are fed into the reverb as-is. At 100%, the left & right channels are completely blended together, and the signal that feeds the reverb will

> be mono. At 50%, the left & right channels are partially blended together, and the resulting reverb will have a mix of left & right in *both* output channels while retaining some of the original stereo information.

I can't hear what this control is doing — why?

Because this control affects the signal *before* it hits the reverb, depending on your source material, you may or may not be able to tell exactly what it's doing. However, the **Stereo Crosstalk** has a big effect on hard-panned material. For example, imagine we have a source, a guitar, that's hard-panned to the left. That means that when we listen to the dry guitar, it only comes out of the left speaker. If we send that hard-panned guitar to **Megaverb**, we might want the reverb to also be hard-panned, or just partially panned, or not panned at all. That's what the **Stereo Crosstalk** control allows you to choose. At 0%, the guitar's reverb will also be hard-panned to the left, creating an isolated, somewhat unnatural stereo image. At 100%, however, the guitar reverb will be balanced in the left/right channels creating a more natural, all-encompassing reverb sound. When you want a wider, all-over reverb sound, try using more **Stereo Crosstalk**. Conversely, if you want more distinct reverb with a clearer stereo field, try using less **Stereo Crosstalk**.

Stereo Bias

Default 0%

Controls the stereo bias of the reverb's early reflections.

> At a **Stereo Bias** setting of 0%, the reverb's early reflections will arrive at approximately the same time for the left & right channels. At a **Stereo Bias** setting of 100%, the reverb's early reflections will arrive slightly *earlier* for the right channel, making the reverb sound slightly right-sided. At a **Stereo Bias** setting of -100%, the reverb's early reflections will arrive slightly *earlier* for the left channel, making the reverb sound slightly left-sided. Generally, the further away from 0%, the wider the reverb sounds.

Stereo Width Bass

Default 100%

Adjusts the stereo width of the bass frequencies *post*-reverb.

- For a totally mono low end, set **Stereo Width Bass** to 0%.
- Want to make the entire reverb mono? Set both **Stereo Width Bass** and Stereo Width Treble to 0%.

