Mid side

Manual for version **3.15**

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Midside

Expressive stereo imaging

There are many *mid/side* plugins on the market, but few of them get to the point as quickly — or as *well* — as **Midside** does. **Midside** distills years of research on spatial audio and psychoacoustics, and hundreds of hours in the mastering room, into a powerful plugin that can be used on any stereo source. In only a handful of controls, **Midside** accomplishes more than other M/S plugins do in 50+.

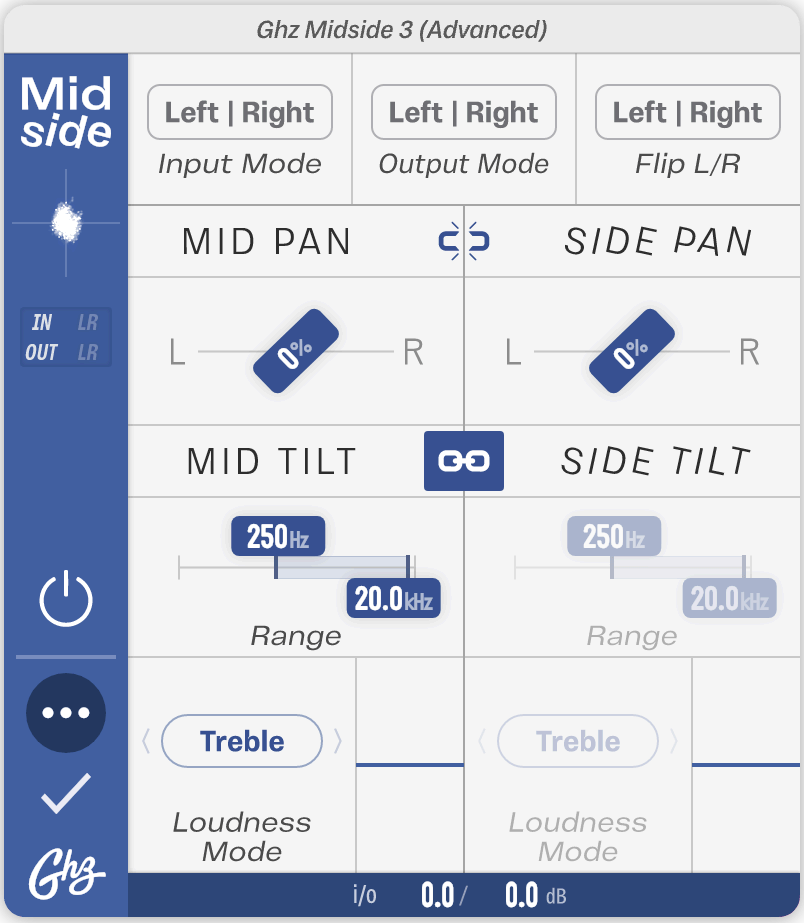
As always with our plugins, **Midside** was built to be automated and moved around (even the mute and solo buttons won't click or pop). Use it to manipulate space and depth; automate it to create more motion in your mixes or masters. If you've wanted more expressive control of your stereo image — this is the plugin.

