VEIRA

AMBIENT GENERATOR

VEIRA Atmosphere

User Manual

A generator of long ambient pieces: pick a mood or describe the sound in a few words, shape it while it plays, and drag it into your session as a WAV file, from 30 seconds to 30 minutes, looping seamlessly or fading in and out.



Contents

Welcome 3
Getting started 4
What you need 4
Install with VEIRA Manager 4
Activation and the licence 5
Formats and where the files go 5
The panel at a glance 6
Using the controls 7
The sky 8
How a piece is made 9
Ambient music in a few words 9
What happens inside VEIRA Atmosphere 9
The arc 10
Choosing a piece 11
MOOD 11
GENERATE, VARIATION and the SEED 12
Describe a sound 13
What it understands 13
Reading what it understood 14
Shape, layers and music 15
SHAPE 15
LAYERS and the NATURE BED 16
MUSIC 17
The piece: listening and looping 19
PLAY, HOST START and MIDI 19
LOOP: seamless loops and one-shots 20
Into your session 21
DRAG TO YOUR SESSION 21
Loudness 22
Where the renders go 22
Presets 23
The preset browser 23
The preset menu 23
Saving your own presets 23
Presets in your DAW 24
The factory folders 24
Recipes 25
A bed under dialogue 25
A seamless loop for a game or an installation 25
Rain on the window 25
Tension that builds 25
A piece in the key of your song 25
Many takes of the same idea 25
Specifications 26
Troubleshooting and questions 27

Welcome

Thank you for choosing **VEIRA Atmosphere**. It makes long ambient pieces for you: beds, drones, slowly changing chords, weather and nature, glassy notes far away. Pick one of eight moods, or describe the sound you want in a few words, shape it with a few big controls while it plays, and drag the finished piece straight into a track of your session as a WAV file. It is made for film, video and games as much as for music: a scene that needs three minutes of uneasy wind under the dialogue, a meditation that needs half an hour of calm, a menu screen that needs a loop with no seam.

Everything you hear is made by its own generative engine as it plays. There are no samples and no recordings inside, nothing to download, and it never goes online: even DESCRIBE A SOUND runs inside the plugin.

What makes it different

- **Eight moods, endless pieces:** CALM, DARK, SPACE, NATURE, CINEMATIC, WARM, TENSION and DREAM. GENERATE makes a new piece, VARIATION a close relative of the one you like, and the same settings with the same seed always make exactly the same piece.
- **Describe it in words:** type “dark rain over a distant city at night” and press CREATE. A vocabulary of English words, with common Spanish and German ones, sets the scene, and the panel shows what it understood.
- **Shape it while it plays:** nine SHAPE knobs, five LAYERS faders with a NATURE BED, and the KEY, SCALE, LENGTH, TUNING A4 and LOUDNESS of the piece. Every change is heard at once, without a click.
- **Drag it into your session:** a 24-bit WAV at your session’s sample rate, exactly the length you set, from 30 seconds to 30 minutes. It renders in the background while you listen, so the drag is instant.
- **Seamless loops or clean one-shots:** with LOOP on, the end flows into the start; off, the piece fades in from silence and out to silence.
- **Ready for the mix:** every file is set to its LOUDNESS (−20 LUFS by default) with its true peak under −1 dBTP.
- **A sky you can read:** each mood has its own living sky behind the panels, painted by the plugin. As the piece plays, the sun rises behind its view and the clouds drift, and your settings tint it.
- **41 factory scenes** in 9 folders, five for each mood, each with a note.

How this manual is organised. *Getting started* installs and activates the plugin. *The panel at a glance* names its parts and shows the sky. *How a piece is made* explains the idea and the engine. One chapter each covers *Choosing a piece*, *Describe a sound*, *Shape, layers and music* and *Into your session*. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

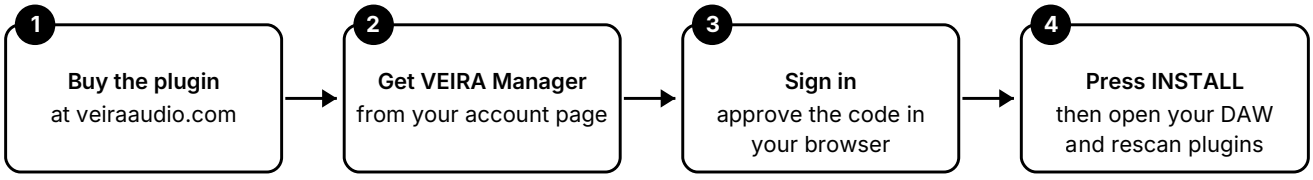
Getting started

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 Atmosphere 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 Atmosphere 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 Atmosphere appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA Atmosphere).