Stereo Width Treble

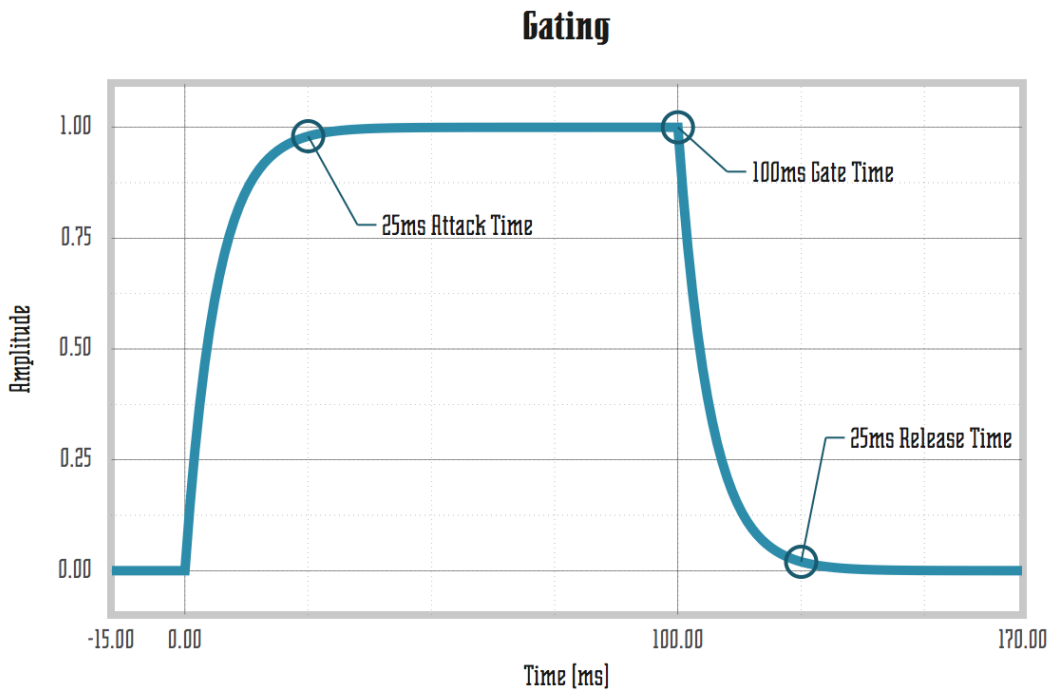
Default 100%

Adjusts the stereo width of the treble frequencies *post*-reverb.

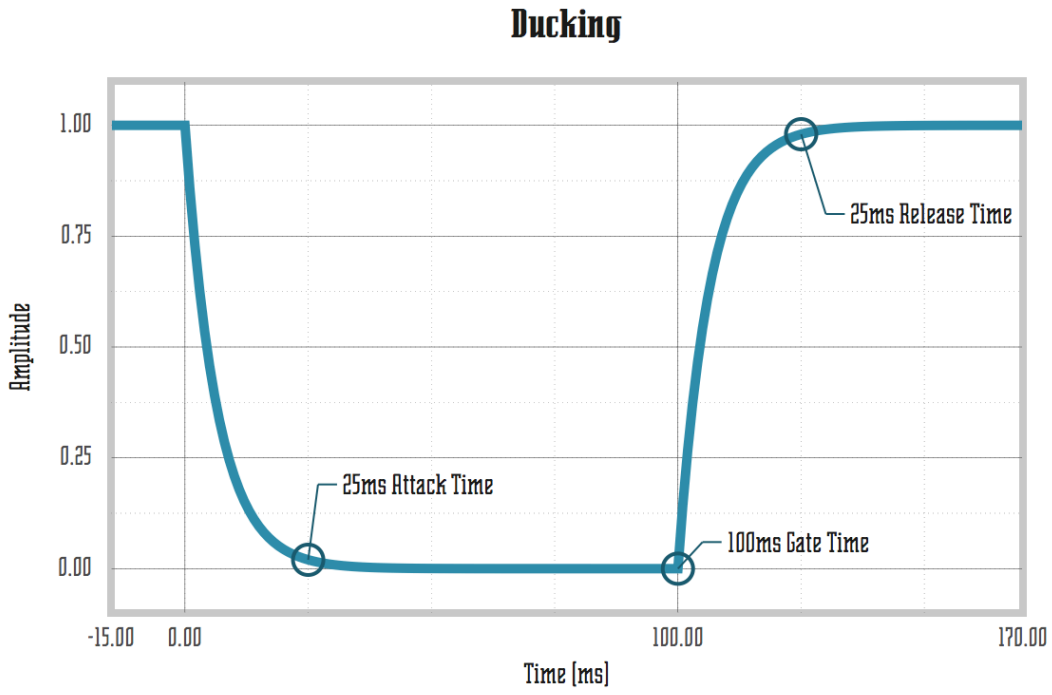
- Try out 200% for super wide, expansive highs.
- Conversely, at 0% the reverb will be completely mono for higher frequencies.

Gate +

Fine tune **Megaverb**'s Gate with these advanced controls! Get exactly the envelope you want by combining Gate Time, Gate Attack Time, and Gate Release Time.



Gate Mode: 25ms Attack, 100ms Gate Time, and 25ms Release



Duck Mode: 25ms Attack, 100ms Gate Time, and 25ms Release

Gate Mode

Default Gate

Controls how the gate operates

Option	*Discussion*
Gate	When triggered, sound is let through
Duck	When triggered, sound is muted

Gate Sensitivity

Default 50%

Controls how easily the gate can be triggered to open.

At 0%, only the most extreme transients/peaks will open the gate. At 100%, the gate will be extremely responsive.