Interface Preview

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



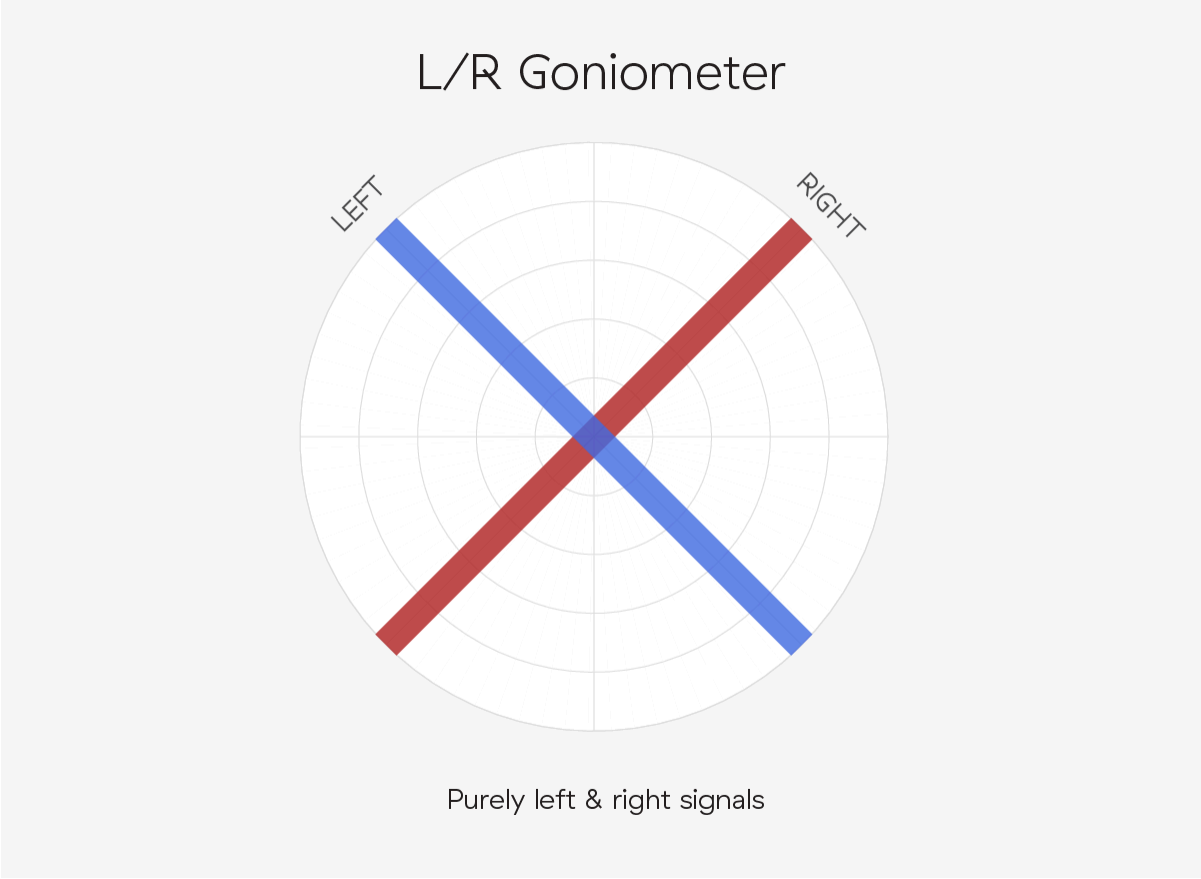
Advanced Controls



Background

Left/Right Stereo

Most of the time, stereo audio is thought of as two channels: left & right.



