VEIRA

GUITAR AMP AND CABINET

# VEIRA Amp Rig

## User Manual

A guitar amp and cabinet laid out as a rig: two pedals, an amp with three channels modelled stage by stage, a miked cabinet you can move the microphone on, and studio effects after it.



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# Welcome

Thank you for choosing **VEIRA Amp Rig**. It is a guitar amp and cabinet in one plugin, laid out as a rig: two pedals, an amp head with three channels, a miked cabinet you can move the microphone on, and studio effects after it. It is built to sound like a real, miked guitar amp: valve stages modelled one by one, the passive tone stack's real circuit, a power amp with its feedback loop and sag, and cabinet responses designed from how speakers, boxes and microphones behave.

**What makes it different**

- **Three channels, modelled stage by stage:** an American-style CLEAN, a British-style CRUNCH that cleans up as you pick softer, and a tight, modern HIGH GAIN, each with its own tone stack, PRESENCE, DEPTH and sag.
- **Clean even at full gain:** the amp runs at eight times the sample rate, with every curve anti-aliased.
- **Two pedals:** a COMPRESSOR and an OVERDRIVE that is also the boost that tightens a high-gain amp.
- **Five cabinets and three microphones**, with POSITION and DISTANCE you can drag; or load your own impulse response, kept inside the session.
- **Studio effects:** EQ, DELAY with tempo sync, and REVERB (room or plate).
- **A gate, a tuner and meters**, and channels that play at the same loudness, so switching never jumps.
- **30 factory presets** in 6 folders, each with a note, levelled to −18 LUFS.

**How this manual is organised.** *Getting started* installs and activates the plugin. *The rig at a glance* names its parts. One chapter each covers *Input, pedals, tuner and output*, *The amp*, *The cabinet* and *The studio effects*. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

# Getting started

## What you need

| | |
|---|---|
| **macOS** | macOS 11 Big Sur or later. Native on Apple silicon and Intel Macs (universal). |
| **Windows** | Windows 10 or 11, 64-bit. |
| **Plugin formats** | VST3 (macOS and Windows), Audio Units (macOS), and a standalone app. Pro Tools (AAX) versions arrive once they are signed for Pro Tools. |
| **Hosts** | Any DAW that loads VST3 or Audio Units: Logic Pro, Cubase, Nuendo, Ableton Live, Studio One, Reaper, FL Studio, Bitwig and others. |
| **Account** | A VEIRA account at veiraaudio.com, and the free **VEIRA Manager** app. |
| **Internet** | Needed to install and to refresh the licence. The plugin itself never goes online. |

## Install with VEIRA Manager

VEIRA plugins are not downloaded from the website one by one. You install them with **VEIRA Manager**, the free VEIRA app that installs, updates and activates everything you own. Its own manual covers it in full; the short version is:

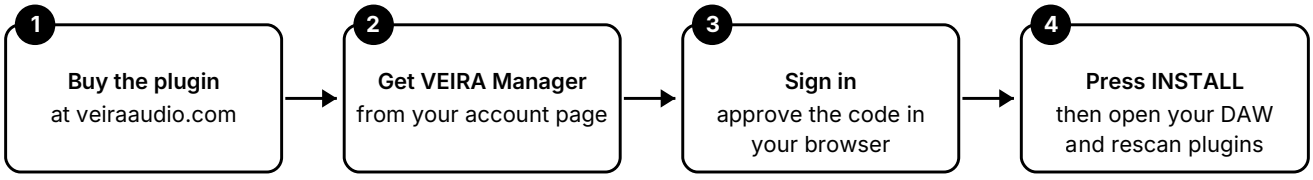



FIGURE 1 From purchase to first sound in four steps.

1. **Buy** VEIRA Amp Rig at **veiraaudio.com**. It's a one-time purchase: you own it for good, with free updates.
2. **Download VEIRA Manager** from your account page (or veiraaudio.com/manager) and install it.
3. **Sign in.** VEIRA Manager shows a short code and opens your browser; confirm the code there. Your password is never typed into the app.
4. Find VEIRA Amp Rig in the list and press INSTALL. When it says SHOW, it's installed. Open your DAW and let it rescan its plugins.

After installing, VEIRA Amp Rig appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA Amp Rig).