The **Gate Sensitivity** control has some handy metering that shows the activity of the Gate Sidechain Source signal in realtime. The triangle (▼) indicator points to the minimum **Gate Sensitivity** setting where the gate would be triggered.



Gate Sensitivity Meter

Gate Attack Time

Default 2ms

Sets the amount of time it takes for the Gate to ramp up once it has been triggered.

- **Gate Attack Time** controls the slew rate of the gate when opening: that is, how quickly it can change from closed to open.

- Try a short **Gate Attack Time** if you want sharp, percussive gating. For a softer, smoothed attack, try a longer **Gate Attack Time**.

- **Gate Attack Time** can be set via tap tempo. Use the `T` key when the control is highlighted to tap in your desired tempo.

- **Gate Attack Time** can also be typed in as a note value relative to the current tempo, e.g. `1/4` for a quarter note, `1/8T` for an eighth-note triplet, or `1/4D` for a dotted quarter note. The value is set once at the current tempo, so it won't follow later tempo changes.

Gate Release Time

Default 25ms

Sets the amount of time it takes for the Gate to ramp down while closing.

- **Gate Release Time** controls the slew rate of the gate when closing: that is, how quickly it can change from open to closed.

- Try a short **Gate Release Time** for a very abrupt, chopped reverb decay. Alternatively, if you'd like a smoother sounding gate release, try a longer **Gate Release Time**, like `1000 ms`.

- **Gate Release Time** can be set via tap tempo. Use the `T` key when the control is highlighted to tap in your desired tempo.

- **Gate Release Time** can also be typed in as a note value relative to the current tempo, e.g. `1/4` for a quarter note, `1/8T` for an eighth-note triplet, or `1/4D` for a dotted quarter note. The value is set once at the current tempo, so it won't follow later tempo changes.

Gate Range

Default 72.0dB

Controls how much the gate can turn down the target signal.

- The **Gate Range** operation depends on how Gate Mode is set:

  Gate Mode
  At `Inf`, the gate will completely mute the signal when not being triggered. At `6 dB`, the gate will turn down the signal 6 dB when not being triggered.

  Duck Mode
  At `Inf`, the gate will completely mute the signal when it is triggered. At `6 dB`, the gate will turn down the signal 6 dB when it is triggered.

  For more dramatic, obvious gating or ducking, use higher values like `Inf`. For more understated gating, use lower values like `6 dB`.

Gate Detection

Default Transient

Selects which algorithm is used for detecting when the gate should open/close.

Option	*About*	*Discussion*
Transient	Highly responsive detection — best suited for transient material	The transient mode can be used to achieve extremely fast, accurate gating. Because it reacts to relative changes in the input signal, it behaves the same way for loud inputs as it does for quiet inputs — no need to set a threshold! For example, if you have a snare triggering the gate, it doesn't matter how loud the snare is, the gate will trigger equally well if there are quiet and loud passages. One other characteristic of the transient algorithm that's worth mentioning is that, in many cases, the gate will stay open for ***exactly*** the time set by the Gate Time, which can be very useful in rhythmic contexts.
Classic	Traditional level-based detection algorithm	A classic algorithm; the Gate Sensitivity control sets how sensitive the gate is and the level required for it to turn on. Unlike the transient mode, this mode is best for sustained sounds and material that does not have clear transients.
Dynamic	Smoothest; follows dynamics of the sidechain source	The dynamic detection mode was designed to follow the dynamics of the Gate Sidechain Source, resulting in a smoother, less sharp gating sound. It's useful for more subtle gating & ducking effects where the contrast between "on" and "off" becomes somewhat blurred. It can also be useful for signals that do not have consistent transients or peak levels, which would otherwise be difficult to gate with the **Transient** or **Classic** modes. We recommend using **Dynamic** detection with things like vocals and synth pads.

Gate Target

Default Wet

Controls what will be gated.