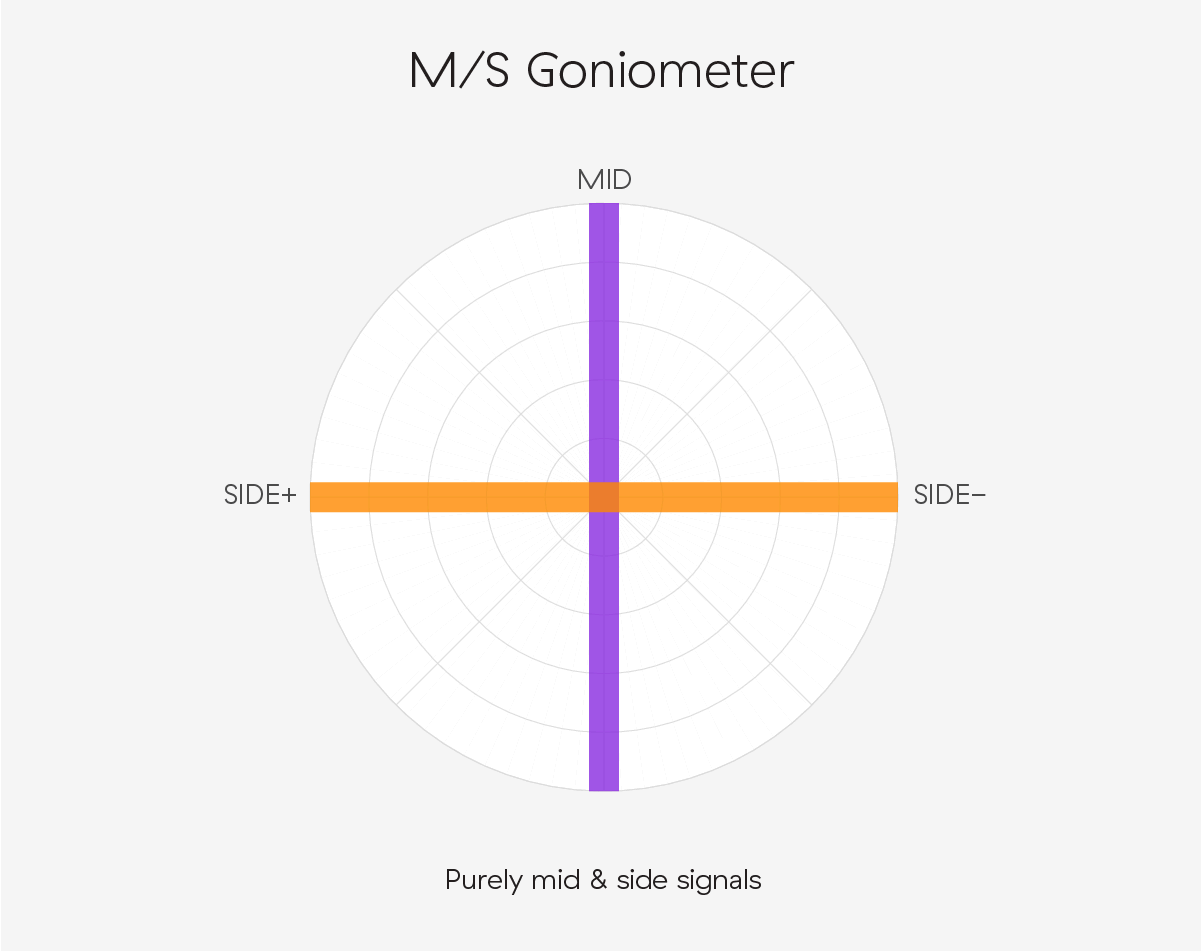
Purely Left & Right Signals

The “stereo field” or “stereo image” describes the full soundstage that is produced by the left and right channels together. These two channels can be very similar, very different, or somewhere in between. Is the stereo field balanced or unbalanced? Directional or hazy? Left-heavy? Wide or narrow? All of these qualities of the stereo image are determined by the relationship between left & right.

When left & right are the same, the stereo image is mono and narrow sounding. When left & right are less similar, the stereo image becomes wider and more diffuse. When left & right are completely opposed (out-of-phase), the stereo image sounds very wide, directionless, and unnatural.

Mid/Side Stereo

Instead of left & right, stereo audio can also be thought of, and processed, as *mid* & *side*.

