VEIRA

ANALOG SYNTHESIZER

# VEIRA Analog One

## User Manual

A simple analog synthesizer on one page: three oscillators and noise, a 24 dB ladder filter, two envelopes, an LFO and a chorus, MONO or POLY, with a keybed and two wheels.



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# Welcome

Thank you for choosing **VEIRA Analog One**. It is a simple analog synthesizer on one page, with oiled wooden cheeks, a black panel and cream lettering. Everything it does is in front of you: no menus, no pages, no modulation matrix. The sound flows from left to right, the way the panel reads, and every knob does one thing. It is an original design, and it plays as an instrument in your DAW.

**What makes it different**

- **Three oscillators and noise** with four waves each, ranges in feet from 32′ to 2′, and a DETUNE of up to ±7 semitones for thickness or for a fifth.
- **A 24 dB ladder filter** that growls when driven and rings by itself from about 90 % resonance.
- **Two analog-style envelopes**, one for the filter and one for the level, from 0.5 ms to 10 s.
- **MONO or POLY.** One voice with legato and glide for basses and leads, or eight voices for chords and pads.
- **A keybed** with a pitch wheel, a mod wheel and four octaves of keys you can play with the mouse.
- **39 factory presets** in 8 folders, each with a note, levelled to play at about the same loudness.

**How this manual is organised.** *Getting started* installs and activates the plugin. *The panel at a glance* names its sections, and *How a subtractive synthesizer works* is a short primer. One chapter per section then describes every control, left to right. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

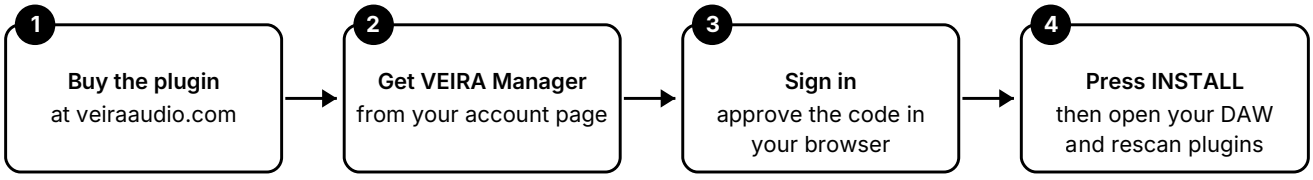
# Getting started

## 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:




One account works on up to three computers. Updates are free for life.

FIGURE 1 From purchase to first sound in four steps.

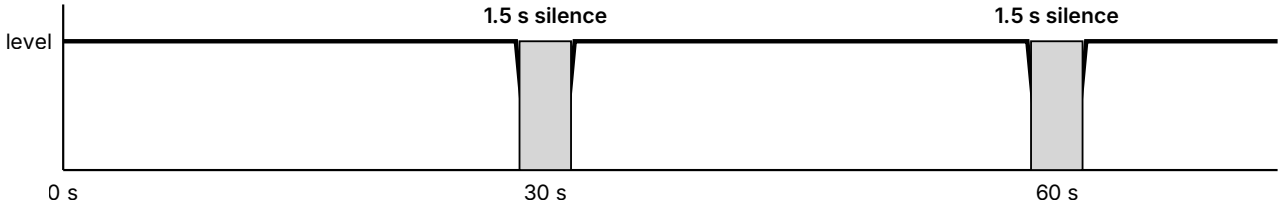
1. **Buy** VEIRA Analog One at **veiraaudio.com**. It's a one-time purchase: you own it for good, with free updates.
2. **Download VEIRA Manager** from your account page (or veiraaudio.com/manager) and install it.
3. **Sign in.** VEIRA Manager shows a short code and opens your browser; confirm the code there. Your password is never typed into the app.
4. Find VEIRA Analog One 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 Analog One appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA Analog One).

## 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 Analog One 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.




Without a licence: short silences every 30 s, faded in and out so nothing clicks.

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 Analog One. 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 Analog One on its own, with your audio interface's input and output, which is handy for trying presets without a DAW.

