



Harshness, tamed by the moment.

An adaptive spectral resonance control that pulls down harsh upper-mid and treble energy only when it flares - and lets go when it passes. Not a static EQ cut: it listens, reacts, and releases. Three bands per lane, per-band mix, Stereo and Mid/Side.



EXAMPLE VIEW: THE LOW/MID CROSSOVER DRAGGED TO 543 HZ (LO + MID BANDS). ON FIRST LOAD BOTH CROSSOVERS SIT AT THE CHART EDGES FOR A SINGLE FULL-RANGE BAND.

MULTIBAND - 3 BANDS / LANE

STEREO / MID-SIDE

ENGINE: LIVE · QUALITY/STUDIO · DEEP

ATTENUATION-ONLY DE-HARsher

VST3 / CLAP / STANDALONE

WHAT IT DOES IN 60 SECONDS

ADAPTIVE, NOT STATIC

Harshmallow reduces a resonance **only while it is harsh**, then steps back. **SENS** sets when it reacts, **DEPTH** sets how far it can pull a peak down. The orange trace along the top of the chart is the **live correction** being applied right now.

THREE BANDS PER LANE

Each lane's chart has a **LO**, **MID**, and **HI** band. The two vertical handles set **where the bands split**. Click a band to select it; the **SHAPE** and **TIME** knobs under the chart read and write **that band's** settings.

PER-BAND MIX

Each band column carries a horizontal **Mix marker**. Drag it to set how much of that band is processed vs. passed through. Set a band to **0%** and it passes dry - that band's processing is skipped entirely.

Starts as one full-range band. Out of the box both crossover handles sit at the chart edges (20 Hz / 20 kHz), so everything lands on a single **MID** band and Harshmallow behaves like a straightforward de-harsher. Split the bands only when the low and high ends need different handling.

01. FIRST MOVE

1 LINKED STEREO

Leave **LINK L/R** on for normal stereo work. Both lanes collapse into a single **STEREO** lane with one knob row and one chart. Loop the harshest phrase, hit, or chorus.

2 RAISE SENS

Bring **SENS** up until the edge tucks in. Sensitivity decides **when** Harshmallow reacts - higher catches more resonances. Watch the orange correction trace move as it engages.

3 THEN DEPTH + GUARD

Raise **DEPTH** only if the reduction is too light - it sets how far a peak can be pulled down. Raise **GUARD** if the source starts to lose its natural character.

02. ANATOMY AT A GLANCE

HEADER

Title and **ADAPTIVE SPECTRAL RESONANCE CONTROL** subtitle, preset menu, init, undo/redo, A/B compare, copy/paste, menu. Trial chip on the left until activated.

LANE CHART

Live correction trace on top, spectrum behind, two crossover handles, per-band Mix markers. Lane title **STEREO** when linked, **LEFT/RIGHT** independent, **MID/SIDE** in M/S.

SHAPE

SENS - DEPTH - GUARD - FOCUS. When to react, how far, how much character to protect, and how narrowly to target the sharp peak. Per selected band.

TIME

ATT - REL. How fast the reduction engages and how fast it lets go once the resonance passes. Per selected band, alongside SHAPE.

GLOBAL

ENGINE mode selector, **LINK L/R**, **M/S**, and **BYPASS**. Whole-plugin controls hosted on the right.

INPUT / OUTPUT

Each has a **GAIN** knob and an **AUTO GAIN** toggle. OUTPUT also carries the output trim. Footer shows engine factor, latency, sample rate, level meters, routing and CPU.

03. THE SHAPE + TIME CONTROLS

CONTROL	RANGE	WHAT IT DOES
SENS	0 - 100 % (def 50)	When Harshmallow reacts. Higher makes it respond to more resonances, including gentler ones.
DEPTH	0 - 100 % (def 50)	How far a detected peak can be pulled down. The maximum reduction.
GUARD	0 - 100 % (def 60)	Character Guard. Protects the source's natural tone from over-processing.
FOCUS	0 - 100 % (def 50)	Sharpness Focus. Narrow targeting of the peak (high) vs. broader action (low).
ATT	1 - 250 ms (def 15)	Attack. How quickly the reduction engages once a resonance appears.
REL	10 - 2000 ms (def 150)	Release. How quickly it lets go after the resonance passes.