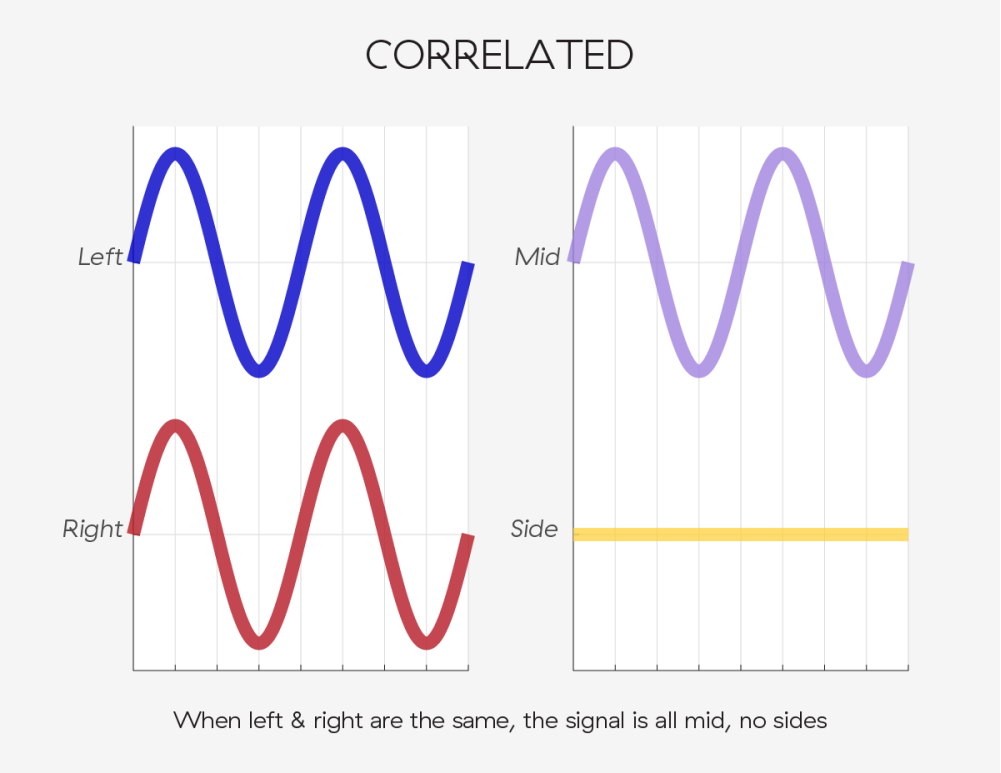


Mid & Side Signals

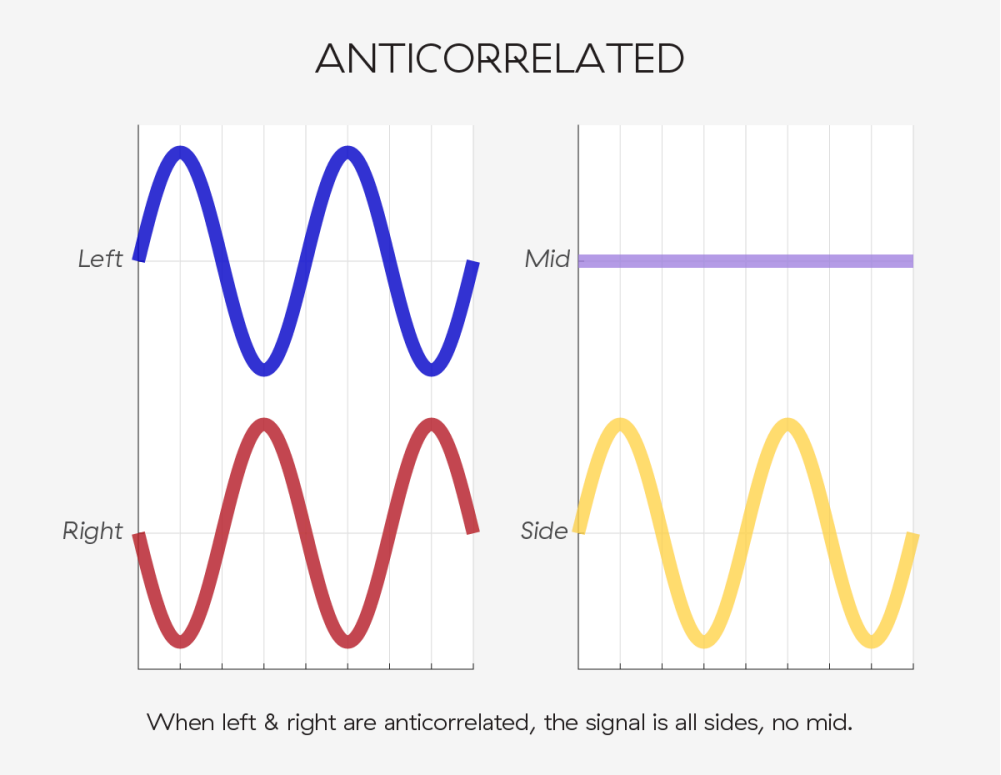
Everything that's similar about left & right ends up in the *mid*, and everything that's different ends up in the *sides*. *Mid* & *side* are often called "sum" & "difference" because, math-wise, *mid* is the sum of the left & right, and *side* is the difference.

```
M = L + R S = L - R
```

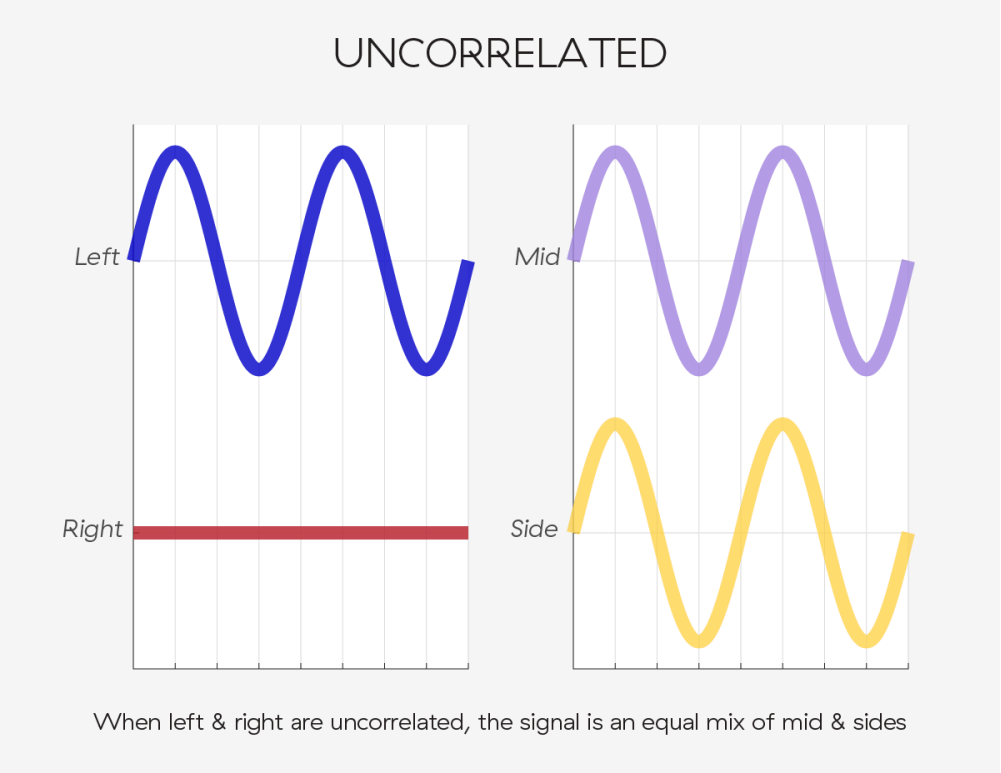
To put it graphically:



When left & right are the same, the signal is all mid, no sides.



When left & right are anticorrelated, the signal is all sides, no mid.



When left & right are uncorrelated, the signal is an equal mix of mid and sides.

Oftentimes, stereo audio signals end up being a mix of both *mid* and *side* components, just like most stereo signals (aside from hard panned ones) are a blend of left and right. It's rare that a signal would (purposefully) only be "in the sides."