## Activation and the licence

VEIRA Manager keeps a licence on your computer that the plugins check. It is refreshed every time VEIRA Manager opens and stays valid for 30 days offline, so you can work without internet as long as you open VEIRA Manager now and then.

Without a valid licence, VEIRA Amp Rig still loads and works, but **its sound fades out for 1.5 seconds every 30 seconds**, and a strip along the bottom of its window says why (for example, *NOT ACTIVATED ON THIS COMPUTER. SIGN IN WITH VEIRA MANAGER.*). Clicking the strip opens your account page.

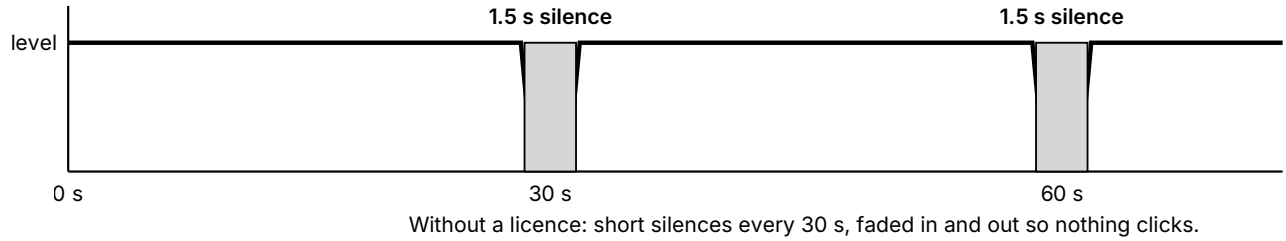



FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **Activating while your DAW is open** takes effect within about two minutes. You don't need to reload the plugin.
- **"Not activated on this computer"**: open VEIRA Manager and sign in.
- **"Expired"**: open VEIRA Manager while online; it renews the licence at once.
- **"Not included"**: the signed-in account doesn't own VEIRA Amp Rig. Check that you're signed in with the account you bought it with.

## Formats and where the files go

VEIRA Manager puts every format in the standard place, so you never need to copy files by hand:

| Format | macOS | Windows |
|---|---|---|
| VST3 | `~/Library/Audio/Plug-Ins/VST3` (just for me, the default) or `/Library/Audio/Plug-Ins/VST3` (all users) | `C:\Program Files\Common Files\VST3` (all users, the default) or `%LOCALAPPDATA%\Programs\Common\VST3` |
| Audio Units | `~/Library/Audio/Plug-Ins/Components` or `/Library/Audio/Plug-Ins/Components` | (Audio Units are macOS only) |
| Standalone | `~/Applications/VEIRA` or `/Applications/VEIRA` | `C:\Program Files\VEIRA` or `%LOCALAPPDATA%\Programs\VEIRA` |

You choose *just for me* or *all users* in VEIRA Manager's install settings.

The standalone app runs VEIRA Amp Rig on its own, with your audio interface's input and output, which is handy for trying presets without a DAW.

# The rig at a glance




FIGURE 3 VEIRA Amp Rig playing *High Gain ▸ Modern Chug*: 1 the header with the preset browser, 2 INPUT, the COMPRESSOR and OVERDRIVE pedals, the TUNER and OUTPUT, 3 the amp, 4 the CABINET, EQ, DELAY and REVERB.

| | Part | What it holds |
|---|---|---|
| 1 | Header | The preset browser, SAVE, and the version. |
| 2 | Top row | INPUT with the GATE, the two pedals, the TUNER, and OUTPUT with its meters and the latency. |
| 3 | The amp | CHANNEL (CLEAN, CRUNCH, HIGH GAIN), BRIGHT, and GAIN, BASS, MIDDLE, TREBLE, PRESENCE, DEPTH, MASTER. |
| 4 | Bottom row | The CABINET with its microphone, then EQ, DELAY and REVERB, each with ON. |

## Using the controls

Every VEIRA plugin is played like a piece of hardware. The same few parts appear on every panel:

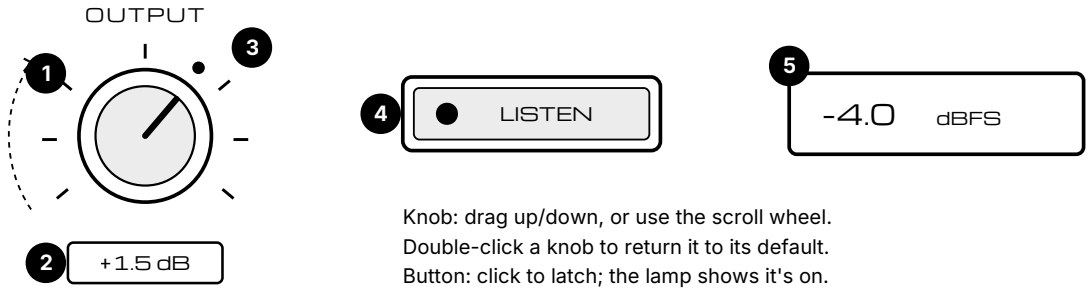



FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

- 1 **Knob.** Drag up to turn it clockwise, down to turn it back, or use your mouse wheel. **Double-click** returns it to its default. The engraved pointer and the small dot on the scale show where it's set.
- 2 **Value window.** The backlit window under each knob shows its exact value with its unit.
- 3 **Silkscreen label.** The control's name, as it appears in your DAW's automation list.
- 4 **Push button.** Click to switch on; the lamp lights and the cap sits lower in its bezel. Click again to switch off.
- 5 **Readout.** Live numbers update ten times a second so you can read them while the meters move. A value over 0 dBFS shows as a warning.

**Tooltips:** hover over any control or display for a short explanation. On displays, the tooltip depends on where you point.

**Automation:** every knob and button is a host parameter, so you can automate it in your DAW and control it from a MIDI controller or control surface that your DAW maps.

**Units:** VEIRA never shows a bare number. **dBFS** is level against digital full scale (0 dBFS is the loudest a digital signal can be); **dB** is a change in gain; **LUFS** is loudness as streaming services and broadcasters measure it; **LU** is a difference in loudness (1 LU = 1 dB).

**On VEIRA Amp Rig's panel** the parts look a little different from the drawing above:

- **Knobs show their value printed beneath them** (65 %, -3.9 dB, 380 ms). Drag up and down or use the wheel; right-click a knob (Control-click on a Mac) to type a value; double-click for its default.
- **Footswitches** turn the pedals on and off; the red LED above lights when the pedal is on.
- **Buttons with a lamp** (GATE, ON, the channels, BRIGHT) light when they are on; the chosen cabinet, microphone, sync and reverb type fill in cream.
- **Resize the window:** drag its bottom-right corner. It scales from 50 % to 150 % of its full size (1440 × 912 points) and opens at 75 %, to fit a laptop. Your DAW saves the size with the session.

# Input, pedals, tuner and output




FIGURE 5 1 INPUT and the GATE, 2 the COMPRESSOR (off), 3 the OVERDRIVE (on, as a boost), 4 the TUNER and 5 OUTPUT with the latency, 1.21 ms.

## INPUT and the gate

| Control | Range | Default | What it does |
|---|---|---|---|
| INPUT | −12 to +12 dB | 0 dB | The level into the rig. Aim for peaks of −12 to −6 dBFS on the IN meter. |
| GATE | −96 to −30 dBFS | −72 dBFS | The noise gate's threshold; the GATE button switches it (on by default). |

The gate opens at its threshold in 0.5 ms and closes 6 dB under it after a 60 ms hold, fading out over 150 ms, so it never chatters on a decaying note. Raise it until the hiss between notes is gone; for tight high-gain stops, set it so the amp is silent between chords.

## COMPRESSOR

| Control | Range | Default | What it does |
|---|---|---|---|
| SUSTAIN | 0 to 100 % | 50 % | How far down it holds the signal, and how hard. |
| LEVEL | −12 to +12 dB | 0 dB | Its output level. |

An RMS detector with a soft knee: even, polished strumming and snappy funk (*Clean* ▸ *Funk Snap*), or fluid legato in front of a lead (*Lead* ▸ *Liquid Legato*).