Option	*Discussion*
Wet	The wet reverb signal is gated
Wet Pre	The wet signal is gated *before* it hits the reverb
Dry	The dry signal is gated
Dry + Wet	Both wet & dry are gated
Dry + Wet Pre	Both wet & dry are gated; wet is gated *before* it hits the reverb

The **Gate Target** selection has a big impact on the type of gating effect that will be heard. The most obvious effects usually involve the Wet **Gate Target**, where the reverb's decay can be abruptly chopped by the gate (ex. the standard 80's gated snare reverb).

More subtle effects can be achieved by choosing the Wet Pre target, where the gating is applied *before* (pre) the actual reverb processing. This is useful when you want the gating/ducking to be less obvious (ex. smoothly increasing/decreasing the reverb volume as a vocalist sings louder).

Gate Sidechain Source

Default Int.

Selects the source used to trigger the gate.

Option	*About*	*Discussion*
Int.	Internal	(Internal) The dry signal is used to trigger the gate
Ext.	External	(External) An external signal is used to trigger the gate

Next to **Gate Sidechain Source** is a small circular meter which shows the level of the sidechain signal.



Gate Sidechain Source / Meter

To route to **Megaverb**'s external sidechain input, use the host/DAW's built-in sidechain selection method.

In Ableton, sidechaining with a 3rd party plugin like **Megaverb** is different than with a native Ableton plugin. Here's an Ableton tutorial with more details.

Using an external **Gate Sidechain Source** really opens up **Megaverb**'s creative possibilities. You can use an external source to control the reverb of another instrument, making it possible to achieve interesting ducking and gating effects and create interdependent relationships between different mix elements.

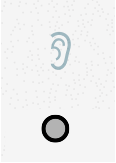
Gate Sidechain Listen

Default Off

Allows you to monitor (listen to) the sidechain signal that is used to trigger the gate.

Gate Sidechain Listen is useful for making sure that the Gate Sidechain Source is correctly routed and for fine-tuning the triggering.

Gate Sidechain Listen has a small circular meter which shows the level of the sidechain signal.



Gate Sidechain Listen / Meter

Preprocess Input Gain

Default 0.0

Controls the input gain *before* it hits **Megaverb**'s processing.

Postprocess Output Gain

Default 0.0

Controls the output gain *after* **Megaverb**'s processing.

Specs

Supported Channel Configurations

Input Channel #	*Output Channel #*
Mono	Mono
Mono	Stereo
Stereo	Stereo

Presets

The presets are a great way to get to know each plugin. The preset drawer can be accessed at the bottom of each plugin by clicking the current preset name.

- **Basics**
  - *Default (C)*
  - *Default (A)*
  - *Default (B)*
  - *Default (D)*
  - *Bright (A)*
  - *Bright (B)*
  - *Bright (C)*
  - *Bright (D)*
  - *Dark (A)*
  - *Dark (B)*
  - *Dark (C)*
  - *Dark (D)*
  - *Clean (A)*
  - *Clean (B)*
  - *Clean (C)*
  - *Clean (D)*
  - *Small Room (Close)*
  - *Small Room (Far)*
  - *Big Room (Close)*
  - *Big Room (Far)*
  - *Slapback (A)*
  - *Slapback (B)*
  - *Echo Chamber (B)*
  - *Echo Chamber (C)*
  - *Party Next Door*
  - *Block Party*
  - *Ambience Cloud*
  - *Digital Yesteryear*
- **Basics (BPM Synced)**
  - *Digital Canyon*
  - *Noisy Digital Canyon*

- *Echo Mountain*

Historical

- *Heroes* David Bowie (1977)
- *Let's Dance* David Bowie (1983)
- *Burning Down The House* Talking Heads (1983)
- *It's Like That* Run-DMC (1983)
- *Born In The U.S.A* Bruce Springsteen (1984)
- *Sussudio* Phil Collins (1985)
- *Thursday Afternoon* Brian Eno (1985)
- *Hounds of Love* Kate Bush (1985)
- *Kiss* Prince (1986)
- *You Can Call Me Al* Paul Simon (1986)
- *I Wanna Dance with Somebody* Whitney Houston (1987)
- *Nothing's Gonna Stop Us Now* Starship (1987)
- *#3* Aphex Twin (1994)
- *Polynomial-C* Aphex Twin (1994)
- *Theme from Ernest Borgnine* Squarepusher (1996)