Got it. But why does M/S matter?

Mid/side matters because of what you can do with it. With a basic understanding of M/S, and a killer M/S processor like **Midside**, the stereo field becomes something that you can control and manipulate directly, not just the byproduct of panning, levels, stereo miking, and effects.

- Want to enhance the width and size of the chorus in your mix? Try automating up the Side Gain when the chorus hits.
- Want a bridge section to feel smaller and more compact? Automate the Side Gain down.

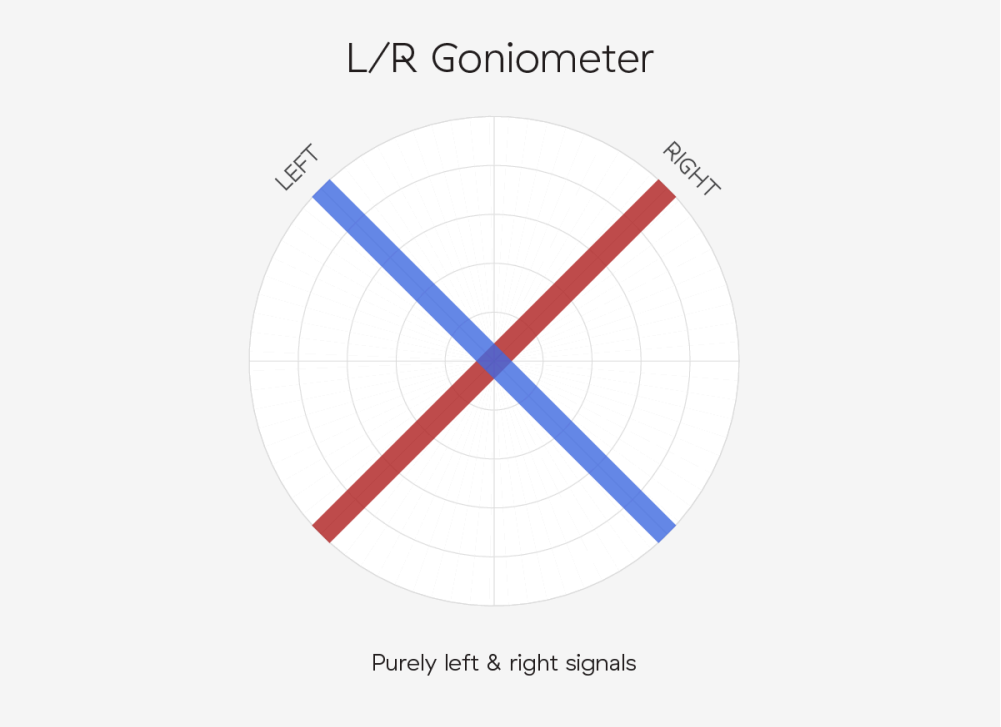
- Need to bring out the lead vocal in a crowded master? Try boosting the presence in the *mid* with the Mid Tilt Gain.
- Want a drum kit to sound wide but with a tight low end? Increase the Stereo Width a little, and use the Mono Below section to keep the low end centered.
- Want a string ensemble to envelop the listener with a warm stereo field? Try one of the Shuffler modes in Stereo Width Mode.
- Want to compress the kick drum in a master without ducking the stereo elements? Create a M/S compressor by using **Midside**'s Routing features.