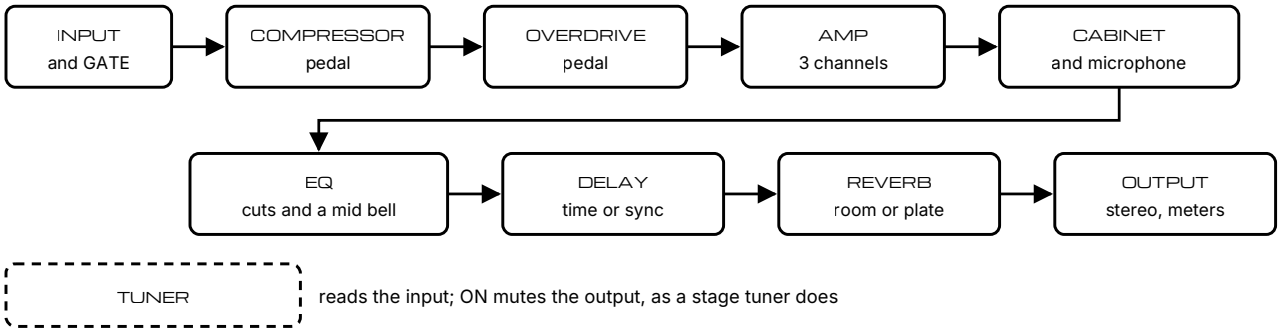
## OVERDRIVE

| Control | Range | Default | What it does |
|---|---|---|---|
| DRIVE | 0 to 100 % | 30 % | How hard it drives. |
| TONE | 0 to 100 % | 50 % | Darker to brighter. |
| LEVEL | −12 to +12 dB | 0 dB | Its output level. |

An op-amp stage whose gain path is high-passed at 720 Hz and limited by asymmetric diodes, added to the clean signal: the classic middle hump. At low DRIVE with LEVEL up it is the boost that tightens a high-gain amp (*High Gain* ▸ *Modern Chug*); in front of the crunch channel it is a lead pedal (*Lead* ▸ *Blues Solo*).

## TUNER and OUTPUT

- TUNER: ON shows the note and cents of what you play and mutes the output, as a stage tuner does.
- OUTPUT: −24 to +12 dB, with peak meters in dBFS and the held peaks read out. The latency is shown under it.




In signal order, as on the panel. A stereo input is summed to mono for the amp; the effects make it stereo.

FIGURE 6 The rig in signal order.

# The amp




FIGURE 7 The amp on HIGH GAIN: 1 CHANNEL, 2 BRIGHT (clean only), 3 GAIN, 4 the tone stack (BASS, MIDDLE, TREBLE), 5 PRESENCE and DEPTH, 6 MASTER.

| Control | Range | Default | What it does |
|---|---|---|---|
| CHANNEL | CLEAN, CRUNCH, HIGH GAIN | CRUNCH | Which amp you play. Switching crossfades over 30 ms. |
| GAIN | 0 to 100 % | 50 % | How hard the preamp is driven. |
| BASS, MIDDLE, TREBLE | 0 to 100 % | 50 % | The passive tone stack: the controls interact, as on the real circuit. |
| PRESENCE | 0 to 100 % | 50 % | The top end, from the power amp's feedback loop. |
| DEPTH | 0 to 100 % | 40 % | The low end, from the same loop: weight and thump. |
| MASTER | 0 to 100 % | 50 % | How hard the power valves are driven: more adds power-amp saturation and sag. |
| BRIGHT | on, off | off | CLEAN only: the bright cap, strongest at low GAIN. |

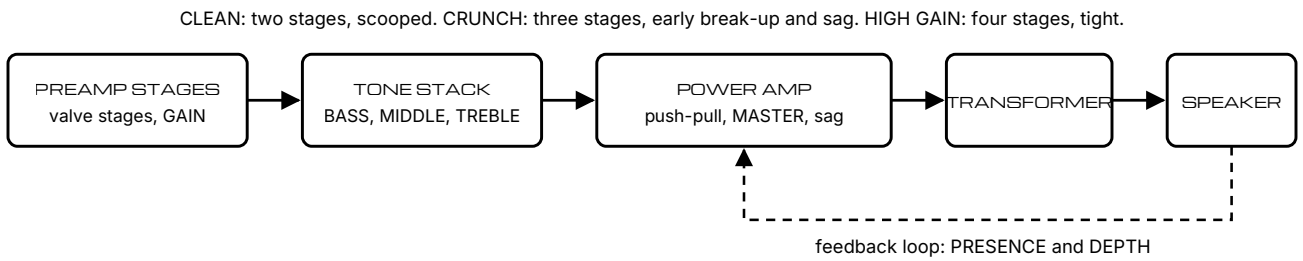



FIGURE 8 How each channel is built.