# The panel at a glance

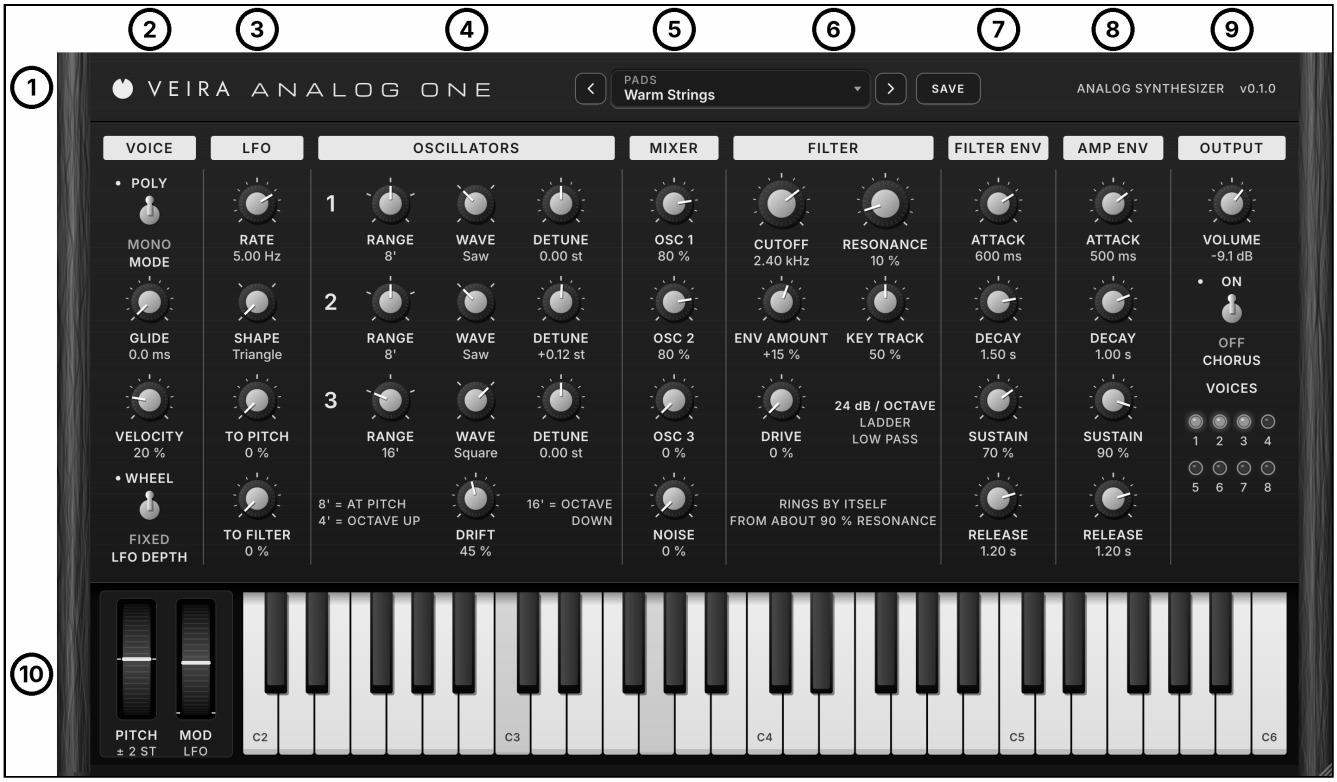



FIGURE 3 VEIRA Analog One playing *Pads* ▸ *Warm Strings*: 1 the header with the preset browser, 2 VOICE, 3 LFO, 4 OSCILLATORS, 5 MIXER, 6 FILTER, 7 FILTER ENV, 8 AMP ENV, 9 OUTPUT and 10 the keybed.

| | Section | What it does |
|---|---|---|
| 1 | Header | The preset browser, SAVE, and the version. |
| 2 | VOICE | MODE (POLY or MONO), GLIDE, VELOCITY and where the LFO's depth comes from. |
| 3 | LFO | A slow oscillator for vibrato and filter movement. |
| 4 | OSCILLATORS | Three oscillators, each with RANGE, WAVE and DETUNE, and DRIFT. |
| 5 | MIXER | The level of each oscillator and of the noise. |
| 6 | FILTER | The 24 dB ladder low pass. |
| 7 | FILTER ENV | The envelope that moves the cutoff with each note. |
| 8 | AMP ENV | The envelope that shapes the level of each note. |
| 9 | OUTPUT | VOLUME, CHORUS and a lamp for each voice playing. |
| 10 | Keybed | The PITCH and MOD wheels and the keys, C2 to C6. |