Visualization

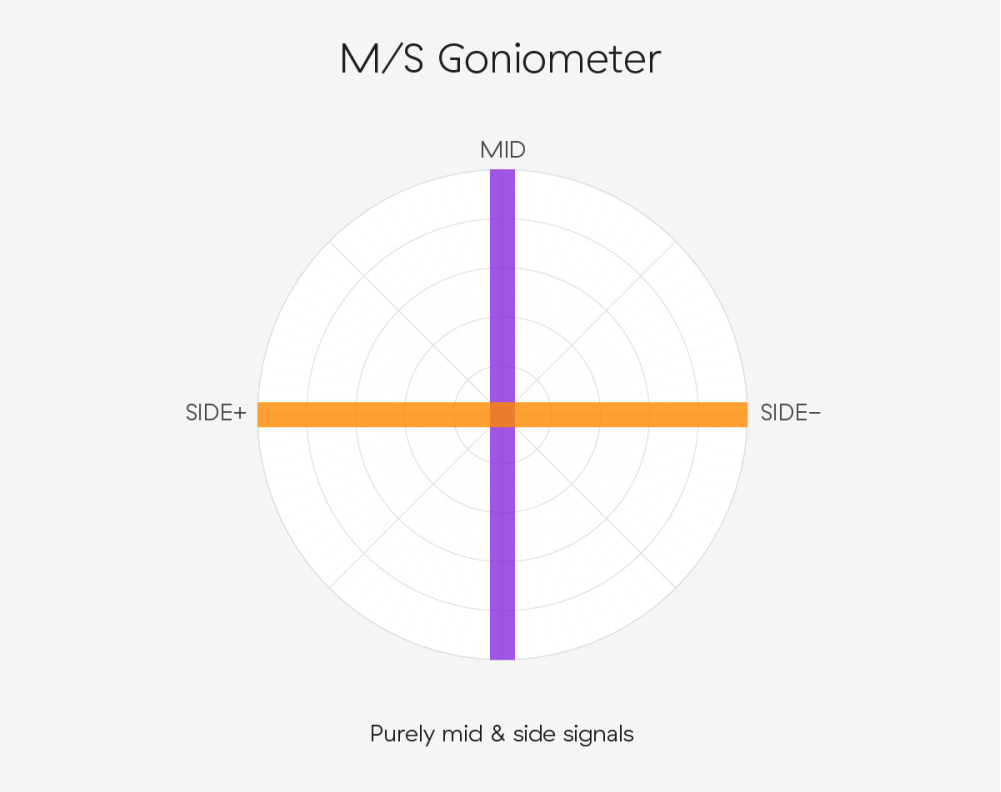
Goniometer

Midside includes a real-time stereo display called a goniometer (or vectorscope). By interpreting the goniometer, it's possible to quickly deduce many characteristics about the stereo field and the precise relationship between left & right channels.

Here are some examples of how simple stereo signals appear in the goniometer:



Purely left & right signals are seen in a goniometer



Purely & side signals as seen in a goniometer.

Tilt Frequency Response

Displays the frequency response of the tilt equalizer for both *mid* & *side*. Located in the advanced controls.

Controls

Primary Controls

Mid

Mid On/Off

Default On

Turns **Mid Gain**, **Mid Tilt Gain**, **Mid Solo**, **Mid Mute**, **Mid Pan**, **Mid Tilt Range Low**, **Mid Tilt Range High**, and **Mid Tilt Loudness Mode** On and Off.

Mid Gain

Default 0.0dB

Adjusts the gain of the *mid* signal.

Mid Gain includes a level meter embedded in the slider. This meter shows the peak level of the *mid* signal both pre (lighter color) and post (darker color) **Midside**'s processing.

If the signal peak exceeds or equals 0.0dB the meter color turns red, indicating that clipping *could* occur. **Midside** will never clip internally, due to its double-precision floating-point processing, but the signal might be clipped at a later stage (by the host/DAW or DAC).

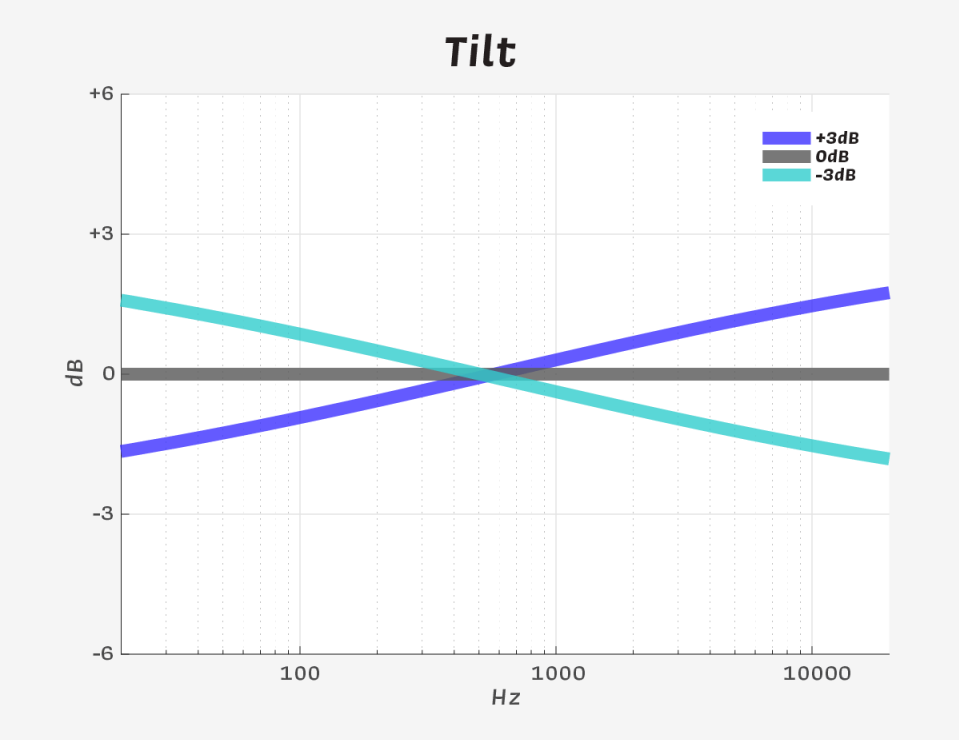
Mid Tilt Gain

Default 0.0dB

Varies the amount of spectral tilt for the *mid*.