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 Atmosphere 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.

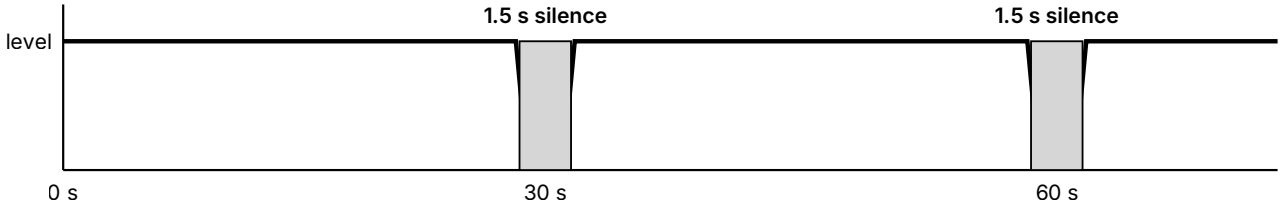


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Atmosphere. 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 Atmosphere 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 Atmosphere playing *Cinematic* ▸ *Long Horizon*, reshaped by DESCRIBE, over the Cinematic sky: 1 the header with the preset browser and the window size, 2 MOOD, 3 GENERATE, 4 DESCRIBE A SOUND, 5 the piece, 6 DRAG TO YOUR SESSION, 7 SHAPE, 8 LAYERS and 9 MUSIC.

	Part	What it holds
1	Header	The preset browser, SAVE, the version and the size button.
2	MOOD	Eight tiles, one per mood. The chosen one is outlined.
3	GENERATE	GENERATE (a new piece), VARIATION (a close relative) and the SEED.
4	DESCRIBE A SOUND	The text box, CREATE, what it understood, ANOTHER TAKE and WORDS.
5	The piece	PLAY or STOP, the time, LOOP, HOST START, the render's status, and the overview of the whole piece with its playhead.
6	Into your session	DRAG TO YOUR SESSION, the file's name, EXPORT and FOLDER.
7	SHAPE	BRIGHTNESS, MOVEMENT, DENSITY, TEXTURE, EVOLUTION, WARMTH, WIDTH, SPACE and SHIMMER.
8	LAYERS	DRONE, PADS, GRAINS, NATURE and EVENTS, and the NATURE BED.

	Part	What it holds
9	MUSIC	KEY, SCALE, LENGTH, TUNING A4 and LOUDNESS.

The panels are frosted glass over the sky of the chosen mood; *The sky* below explains what it shows.

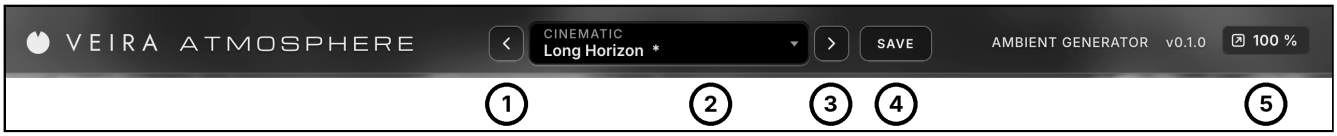


FIGURE 4 The header: 1 and 3 the previous and next preset, 2 the preset's folder and name (the asterisk: changed since it loaded), 4 SAVE, and 5 the size button, here at 100 %.