## Using the controls

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

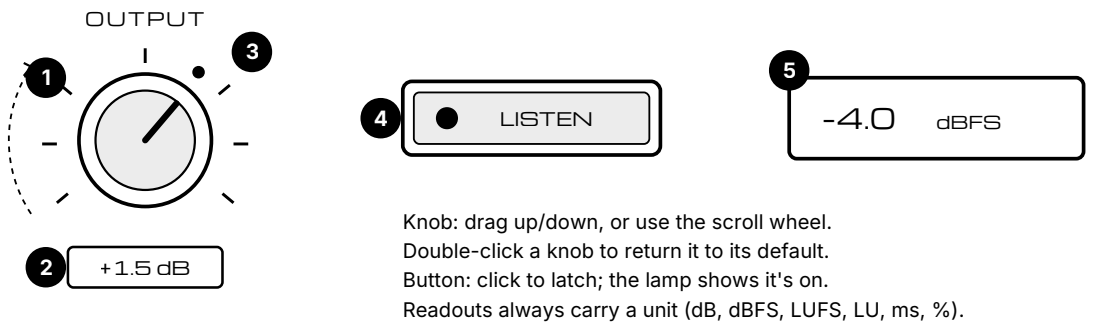



FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

- 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.

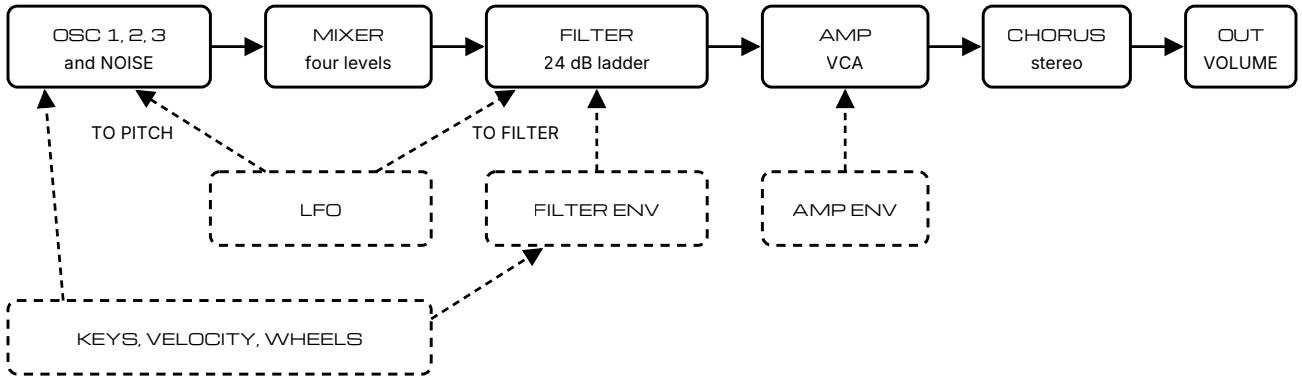
**Units:** VEIRA never shows a bare number. **dBFS** is level against digital full scale (0 dBFS is the loudest a digital signal can be); **dB** is a change in gain; **LUFS** is loudness as streaming services and broadcasters measure it; **LU** is a difference in loudness (1 LU = 1 dB).

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

- **Knobs show their value printed beneath them** in cream (2.40 kHz, 70 %, 8'). 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. RANGE, WAVE and SHAPE are knobs that click between their positions.
- **Switches** are bat-handle toggles: MODE, LFO DEPTH and CHORUS. The lit dot marks the side that is on.
- **Lamps:** OUTPUT lights a lamp for each voice playing.
- **Resize the window:** drag its bottom-right corner. It scales from 50 % to 150 % of its full size (1376 × 780 points) and opens at 80 %. Your DAW saves the size with the session.

# How a subtractive synthesizer works

Analog One makes sound the classic way: start with bright, buzzy waves, then take away what you don't want. The oscillators make the waves, the mixer sets how much of each you hear, the filter removes the high end, and the amplifier lets each note in and out. Two envelopes move the filter and the level over the life of each note, and the LFO adds slow movement. The panel is laid out in that order.




Solid: the sound, left to right as on the panel. Dashed: what moves it. The keys set the pitch, play the envelopes and, with VELOCITY, the level.

FIGURE 5 The signal flow of VEIRA Analog One.