## The three channels

- CLEAN: an American-style clean: two stages with the tone stack between them, a scooped middle and lots of headroom. BRIGHT adds the shimmer (*Clean* ▸ *Glass Chime*); turned up, it starts to bark when you dig in (*Clean* ▸ *Edge of Breakup*).
- CRUNCH: a British-style vintage crunch: three stages, the tone stack after a cathode follower, a power amp that breaks up early and sags. It cleans up as you pick softer: at noon, 2 % distortion for soft picking and 20 % for hard (*Crunch* ▸ *Vintage Push*).
- HIGH GAIN: modern and tight: a tight high-pass after GAIN, four cascaded stages, the tone stack late, and a stiff power amp with a strong DEPTH resonance (*High Gain* ▸ *Modern Chug*).

**Steady loudness.** The three channels play at the same loudness at their defaults, and 75 % of the change in loudness from GAIN and MASTER is taken back, so switching never jumps and turning up mostly adds drive, not volume.

**Clean at any gain.** The amp runs at eight times the sample rate (four times at 88.2 and 96 kHz, twice above), and every curve is anti-aliased. Measured on HIGH GAIN at full gain, the worst alias under 20 kHz is 96 dB below the note.

# The cabinet

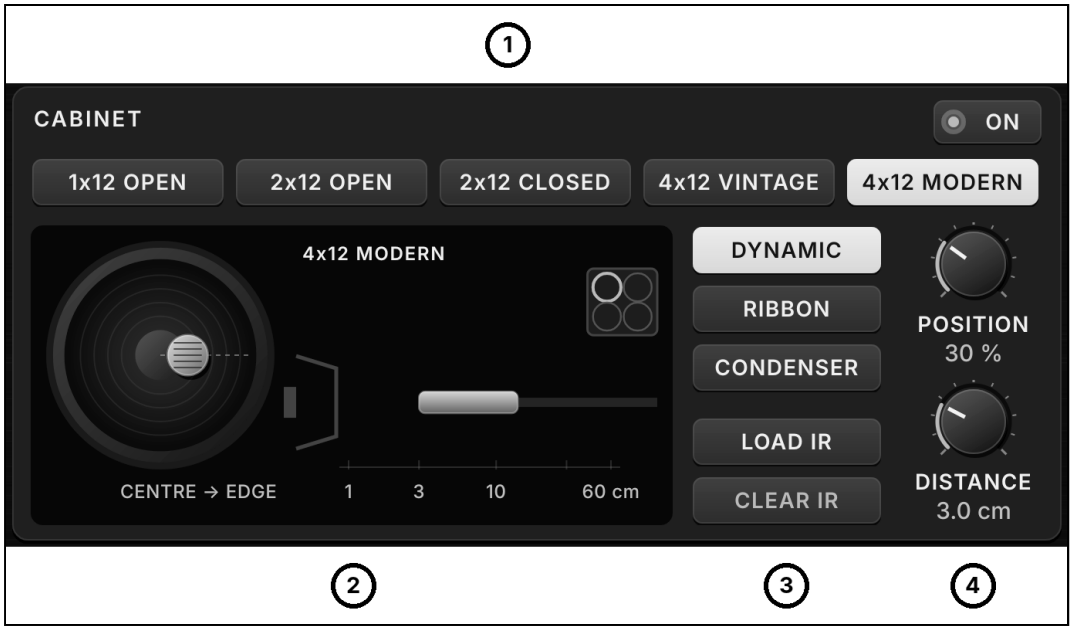
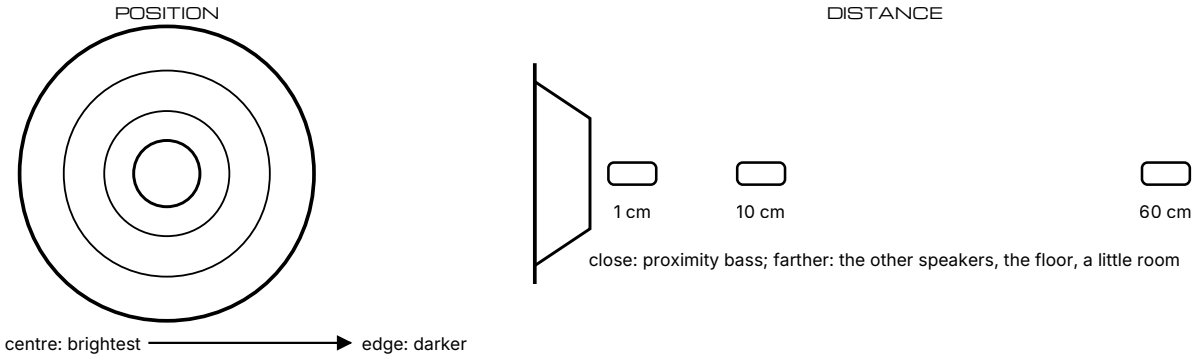