Shoegaze

A single mic in the room with the all the amps turned up all the way

- *Kim Deal on Gigantic*
- *Heavy Fuzz, Busted DAT*
- *Extreme Fuzz*
- *Lo-Res Gif of Empty Club*

Gated

- *Quick Gate*
- *Chop Gate*
- *Smooth Gate*
- *Reverse Gate*
- *Wet + Dry Gate*
- *Slow, Dynamic Gate*

    - *Dynamic Gate (Pre)*
    - *Noisemaker*
    - *Afterimage*

- **Gated (BPM Synced)**
    - *Thin Slapback*
    - *Dark Slowback*
    - *Noisy Quarters*

- **Ducked**
    - *Born in the U.S.A. (Ducked Version)*
    - *Big Sidechain Verb*
    - *Bigger Sidechain Verb*
    - *Morse Code*
    - *Mallards of Love*
    - *Dynamic Duck*
    - *Dynamic Duck (Pre)*
    - *Fill the Gaps*

- **Ducked (BPM Synced)**
    - *Airy Delay*
    - *Misremembered Echo*
    - *Noisy Reflection*

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Authors

Devin Kerr / Rob Stenson / Jasper Duba / Noah Dayan / Jennifer Hsu / Emma Azelborn

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Translators

TaeHo Park / Tiago Frúgoli / Gustavo Guzmán / Reda Kermach / Noah Dayan / Gal Cohen / Sydney Bolton / Enrico Cirene

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About Goodhertz Plugins

User Interface

Goodhertz plugins are made to be workhorse tools that sound amazing. We've put a lot of thought and care into the audio quality and plugin usability, and for that reason, we've opted for simple and direct controls & interfaces that don't rely on photorealistic knobs or ornamental screw heads to communicate their meaning.

We've also decided to only include meters and graphs when we feel they will directly lead to a better sonic result. Meters/graphs can consume significant CPU resources, and we firmly believe that **if it sounds good, it is good**.

Our meters can be reset at any time using the "Reset Meters" button (in certain plugins) and manually enabled or disabled via the "Enable Metering" User Preference.

Preset Bar

Button	*Action*
↺	Undo the last parameter change.

Button	*Action*
↻	Redo the last parameter change.
‹	Switch to the previous preset.
“Preset Name”	Opens the preset drawer (Option/Alt + Click to reset all plugin settings to preset).
›	Switch to the next preset.
A	Selects the A settings state.
→ ←	This copies the current settings to the opposite A/B state; i.e. if you’re on the A state, clicking the arrow will copy those settings to the B state.
B	Selects the B settings state.

Toolbar

Introduced in version 3.10, the toolbar at the bottom of the plugin holds a handful of shortcut buttons.

Icon	*Action*
⚙	Opens preferences menu
⏲	Shows diagnostic information
🕮	Opens plugin manual in your default web browser
URL	Opens a URL representation of the current plugin control state (Command/Ctrl + Click to copy the URL to the clipboard)
文A	Opens language-selection menu
MIDI	Opens MIDI Learn menu
~~HQ~~ HQ!	Toggles HQ mode (only in certain plugins)

Icon	*Action*
↻	Resets all meters (only in certain plugins)
−	Shrink interface
+	Enlarge interface