Three ideas will take you most of the way:

- **Bright waves, then a filter.** A saw is full of harmonics; the filter's CUTOFF decides how many get through. Low cutoff is dark and round, high cutoff bright and buzzy.
- **Envelopes give a note its shape.** A short filter decay makes a pluck; a slow amp attack makes a pad swell in.
- **Small differences make it alive.** A few cents of DETUNE between two oscillators, and a little DRIFT, make the sound move the way analog synthesizers do.

> **Tip:** load *Default* ▸ *Init* (one saw through the ladder, a little filter envelope) and turn one knob at a time, left to right.

# VOICE and LFO

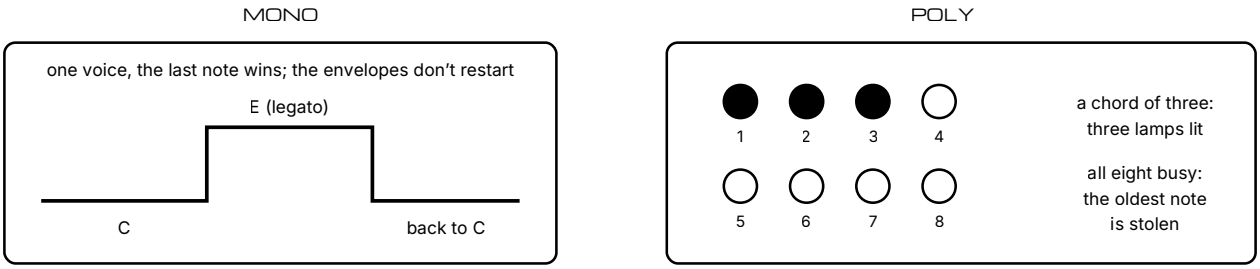



FIGURE 6 VOICE: 1 MODE, 2 GLIDE, 3 VELOCITY, 4 LFO DEPTH. LFO: 5 RATE, 6 SHAPE, 7 TO PITCH, 8 TO FILTER.

## VOICE

| Control | Range | Default | What it does |
|---|---|---|---|
| MODE | POLY, MONO | POLY | POLY plays up to eight notes at once; MONO plays one. |
| GLIDE | 0 ms to 2 s | 0 ms | Each note slides from the last one played, in MONO and in POLY. |
| VELOCITY | 0 to 100 % | 30 % | How much key velocity sets the level and the filter envelope's amount. |

| Control | Range | Default | What it does |
|---|---|---|---|
| LFO DEPTH | WHEEL, FIXED | WHEEL | On WHEEL the mod wheel brings in the LFO; on FIXED the LFO amounts are always on. |




MODE picks one voice that slides from note to note, or eight voices for chords. GLIDE works in both.

FIGURE 7 MONO and POLY.

**MONO** sounds the last note played. A note played while another is held changes the pitch without restarting the envelopes (legato), so a line played smoothly glides and flows; letting go returns to the note still held. **POLY** gives each note its own voice: a new note takes a voice already playing that note, otherwise the one that has been quiet longest, and when all eight are busy the oldest note is stolen, its envelope carrying on from where it was. Changing MODE releases the notes that are held.

## LFO

| Control | Range | Default | What it does |
|---|---|---|---|
| RATE | 0.05 to 30 Hz | 5 Hz | How fast the LFO moves. |
| SHAPE | Triangle, Square, Saw, Random | Triangle | Its wave; Random is a new step each cycle. |
| TO PITCH | 0 to 100 % | 0 % | Vibrato: up to an octave either way at full. |
| TO FILTER | 0 to 100 % | 0 % | Moves the cutoff up to 3 octaves either way. |

With LFO DEPTH on WHEEL, TO PITCH and TO FILTER set how far the LFO goes when the mod wheel is all the way up, and the wheel brings it in: the classic vibrato you play by hand (*Leads* ▸ *Singing Lead*). On FIXED the LFO always works at those amounts (*Pads* ▸ *Hollow Pad*, *FX* ▸ *Random Burble*).