FIGURE 9 The CABINET: 1 the five cabinets, 4x12 MODERN chosen, 2 the speaker and the side view, where you drag the microphone, 3 DYNAMIC, RIBBON and CONDENSER, with LOAD IR and CLEAR IR, 4 POSITION and DISTANCE.

**The cabinets:**

| Cabinet | Its sound |
|---|---|
| 1x12 OPEN | An American-style open-back combo. |
| 2x12 OPEN | British-style and chiming. |
| 2x12 CLOSED | Tight and punchy. |
| 4x12 VINTAGE | Closed back, vintage speakers: woody, with a forward middle. |
| 4x12 MODERN | Closed back, modern speakers: deep, with an aggressive presence. |

**The microphones:** DYNAMIC (a presence peak), RIBBON (a smooth top and strong proximity bass) and CONDENSER (open and detailed).




Drag the microphone on the speaker, or in the side view. DYNAMIC, RIBBON or CONDENSER.

FIGURE 10 POSITION and DISTANCE.

- POSITION (0 to 100 %, default 30 %): from the centre of the speaker, the brightest, to the cone's edge, darker and rounder.
- DISTANCE (1 to 60 cm, default 3 cm): close in, the proximity bass; farther away, the other speakers, the floor and a little room.
- ON: off sends the amp's own output, for a real cabinet or another impulse-response loader.

Every response is designed from the cone's resonance, the box, the speaker's voicing and break-up, the microphone, its position and its proximity, with the other speakers, the floor and a short room after it. It is remade in the background when a setting changes and crossfaded in, so it never clicks, and every setting keeps 7.5 to 9 kHz well under the middle: no fizz.

## Your own impulse response

- LOAD IR loads an impulse response (WAV, AIFF or FLAC, up to 2 s), or drop the file on the speaker. It is mixed to mono, its leading silence trimmed, resampled to the session's rate and levelled like the built-in cabinets. CLEAR IR goes back to the built-in cabinet.
- **Saved with the session:** the session keeps an embedded copy (24-bit FLAC), so it plays the same on another computer, or after the file is gone.
- **In your presets:** a user preset stores the file's path. If the file is missing, the built-in cabinet plays and the panel shows MISSING.

# The studio effects




FIGURE 11 1 EQ, 2 DELAY and 3 REVERB, each with its own ON.

| Control | Range | Default | What it does |
|---|---|---|---|
| LOW CUT | 20 to 400 Hz | 80 Hz | Removes the lows, 12 dB/octave. |
| HIGH CUT | 2 to 20 kHz | 12 kHz | Removes the highs, 12 dB/octave. |
| MID FREQ, MID GAIN | 200 Hz to 5 kHz, ±12 dB | 800 Hz, 0 dB | A bell in the middle. |
| TIME | 20 to 1500 ms | 380 ms | The delay's time, when SYNC is off. |
| SYNC | Off, 1/2, 1/4 dotted, 1/4, 1/8 dotted, 1/8, 1/8 triplet, 1/16 | Off | The delay in note values of the song's tempo. |
| FEEDBACK | 0 to 90 % | 30 % | How many repeats; each one darker. |
| MIX (delay) | 0 to 100 % | 25 % | How much delay. |
| TYPE | ROOM, PLATE | ROOM | The reverb. |
| DECAY | 0.3 to 8 s | 1.6 s | How long it rings. |
| MIX (reverb) | 0 to 100 % | 20 % | How much reverb. |