Keyboard Shortcuts

Action	*Keyboard Shortcut*
Enter New Parameter Value	Once you've clicked or double-clicked a control, type in a value, then hit `ENTER`, `RETURN`, *or* `TAB`. Depending on the control type, we support a variety of input values, such as fractions (e.g. 1/4 for 0.25), the kilo suffix (e.g. 4k for 4000), note values for time- and rate-based controls (e.g. 1/8T for an eighth note triplet or 1/4D for a dotted quarter note, relative to the current DAW or plugin BPM), and musical notes for frequency controls (e.g. A#5 for 923.33 Hz or Eb2 for 77.78 Hz).
Increment Parameter Value	`↑` *or* `→` arrow keys
Decrement Parameter Value	`↓` *or* `←` arrow keys
Jump to Next Parameter	`TAB`
Jump to Previous Parameter	`SHIFT` + `TAB` *or* `` ` `` (backtick)
Escape Parameter Focus / Close any Open Drawers	`ESC`
Tap Tempo	`T` *or* **Click** (N.B. For this to work, you must have a BPM, milliseconds, or rate (Hz) control selected.)

Action	*Keyboard Shortcut*
Save Preset	`N` (N.B. For this to work, the preset panel must be open.)
Set Preset as Favorite	`F` (N.B. For this to work, the preset panel must be open.)
Edit Preset	`E` (N.B. For this to work, the preset panel must be open.)
Update Preset	`U` (N.B. For this to work, the preset panel must be open.)
Delete Preset	`DELETE` (N.B. For this to work, the preset panel must be open.)

Right-Click Actions

Action	*Instruction*
Read about Control in manual	**Right-Click** & select “Show in Plugin Manual”
Reset Control to Default	**Right-Click** & select “Reset to Factory Default Value”
Lock Control when switching presets	**Right-Click** & select “Lock When Switching Presets”
Copy current plugin settings to clipboard	**Right-Click** & select “Copy as URL to Clipboard”
Paste all plugin settings from clipboard	**Right-Click** & select “Paste From Clipboard”
Reset all plugin settings to Defaults	**Right-Click** & select “Reset All to Defaults”
Reset all plugin metering	**Right-Click** & select “Reset Meters” (only available in certain plugins)
Reset all plugin settings to Preset	**Right-Click** & select “Reset to [preset] Preset”
Update Preset with current plugin settings	**Right-Click** & select “Update [preset] Preset”
Create new Preset with current plugin settings	**Right-Click** & select “Create New Preset”

Action	*Instruction*
Go to the plugin's manual page	**Right-Click** & select "Read [plugin name] Manual"

Right-Click Preferences

Action	*Explanation*
Language	Switch the display language of text elements in Goodhertz plugins. We currently support the following languages: English, Spanish, Portuguese, French, Italian, Japanese, Korean, Chinese (Simplified), Chinese (Traditional), and Arabic.
Advanced Pane	By default, this is *Closed in New Instances* — i.e. when you add a new instance of a plugin, it does not show you the advanced controls available by hitting the ••• button in the sidebar. If you'd like new instances to start with the advanced controls showing, choose *Open in New Instances*. Either way, each instance remembers whether its advanced pane was open, including when you reopen a saved session.
Control Granularity	By default, all Goodhertz controls move in small increments when dragged. If you prefer controls to operate with larger increments by default, change this option to *Coarse*. N.B. This will swap the behavior of the Shift mouse modifier - i.e. Shift-dragging will move a control with standard granularity when set to *Coarse*.
Dark Mode	Allows you to choose the color palette used for displaying the interface. If you prefer the look of dark colors (or work in a darker environment) enable this option. The *Auto* option will automatically adjust the color scheme depending on the system preferences of your machine (Mac only).
Enable Hover Markers	By default, this is *On* — i.e. all controls will show markers on hover. If you find this behavior unnecessary, deselect this option and no markers will be shown.
Enable Metering	By default, this is *On* — i.e. in normal operation, all audio meters and visualizations available in Goodhertz plugins are enabled and running.