# OSCILLATORS, MIXER and FILTER

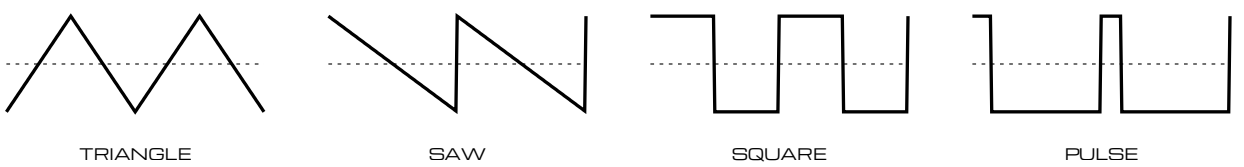



FIGURE 8 *Bass ▸ Acid Glide*: 1 RANGE, 2 WAVE and 3 DETUNE for each oscillator, 4 DRIFT, 5 the MIXER; the FILTER's 6 CUTOFF, 7 RESONANCE, 8 ENV AMOUNT, 9 KEY TRACK and 10 DRIVE.

## OSCILLATORS

Three identical oscillators, numbered 1, 2 and 3.

| Control | Range | Default (1 / 2 / 3) | What it does |
|---|---|---|---|
| RANGE | 32′, 16′, 8′, 4′, 2′ | 8′ / 8′ / 16′ | The octave, in feet: 8′ plays the key's pitch. |
| WAVE | Triangle, Saw, Square, Pulse | Saw / Saw / Square | The shape of the wave. |
| DETUNE | −7 to +7 semitones | 0 st | Fine or coarse tuning: a few cents for thickness, +7 for a fifth. |
| DRIFT | 0 to 100 % | 25 % | How much the oscillators wander, and how far each voice is tuned apart. |




WAVE: soft and hollow, bright and buzzy, hollow and woody, thin and nasal (the narrow pulse).




2 octaves down | 1 octave down | the key's pitch | 1 octave up | 2 octaves up

RANGE in feet, as on an organ: halve the length, double the pitch. DETUNE then moves each oscillator up to ±7 semitones.

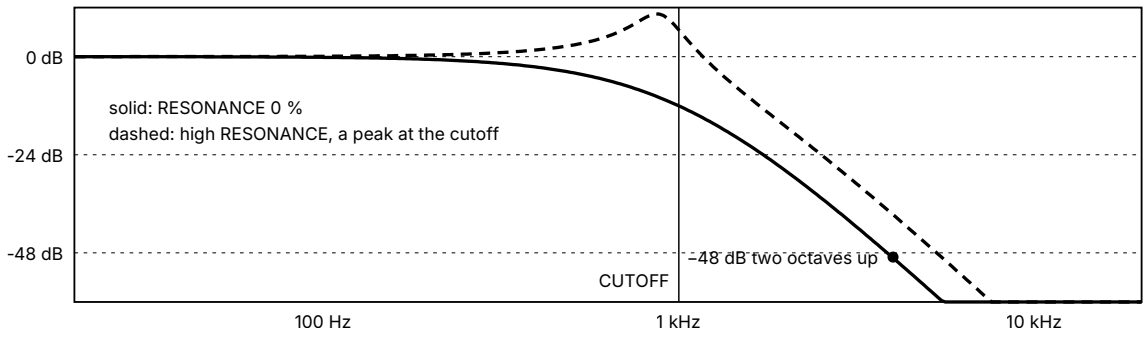
FIGURE 9 The four waves and the five ranges.

The oscillators run at four times the sample rate with band-limited waves, so even the top notes stay clean: a saw at C6 aliases at −77 dB, and the triangle under −100 dB. Two saws with a few cents of DETUNE between them make the classic thick analog sound (*Pads* ▸ *Warm Strings*); two a fifth apart make a chordal bass or lead (*Bass* ▸ *Fifth Bass*, *Leads* ▸ *Fifths Lead*); an oscillator at 16′ or 32′ adds weight under the others.

## MIXER

OSC 1, OSC 2, OSC 3 and NOISE (white) set how much of each goes into the filter, 0 to 100 %. Init has OSC 1 at 80 % and the rest at 0 %. Noise on its own through a resonant filter makes wind and surf (*FX* ▸ *Wind Noise*); a breath of it adds air to a pad (*Pads* ▸ *Glass Haze*).

## FILTER: the 24 dB ladder




A 24 dB/octave low pass: above the cutoff the sound falls away. From about 90 % resonance it rings by itself.