Negative values tilt the sonic spectrum toward bass frequencies

Positive values tilt toward treble frequencies



Tilt

Mid Solo

Default Off

Solos the *mid* signal.

Options: Off, On

Mid Mute

Default Off

Mutes the *mid* signal.

Options: Off, On

Muting the *mid* allows you to monitor the *sides* “in-place” — as they are naturally in your mix.

Side

Side On/Off

Default On

Turns **Side Gain**, **Side Tilt Gain**, **Side Solo**, **Side Mute**, **Side Pan**, **Side Tilt Range Low**, **Side Tilt Range High**, and **Side Tilt Loudness Mode** On and Off.

Side Gain

Default 0.0dB

Adjusts the gain of the *side* signal.

Side Gain includes a level meter embedded in the slider. This meter shows the peak level of the *side* signal both pre (lighter color) and post (darker color) **Midside**’s processing.

If the signal peak exceeds or equals 0.0dB the meter color turns red, indicating that clipping *could* occur. **Midside** will never clip internally, due to its double-precision floating-point processing, but the signal might be clipped at a later stage (by the host/DAW or DAC).

Side Tilt Gain

Default 0.0dB

Varies the amount of spectral tilt for the *sides*.

Negative values tilt the sonic spectrum toward bass frequencies

Positive values tilt toward treble frequencies

Side Solo

Default Off

Solos the *side* signal.

Options: Off, On

- **Side Solo** is an “out-of-place” solo and places the *side* signal in the center (mono image) of the stereo field for easier evaluation.

- If you’d like to monitor the *sides* as they normally exist in your mix, just mute the *mid*, using Mid Mute, instead of soloing the *sides*.

Side Mute

Default Off

Mutes the *side* signal.

Options: Off, On

Stereo Width

Midside’s Stereo Width controls operate after the Mid & Side sections, providing different ways to change the width and character of the stereo field.

Stereo Width

Default 100%

Controls the width of the stereo field.

- Moving the **Stereo Width** slider to the right widens the stereo field, emphasizing elements that are in the *sides* or outer parts of the mix.

- Moving the **Stereo Width** slider to the left narrows the stereo field, emphasizing elements that are in the center of the mix.

> At exactly 100%, the stereo field is unchanged (regardless of the Stereo Width Mode setting).

Stereo Width Mode

Default Standard

Stereo Width Mode offers several different modes for altering the width of the stereo field — each with its own unique sound & speciality.

Option	*Discussion*
Standard	Conventional stereo width; 0% is mono; 200% is increased by +6dB
Natural	Psychoacoustically-tuned, natural-sounding
Shuffler A	Stereo shuffling mostly heard below 320 Hz
Shuffler B	Stereo shuffling mostly heard below 640 Hz
Shuffler C	Stereo shuffling mostly heard below 1250 Hz
M/S Blend	Blends between mid and side signals; 0% is mono (all mid); 200% completely out-of-phase (all sides)

“Natural”?

A natural sounding width control that uses everything we’ve learned about spatial audio and psychoacoustics. For Stereo Width values between 0%-100% the low end is more dramatically narrowed, similar to two speakers being moved closer together, and at 0% the output is completely mono. For values above >100% the stereo field becomes wider and more immersive, but the low end remains grounded.

Stereo Shuffling

Stereo shuffling is a classic processing technique that primarily widens the bass frequencies. Because humans are especially sensitive to stereo phase information in the low end, shuffling can

produce very expansive, spacious stereo fields, while leaving the highs largely untouched. We chose our favorite shuffling frequencies (the frequency below which the shuffling effect is most dramatic).

Mono Below

The Mono Below section causes stereo signals to become more mono, below a certain frequency. Because making something mono simply means removing *sides* material, the Mono Below section operates primarily on the *sides*.

Mono Below On/Off

Default On

Turns **Mono Below Strength**, **Mono Below Freq**, **Mono Below Bass Makeup**, and **Mono Below Listen** On and Off.

Mono Below Listen

Default Off

Mono Below Listen makes it possible to directly monitor (listen to) the *sides* material that is being removed by the Mono Below filter.

Mono Below Strength

Default 100%

Controls the overall strength of the Mono Below filters.

> As the **Mono Below Strength** is increased, the Mono Below filter transitions from completely off at 0%, to a gentle shelf around 50%, to a more dramatic low cut filter at 100%.

Mono Below Freq

Default 4Hz

Selects the frequency where the Mono Below filter begins to act.

Mono Below Bass Makeup

Default 0%

Determines how much the bass in the *mid* is boosted to make up for any bass removed from the *sides*.

Master On/Off

Default On

Bypasses **Midside**'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 **Midside**'s advanced controls, click the ••• icon in the sidebar.