04. USEFUL STARTING POINTS

Paste-ready first moves, not finished presets. Set on the worst moment, then judge in the full mix. Adjust by ear.

SOURCE	MOVE	TIP
Vocal bite / broad sibilance	SENS 48 % · DEPTH 20 % · GUARD 72 % · FOCUS 55 %	ATT 5 ms, REL 90 ms. Place after a de-esser when it only catches part of the problem.
Drum overheads / cymbal glare	SENS 42 % · DEPTH 16 % · GUARD 78 % · FOCUS 45 %	ATT 12 ms, REL 160 ms. Listen to crash decay and snare image while you set it.
Full mix bus glare	SENS 35 % · DEPTH 8 % · GUARD 85 % · FOCUS 35 %	M/S Linked. ATT 18 ms, REL 220 ms. On a full mix, one small step is usually enough.
Sharp electric guitar	SENS 55 % · DEPTH 25 % · GUARD 65 % · FOCUS 60 %	Split a HI band above the body and let only that band work.

05. STEREO + MID/SIDE

Linked Stereo (default). **LINK L/R** on. Both lanes collapse into a single **STEREO** lane with one knob row and one chart. Input and Output meters use the linked-Stereo orange so the whole view reads as one.

Independent L/R. Turn **LINK L/R** off. Two lanes appear - upper **LEFT** (green), lower **RIGHT** (blue) - each with its own band selection, knob row and Mix markers. Use it to tame one side harder than the other.

Mid/Side. Choose an **M/S** lane mode. Upper lane becomes **MID** (magenta), lower becomes **SIDE** (red). De-harsh a centred vocal without touching the sides, or pull glare out of the stereo edges while the centre stays put.

06. PER-BAND MIX + CROSSOVERS

Drag a **crossover handle** sideways to move a band split; the frequency pill above it shows the current Hz. Click a band to select it - the **SHAPE** and **TIME** knobs then read and write that band. Each band's **Mix marker** sets how much of that band is processed; at **0%** the band is fully transparent and its processing is skipped.

07. ENGINE MODES

The **ENGINE** selector in the GLOBAL panel sets the processing mode. Click to step through:

MODE	USE IT FOR	TRADEOFF
Live	Tracking, rehearsal, low-latency cue mixes.	Lowest latency. Use Quality/Studio or Deep for final mix decisions.
Quality/Studio	Default. Normal mixing on tracks, groups and buses.	Main mixing mode. Adds latency that is reported to the host.
Deep	Bus, stem, and mastering-context passes.	Highest-resolution resonance control, highest latency.

Engine changes affect reported latency. The host re-syncs automatically; long-form transports may briefly stutter when switching modes.

08. COMPARE HONESTLY

A / B

The header has an **A / B** toggle. A and B start as the same snapshot. Shape A, switch to B, make a different move, then flip between them to compare.

BYPASS + OUTPUT

BYPASS in the GLOBAL panel is for honest comparison. Match levels with **OUTPUT** first - louder almost always feels better.

09. FAST RECIPES - COPY THESE FIRST

Vocal bite: SENS 48 % · DEPTH 20 % · GUARD 72 % · FOCUS 55 % · ATT 5 ms · REL 90 ms. Linked Stereo, after a de-esser.

Cymbal glare: SENS 42 % · DEPTH 16 % · GUARD 78 % · FOCUS 45 % · ATT 12 ms · REL 160 ms. On the overhead or drum bus.

Mix-bus polish: SENS 35 % · DEPTH 8 % · GUARD 85 % · FOCUS 35 % · M/S Linked · Quality/Studio. One small step.

Side-only de-glare: M/S Independent · SENS 50 % · DEPTH 22 %, then **bypass the MID lane** (or set its band Mix to 0 %) so only the stereo edges are treated. Keeps the centre clean.

Targeted HI band: move the upper crossover so the HI band starts above the body · set LO + MID Mix to 0 % · SENS 55 % · FOCUS 60 % on HI only.

10. INSTALL

FORMAT	FILE	DEFAULT LOCATION
VST3	Harshmallow.vst3	Linux ~/.vst3/ · Windows C:\Program Files\Common Files\VST3\
CLAP	Harshmallow.clap	Linux ~/.clap/ · Windows C:\Program Files\Common Files\CLAP\
Standalone	Harshmallow · Harshmallow.exe	Run from the extracted folder.

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