FIGURE 10 The ladder's response.

| Control | Range | Default | What it does |
|---|---|---|---|
| CUTOFF | 20 Hz to 20 kHz | 1.80 kHz | Where the filter starts to cut. |
| RESONANCE | 0 to 100 % | 15 % | Emphasis at the cutoff; from about 90 % the filter rings by itself, a sine at the cutoff. |

| Control | Range | Default | What it does |
|---|---|---|---|
| ENV AMOUNT | −100 to +100 % | +35 % | How far FILTER ENV moves the cutoff, up to ±6 octaves. Negative moves it down. |
| KEY TRACK | 0 to 100 % | 50 % | At 100 %, the cutoff moves an octave for each octave on the keys, from middle C. |
| DRIVE | 0 to 100 % | 0 % | Pushes the filter's input into saturation, with the level evened out. |

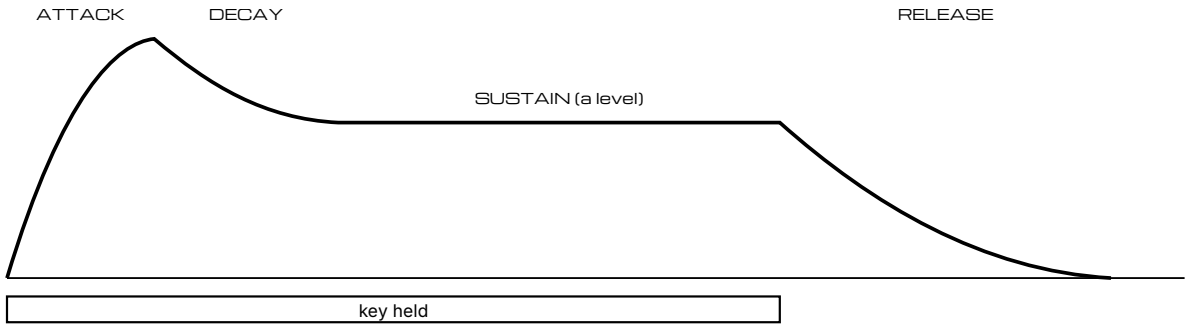
The ladder runs at twice the sample rate; two octaves above the cutoff it is 48 dB down. It is resonance-compensated, so turning up RESONANCE doesn't thin out the low end much. With RESONANCE at 100 % and KEY TRACK at 100 % it becomes a sine oscillator you play from the keys (*FX ▸ Ringing Filter*). A driven ladder close to ringing, with the notes sliding into each other, is the acid bass (*Bass ▸ Acid Glide*).

# The envelopes and the output




FIGURE 11 1 FILTER ENV, 2 AMP ENV; OUTPUT: 3 VOLUME, 4 CHORUS, 5 the voice lamps, three lit for a three-note chord.

## FILTER ENV and AMP ENV




Times from 0.5 ms to 10 s, SUSTAIN 0 to 100 %. The curves are exponential; a new note starts from the level it finds.

FIGURE 12 An ADSR envelope.

| Control | Range | Default (filter / amp) | What it does |
|---|---|---|---|
| ATTACK | 0.5 ms to 10 s | 3 ms / 2 ms | How long it takes to rise when a key is pressed. |
| DECAY | 1 ms to 10 s | 450 ms / 400 ms | How long it takes to fall to the sustain level. |
| SUSTAIN | 0 to 100 % | 35 % / 80 % | The level it holds while the key is down. |
| RELEASE | 1 ms to 10 s | 300 ms / 250 ms | How long it takes to fall to nothing after you let go. |

FILTER ENV moves the cutoff by ENV AMOUNT; AMP ENV shapes the level of each note. Both are analog-style, with exponential curves, and a note that retriggers starts from wherever the level is, so it never clicks. A short filter decay with low sustain makes a pluck (*Plucks* ▸ *Analog Pluck*); a slow filter attack makes brass swell (*Brass* ▸ *Brass Section*); a slow amp attack and release make a pad (*Pads* ▸ *Warm Strings*).

## OUTPUT

| Control | Range | Default | What it does |
|---|---|---|---|
| VOLUME | −36 to +6 dB | −6 dB | The final level. |
| CHORUS | ON, OFF | OFF | A bucket-brigade-style chorus that makes the sound stereo; it switches with a crossfade. |

Under them, a lamp lights for each voice playing (1 to 8). After the voices come a DC blocker, the chorus and VOLUME; the output is held to full scale as a safety, and every preset stays below it.