Routing

Input Mode

Default Left | Right

Sets the input signal format.

Options: Left | Right, Mid | Side

Output Mode

Default Left | Right

Sets the output signal format.

Options: Left | Right, Mid | Side

Flip L/R

Default Left | Right

Swaps the left and right channels.

Options: Left | Right, Right | Left

Advanced Panning

Mid Pan

Default 0%

Pans the *mid* signal of the stereo field.

Side Pan

Default 0%

Pans the *side* signal of the stereo field.

> Panning the *sides* is generally much much less obvious than panning the *mid*.

> Panning both Mid Pan & **Side Pan** together will behave like a normal stereo balancer.

Advanced Pan Link

Default Off

Links Mid Pan & Side Pan together, causing the panner to behave like a typical stereo balancer.

Advanced Tilt

Mid Tilt Range Low

Default 250Hz

Mid Tilt Range Low & Mid Tilt Range High control the range in which the *mid* tilt EQ operates.

Mid Tilt Range High

Default 20.0kHz

Sets the high frequency point for the tilt range.

Mid Tilt Loudness Mode

Default Treble

Unlike a typical tilt EQ, which always boosts & cuts an equal amount in either direction, **Midside** is smarter. With **Mid Tilt Loudness Mode** set to `Auto`, the loudness is automatically matched for any tilt setting using our perceptual loudness locking technology. This makes comparing EQ settings much easier and makes it possible to perform more natural sounding tilt automations.

Option	*Discussion*
Auto	Automatically varies the gain to maintain the same perceived loudness
Standard	Functions like a typical tilt EQ: cutting and boosting an equal but opposite amount
Treble	Keeps the gain of the bass fixed while varying the treble
Bass	Keeps the gain of the treble fixed while varying the bass

Side Tilt Range Low

Default 250Hz

See Mid Tilt Range Low.

Side Tilt Range High

Default 20.0kHz

See Mid Tilt Range High.

Side Tilt Loudness Mode

Default Treble

See Mid Tilt Loudness Mode.

Option	*Discussion*
Auto	Automatically varies the gain to maintain the same perceived loudness
Standard	Functions like a typical tilt EQ: cutting and boosting an equal but opposite amount
Treble	Keeps the gain of the bass fixed while varying the treble
Bass	Keeps the gain of the treble fixed while varying the bass

Advanced Tilt Link

Default On

Links all Mid Tilt Advanced & Side Tilt Advanced controls together.

Preprocess Input Gain

Default 0.0

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

Postprocess Output Gain

Default 0.0

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

Specs

Supported Channel Configurations

Input Channel #	*Output Channel #*
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.

- **General**
  - *Default*
  - *Wide* *Standard widening*
  - *Wide w/ Mono Bass*
  - *Narrow* *Standard narrowing*
  - *Wide (Natural)* *Natural sounding widening*
  - *Narrow (Natural)* *Natural sounding narrowing*
  - *Expansive* *Shuffling with a big, spacious sound*
  - *Expansive w/ Mono Bass* *Spacious shuffling, but with mono-ed bass*
- **Mastering**
  - *The “Exciting” Master*
  - *Spotlight the Lead Vox*
  - *Side Sub Bass Control*
- **Mono Below**
  - *Mono Below 125 Hz* *Make the stereo field mono below 125 Hz*
  - *Tight Bass* *Move bass energy from the Side to the Mid*
  - *Vinyl Cutter* *A common setting for mono-ing bass for vinyl cutting*
  - *Light Crossfeed* *Subtle crossfeed, makes headphones feel like speakers*
  - *Full Crossfeed* *Full crossfeed, makes headphones feel like speakers*
- **Tilt**
  - *Center Focus* *Focus the stereo image toward the center*
  - *Sides Treble Boost* *Add some brightness to the Sides*
  - *Center Air Boost* *Boost the highest frequencies in the Mid*
  - *Sides Air Boost* *Boost the highest frequencies in the Side*

- **Clean Sides** *Gentle tilt toward the high end in the Sides w/ mono-ed sub bass*
- **Dark Sides** *Gentle tilt toward the low end in the Sides*

- **Routing**
  - **L/R to L/R** *Both input and output are left/right signals*
  - **L/R to M/S** *Convert a left/right signal to mid/side*
  - **M/S to L/R** *Convert a mid/side signal to left/right*
  - **M/S to M/S** *Both input and output are mid/side signals*
  - **Flip L/R** *Swap the left and right channels*
  - **Mid Only (Mono)** *Sum to mono*
  - **Side Only** *Remove the mono image*

Acknowledgements

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Devin Kerr / Rob Stenson / Jasper Duba / Noah Dayan

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.
↻	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)
↻●	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),

Action	*Keyboard Shortcut*
	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.)
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”

Action	*Instruction*
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”
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*

Action	*Explanation*
	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. 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.

Action	*Explanation*
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.