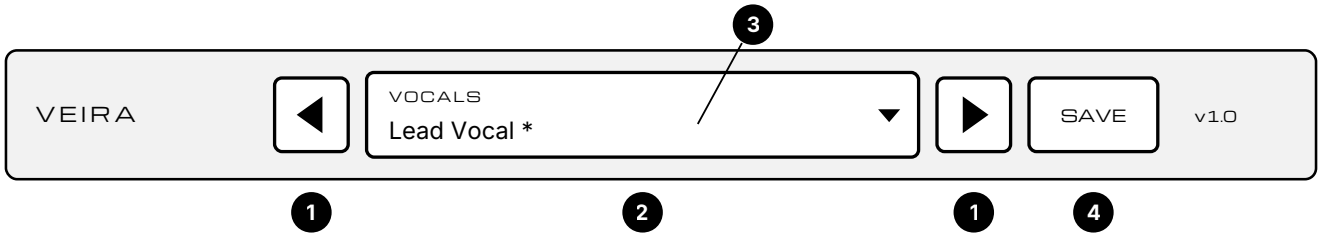
The delay has a slight width between the sides, so the rig plays in stereo after the cabinet. Dotted-eighth echoes locked to the tempo fill in between eighth notes (*Ambient* ▸ *Dotted Echoes*).

# Presets

VEIRA Amp Rig comes with **30 factory presets** in 6 folders. Each one is a starting point made for a real job. Load one close to what you need, then adjust the first control its note mentions.

## The preset browser

The preset browser sits in the header, at the top of the window.




The header: logo and plugin name, then the preset browser, then the version.

FIGURE 12 The preset browser.

- 1 ◀ ▶ step to the previous or next preset, through every folder in order.
- 2 **The display** shows the folder (small, above) and the preset's name. Click it to open the preset menu. Hover over it to read the preset's note: what it's for and what to adjust first.
- 3 **An asterisk (*)** after the name means you've changed something since the preset loaded.
- 4 SAVE stores your current settings as a user preset.

## The preset menu

Clicking the display opens a menu with:

- one submenu per **factory folder**, in the order shown below;
- **User Presets**, with your own presets in their folders;
- **Save...**, **Delete** (only for user presets: factory presets can't be deleted), **Rescan** (re-reads the user folder, if you copied presets in by hand) and **Show User Preset Folder** (opens it in Finder or Explorer).

## Saving your own presets

1. Set VEIRA Amp Rig the way you like it.
2. Press SAVE. A dialog opens inside the plugin window.
3. Type a name, choose a folder or type a new folder name, and confirm.

Each user preset is one small .veirapreset file:

| | Folder |
|---|---|
| macOS | ~/Library/Audio/Presets/VEIRA/VEIRA Amp Rig/<Folder>/ |
| Windows | %APPDATA%\VEIRA\VEIRA Amp Rig\Presets\<Folder>\ |

Copy these files to move your presets to another computer, or to back them up. Presets keep loading in future versions: any control added later simply starts at its default.

## Presets in your DAW

The factory presets also appear in your DAW's own preset or program menu, named *Folder: Name* (for example *Vocals: Lead Vocal*). Whatever preset is selected is saved with your session and comes back when you reopen it, including the asterisk if you'd changed it.

The **Default ▸ Init** preset equals a fresh instance of the plugin: every control at its default.

## The factory folders

| Folder | Presets |
|---|---|
| Default | Init |
| Clean | Glass Chime, Studio Clean, Funk Snap, Warm Jazz Box, Edge of Breakup, Country Twang |
| Crunch | Vintage Push, Classic Rock, Smoky Blues, Open Chord Grit, Pub Rock, Indie Jangle |
| High Gain | Modern Chug, Thrash Machine, Tight Low Tune, Stoner Doom, Hard Rock Stack, Metalcore Crush |
| Lead | Singing Lead, Liquid Legato, Blues Solo, Eighties Shred, Vintage Lead, Warm Neck Lead |
| Ambient | Swells and Space, Dream Wash, Dotted Echoes, Ambient Crunch Pad, Post-Rock Swell |

**Levelled to sit together.** Each preset was played with a guitar part for its folder, and its OUTPUT set so it reaches −18 LUFS; every preset peaks under −4 dBFS. *Default ▸ Init* is CRUNCH at noon into the 4x12 VINTAGE with a dynamic microphone near the centre: start there and turn GAIN first. Hover a preset's name to read its note.

# Recipes

## A sparkling clean

1. Choose CLEAN, light BRIGHT and set GAIN to about 40 %.
2. Choose 1x12 OPEN with the DYNAMIC microphone a little off the centre, and add a little REVERB (*Clean* ▸ *Glass Chime*).