# The keybed

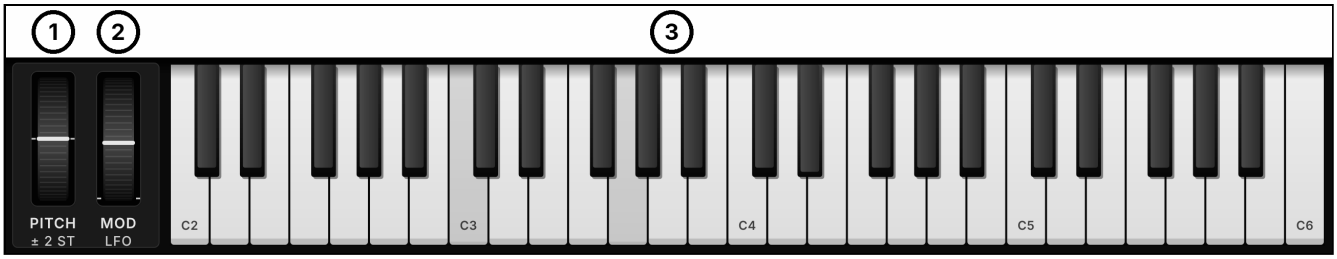



FIGURE 13 1 the PITCH wheel, 2 the MOD wheel and 3 the keys, C2 to C6.

- PITCH **wheel:** bends ±2 semitones and springs back to the middle.
- MOD **wheel:** sets the LFO depth when LFO DEPTH is on WHEEL. Double-click it for 0.
- **Keys:** C2 to C6, with C4 as middle C. Click or drag to play; clicking lower on a key plays louder.
- **From your DAW:** notes from the host light the keys, and the host's pitch bend and CC 1 move the wheels.

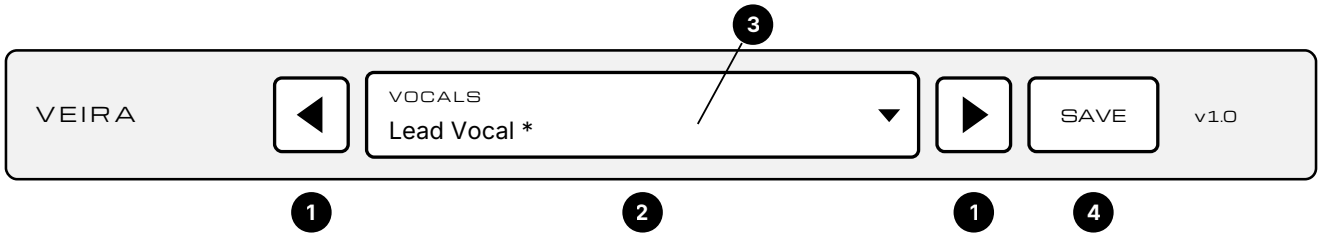
The wheels are not parameters: like hardware wheels, they send MIDI pitch bend and CC 1, so record them as MIDI. Analog One also answers velocity, CC 64 (sustain), CC 120 (all sound off) and CC 123 (all notes off).

# Presets

VEIRA Analog One comes with **39 factory presets** in 8 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 14 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 Analog One 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 Analog One/<Folder>/ |
| Windows | %APPDATA%\VEIRA\VEIRA Analog One\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 |
| Bass | Round Mono Bass, Rubber Pluck Bass, Acid Glide, Sub Floor, Growl Bass, Fifth Bass |
| Leads | Singing Lead, Square Whistle, Screaming Ladder, Pulse Lead, Fifths Lead, Glide Sine |
| Pads | Warm Strings, Slow Sweep, Hollow Pad, Dark Choir, Glass Haze, Night Drift |
| Keys | Poly Keys, Soft Electric, Funk Snap, Mellow Organ, Mellow Chords |
| Brass | Brass Section, Bright Stabs, Solo Horn, Soft Swell, Fanfare Fifths |
| Plucks | Analog Pluck, Resonant Drop, Marimba Tone, Pizzicato, Bell Pluck |
| FX | Siren Wobble, Wind Noise, Ringing Filter, Random Burble, Detuned Drone |

**Levelled to sit together.** Each preset's VOLUME was set so its folder's phrase plays at about −16 LUFS, or as loud as peaks under −3 dBFS allow; the plucks are also checked on a five-note chord. The basses and leads use MONO, most others POLY. Hover the preset name to read its note.