Using the controls

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

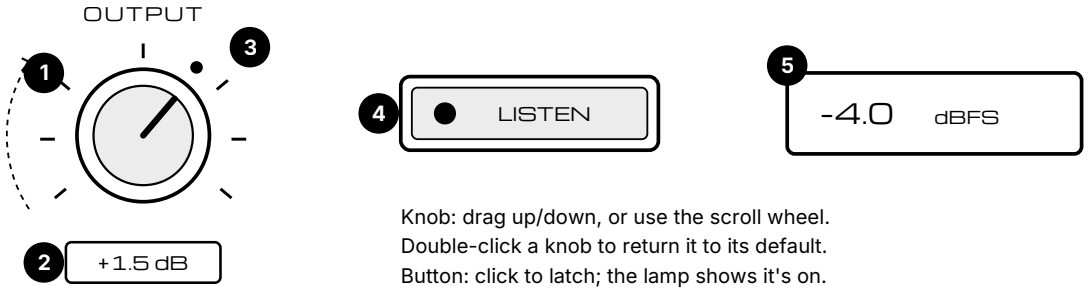


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Atmosphere's panel the parts look a little different from the drawing above:

- **Knobs show their value printed beneath them** (38 %, 5 min, 440.0 Hz, -20.0 LUFS). Drag up and down or use the wheel; double-click for the default; right-click a knob (Control-click on a Mac) to type a value, for example 5:00 on LENGTH.
- **Faders** in LAYERS work the same way: drag the cap, double-click for the default, right-click to type.
- **Buttons with a lamp** (PLAY, LOOP, HOST START) have a small round lamp before their name, lit when they are on. The chosen mood is outlined in its colour; the chosen key and nature bed turn white with dark letters.
- **Tooltips** explain every control: hover over it.
- **The window size.** VEIRA Atmosphere opens at 100 %, 1280 × 800 points, so every word is at its full size on a 13-inch laptop. To change it, click the size button 5 in the header and choose 75, 90, 100, 125, 150 or 200 % or *Fit to screen* (sizes that don't fit your display are left out); or drag the grip in the bottom-right corner (double-click it for 100 %); or press Cmd + = and Cmd + - (Ctrl on Windows) to step up and down and Cmd + 0 for 100 %. Your DAW saves the size with the session, and new instances open at the size you chose last.

The sky



FIGURE 6 The eight skies. Top row: CALM, DARK, SPACE and NATURE; bottom row: CINEMATIC, WARM, TENSION and DREAM.

Behind the panels is a living sky, painted by the plugin as it runs: there are no pictures inside, and the sky never changes the sound. Each mood has its own: Calm a pastel sunrise, Dark a night with a glowing moon, Space a starfield with a nebula, Nature a morning with big cumulus clouds, Cinematic a golden sunrise with rays, Warm an amber and rose sunset, Tension a storm with a distant flash now and then, and Dream a hazy lilac dawn. Choose another mood and the sky crossfades to it over 1.5 seconds; each mood tile shows a small picture of its sky.

- **It follows the piece.** The view of the piece is a clear window onto the sky. As the piece plays, the sun (on the night skies, the moon) rises behind it, from the start of the piece to its end, and the clouds drift, the far ones slower. When the piece stops, the sky holds still.
- **Your settings tint it.** BRIGHTNESS, WARMTH, SPACE (haze) and SHIMMER (sparkles) change it, and so does the nature bed: RAIN darkens the clouds and adds streaks, and WIND (with MOVEMENT) makes the clouds drift faster.
- **Every word stays readable.** Each panel is frosted glass that darkens just enough over a bright sky to keep its text at a contrast of at least 4.5:1, and on a bright sky the piece's ribbon turns a deep blue-charcoal.

How a piece is made

Ambient music in a few words

An ambient piece is music you can live inside: it changes slowly, never asks for attention, and leaves room for whatever sits on top of it, a voice, a scene, a game. It is usually built from a few layers. A **drone** holds a low note for a long time. **Pads** play slow chords that melt into each other. **Textures** (fragments of sound, scattered and blurred) add movement, and **nature** (air, wind, rain, water) adds a place. Now and then a soft **event**, a bell, a glassy note, a swell, gives the ear something to follow. A long reverb ties it all together.

Making one by hand takes time: a sound for each layer, chords that never jar, an arc that builds and recedes, a loop point without a seam, and a level that sits under dialogue. VEIRA Atmosphere does all of this for you, and lets you steer it with a handful of controls.