Action	*Explanation*
	If you'd like to turn them off and disable all metering and visualization, deselect this option. And to turn them back on, simply reselect it. N.B. If you're struggling to use a large number of Goodhertz plugins on an older processor with an integrated GPU, sometimes disabling metering can help.
Enable Scroll Input	By default, all Goodhertz sliders can be *scrolled* in addition to dragged. If you find this behavior unnecessary, deselect this option and no scrolling events will be used to control Goodhertz sliders.
Enable Tooltips	By default, this is *On* — i.e. all controls will show a tooltip on hover. If you find this behavior unnecessary, deselect this option and no tooltips will be shown.
GPU Acceleration	By default, this is *Enabled* — i.e. the GPU will be prioritized whenever possible to improve graphics performance. If your graphics card does not support GPU acceleration, this preference will be automatically set to *Reduced*. N.B. If you experience graphics issues, disabling this preference may help.
Keyboard Focus	By default, you can get keyboard focus on any Goodhertz control with a single click. Change this option to ensure keyboard focus only occurs on double clicks.
Window Size	Enlarge or shrink the Goodhertz plugin window by selecting an option here. This will save your preference for all instances of this plugin.
Diagnostics	Displays general information about the plugin and the configuration of your system for diagnostic purposes. If you experience any issues with the plugin, it can be helpful to include this information when contacting us. N.B. Clicking this window will copy the contents to the clipboard.
MIDI Learn	Configure the mapping used to control parameters via MIDI messages. To assign a MIDI number to a control, enable *MIDI Learn* and send a MIDI message while a control is focused. To remove an assigned mapping, click on a mapping entry in the list or select *Clear All* to reset the entire mapping. N.B. You can assign different types of MIDI messages including Pitch Bend, Note, and CC messages.

Mouse Modifiers

Action	*Combination (Mac)*	*Combination (Windows)*
Reset Parameter to Default Value	`OPTION` + Click	`ALT` + Click
Move Control with Coarse Precision	`SHIFT` + Drag	`SHIFT` + Drag
Move Control with Fine Precision	`COMMAND` + Drag	`CTRL` + Drag
Move Control with Normal Precision	Drag	Drag

Automation

Unintentional digital clicks and pops are the worst. They happen for lots of reasons and often end up wasting your time with needless revisions or mastering surgery. When they go unnoticed, they can make their way onto commercial albums and releases.

Plugin automation is a common cause of clicks and pops. Sweeping an EQ band, changing a delay setting, and even automating a plugin bypass can cause digital artifacts if poorly handled.

This is not true for Goodhertz plugins. Any parameter in a Goodhertz plugin, even on/off switches, can be automated freely and smoothly without clicks, pops, or zipper noises (unless otherwise noted). You can push them, pull them, LFO them — whatever you do, they'll handle it gracefully.

Since our Master On/Off controls won't create artifacts, we recommend that you use them rather than your DAW-supplied plugin bypass if you want to disable plugin processing.

Plugin Settings

Goodhertz plugin settings can be copied and pasted as text urls, which look like this: https://goodhertz.com/vulf-comp/3.0.9?cm=0&wf=0&lf=100&lfc=50

To copy and paste, right click anywhere on the plugin interface and select either the copy or the paste option.

E.g. If you paste "https://goodhertz.com/vulf-comp/3.0.9?cm=0&wf=0&lf=100&lfc=50" into Vulf Compressor it will recall the settings associated with that url. This way you can easily send an *exact* plugin setting to someone — in an email or a text — without any guesswork or screenshots.

System Requirements

Mac OS X ≥ 10.13
Audio Unit 64-Bit, VST 64-Bit, VST3 64-Bit, **or** AAX 64-Bit host

Windows ≥ 10
VST 64-Bit, VST3 64-Bit, **or** AAX 64-Bit host

Contact Support

To send plugin feedback, please e-mail us at feedback@goodhertz.com.

If you're having trouble, experiencing a technical issue, or you think you've found a bug, please email support@goodhertz.com.

Find all our contact info & bug-reporting protocol on the contact page.