# Recipes

## A warm bass from Init

1. Load *Default* ▸ *Init* and set [MODE] to MONO.
2. Set oscillator 3's [RANGE] to 16′ and raise [OSC 3] on the mixer, for weight an octave under.
3. Lower [CUTOFF] to about 400 Hz, raise [ENV AMOUNT] and shorten [FILTER ENV]'s [DECAY] for a pluck at the start of each note.

## Thick strings

1. Load *Default* ▸ *Init* and raise [OSC 2] (a saw at 8′, like oscillator 1).
2. Set oscillator 2's [DETUNE] to a few cents, and [DRIFT] to about 45 %.
3. Lengthen [AMP ENV]'s [ATTACK] and [RELEASE] to about a second, and turn [CHORUS] on.

## Vibrato on the mod wheel

1. With [LFO DEPTH] on [WHEEL], set [TO PITCH] to about 5 % and [RATE] to about 5 Hz.
2. Push the [MOD] wheel up as you hold a note.

## A sliding acid line

1. Set [MODE] to MONO and [GLIDE] to about 80 ms.
2. Raise [RESONANCE] towards 85 % and [DRIVE] to about 45 %, with [CUTOFF] low and [ENV AMOUNT] high.
3. Play legato: overlapping notes slide without restarting the envelopes.

## The filter as an oscillator

1. Turn every mixer level to 0 %.
2. Set [RESONANCE] to 100 % and [KEY TRACK] to 100 %, and play: the filter itself sings a pure sine.

# Specifications

| | |
|---|---|
| Type | Analog-style subtractive synthesizer (instrument); MIDI in, stereo or mono out, no audio input |
| Voices | POLY (up to 8 voices) or MONO (last-note priority, legato); glide 0 ms to 2 s |
| Oscillators | 3, each Triangle, Saw, Square or Pulse; RANGE 32′ to 2′; DETUNE ±7 semitones; DRIFT; 4x oversampled, band-limited (a C6 saw aliases at −77 dB) |
| Noise | White |
| Filter | 24 dB/octave ladder low pass, 20 Hz to 20 kHz, self-oscillating from about 90 % resonance; envelope ±6 octaves; key tracking; drive; 2x oversampled |
| Envelopes | 2 (filter, amp), ADSR, 0.5 ms to 10 s, exponential |
| LFO | 0.05 to 30 Hz; Triangle, Square, Saw, Random; to pitch (up to ±1 octave) and filter (up to ±3 octaves); by the mod wheel or fixed |
| Output | VOLUME −36 to +6 dB; bucket-brigade-style stereo chorus |
| Keybed | Pitch wheel (±2 st), mod wheel, keys C2 to C6 |
| MIDI | Notes, velocity, pitch bend, CC 1, CC 64, CC 120, CC 123 |
| Parameters | 37 (34 knobs and 3 switches), all automatable; the wheels are MIDI |
| Latency | None |
| CPU | About 9 % of one core for eight voices with all three oscillators, noise, resonance, drive and the chorus (48 kHz) |
| Presets | 39 factory presets in 8 folders, plus your own |
| Window | 1376 × 780 points; resizable from 50 % to 150 %, opens at 80 %, saved with the session |
| Formats | VST3, Audio Units (instrument), standalone; AAX once signed |
| Plugin ID | Manufacturer Veir, plugin Vaon |

# 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 don't see VEIRA Analog One in my DAW.** It is an instrument: look for it where your DAW lists software instruments (in Logic Pro, as an instrument on a software instrument track), under the manufacturer **VEIRA**. Make sure VEIRA Manager shows SHOW (installed) for it, then rescan plugins.

**I hear nothing when I play.** Check that the track receives MIDI and that at least one mixer level is up. If CUTOFF is very low with ENV AMOUNT at 0 %, the filter closes everything: raise CUTOFF. Load *Default* ▸ *Init* to start from a sound that plays.

**A chord sounds like one note.** MODE is on MONO. Switch it to POLY.

**Notes slide into each other.** GLIDE is above 0 ms. Turn it down, or play detached notes in MONO.

**The mod wheel does nothing.** TO PITCH and TO FILTER are at 0 %, or LFO DEPTH is on FIXED. Raise one of them, with LFO DEPTH on WHEEL.

**It whistles when I play.** RESONANCE is near or above 90 %, where the filter rings by itself. Turn it down.

**Do my wheel moves get saved?** They are MIDI, not parameters: record them on the track as pitch bend and CC 1.

**Does it add latency?** No.

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



VEIRA Analog One · User Manual · Version 0.1.0

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

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