## A crunch that follows your picking

1. Choose CRUNCH and set GAIN to about 55 %.
2. Play soft for clean, hard for grit, and ride your guitar's volume (*Crunch* ▸ *Vintage Push*).

## A tight high-gain rhythm

1. Choose HIGH GAIN at about 65 %, raise DEPTH for weight.
2. Turn the OVERDRIVE on with DRIVE at 0 % and LEVEL at +6 dB: a boost that tightens the low end.
3. Raise the GATE until the amp is silent between chords (*High Gain* ▸ *Modern Chug*).

## A darker cabinet

1. Move the microphone towards the cone's edge (POSITION up), or choose RIBBON.
2. Pull it back a few centimetres for more air, or close in for more bass.

## A singing lead

1. Choose HIGH GAIN at about 70 % with the OVERDRIVE on.
2. Turn on DELAY and REVERB on PLATE (*Lead* ▸ *Singing Lead*).

# Specifications

| | |
|---|---|
| Type | Guitar amp and cabinet simulator (effect); mono in to stereo out, or stereo to stereo (summed to mono for the amp) |
| Pedals | Compressor (SUSTAIN, LEVEL); overdrive (DRIVE, TONE, LEVEL) |
| Amp | Three channels modelled stage by stage: CLEAN (American-style, BRIGHT), CRUNCH (British-style), HIGH GAIN (modern); passive tone stack; power amp with feedback loop, PRESENCE, DEPTH and sag; channels levelled |
| Oversampling | 8x at 44.1 and 48 kHz (4x at 88.2 and 96 kHz, 2x above), anti-aliased curves; worst alias at full gain 96 dB below the note |
| Cabinet | 1×12 OPEN, 2×12 OPEN, 2×12 CLOSED, 4×12 VINTAGE, 4×12 MODERN; DYNAMIC, RIBBON, CONDENSER; POSITION, DISTANCE 1 to 60 cm; your own IR (WAV, AIFF, FLAC, up to 2 s), embedded in the session |
| Effects | EQ (low and high cut, 12 dB/oct, mid bell), DELAY (20 to 1500 ms or synced, feedback, mix), REVERB (room or plate, 0.3 to 8 s) |
| Utilities | Noise gate, tuner (mutes the output), input and output peak meters |
| Latency | 58 samples at 44.1 and 48 kHz (1.2 ms at 48 kHz), 18 at 88.2 and 96 kHz; constant and reported to your DAW |
| Parameters | 40, all automatable; the user IR is saved with the session and in user presets |
| CPU | About 7 % of one core for a plain high-gain preset, about 11 % for the heaviest (48 kHz) |
| Presets | 30 factory presets in 6 folders, plus your own |
| Window | 1440 × 912 points; resizable from 50 % to 150 %, opens at 75 %, saved with the session |
| Formats | VST3, Audio Units, standalone; AAX once signed |
| Plugin ID | Manufacturer Veir, plugin Vamp |

# Troubleshooting and questions

**The sound drops out for a moment every 30 seconds.** The plugin isn't activated on this computer. Open VEIRA Manager and sign in; the strip at the bottom of the plugin's window says exactly what's wrong. See *Getting started ▸ Activation and the licence*.

**I hear nothing.** The TUNER may be on: it mutes the output. Check also the GATE threshold, and that the input reaches the IN meter.

**It sounds thin and fizzy.** Check that the CABINET is ON: without it you hear the amp's own output, meant for a real cabinet. Every built-in cabinet keeps the fizz down.

**It is too noisy between notes.** Raise the GATE threshold until the hiss between notes is gone.

**My impulse response shows MISSING.** A user preset stores the file's path, and the file isn't there any more. The built-in cabinet plays; load the file again and save the preset. Sessions keep their own copy, so they are not affected.

**Does it add latency?** Yes, a little: 58 samples at 44.1 and 48 kHz (1.2 ms at 48 kHz), from the oversampling. It is constant and reported to your DAW, which compensates for it. For the lowest delay when you play live, use the standalone app or a small buffer.

**Contact:** support@veiraaudio.com. Mention your computer (Mac or Windows and its version), your DAW and version, and what you see.



VEIRA Amp Rig · User Manual · Version 0.1.0

Support: **support@veiraaudio.com** · Web: **veiraaudio.com**

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