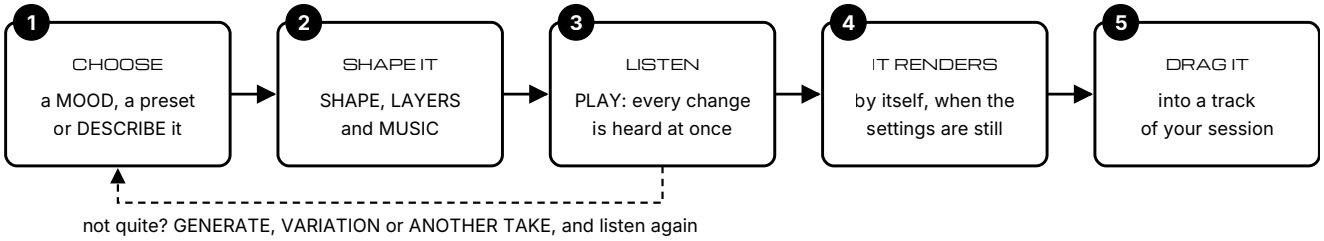
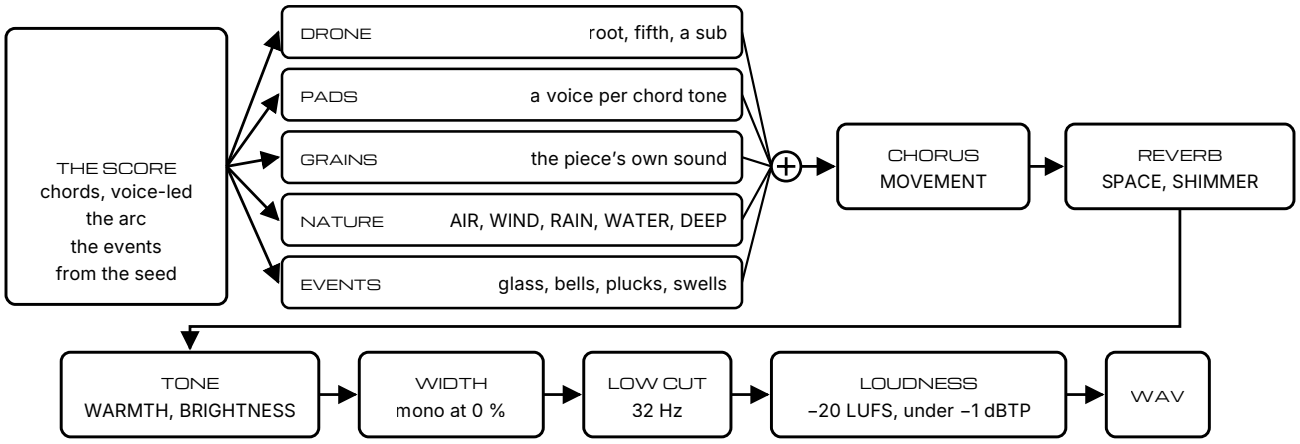


FIGURE 7 From an idea to a file in your session.

What happens inside VEIRA Atmosphere

A piece is a **scene** (the mood, the key and scale, the length, every knob and fader) plus a **seed**, a number that makes every random choice. From them the engine writes a **score**: a chord progression in your key and scale, voice-led so each chord moves as little as possible and always finds its way home; an **arc** of builds and recessions over the whole piece; and a list of candidate events, of which DENSITY decides how many play.

Five layers play the score. The DRONE holds the key's root and fifth on slowly beating, detuned oscillators, with a sub an octave down. The PADS give each chord tone its own voice, with long attacks and releases, and hold the notes two chords share. The GRAINS take short fragments of the piece's own recent sound, shift them an octave up or down, often play them backwards, and scatter them across the stereo field. NATURE makes air, wind, rain, water or a deep rumble from scratch. The EVENTS are soft glass, bells, plucks, reversed swells and deep pulses on the chord's notes. Then come a slow chorus, a long reverb with an octave-up shimmer, the warmth and brightness of the tone, the stereo width and a low cut at 32 Hz, and finally the file is set to its loudness.



Everything is made by the engine as it plays: no samples, no recordings. The LAYERS faders set each layer's level.

FIGURE 8 The engine, from the score to the file.

The same piece, every time. Every random decision is made from the seed, never from a running dice roll, so the same scene and the same seed always make exactly the same piece, sample for sample, at any buffer size. That is why you can save a piece as a preset, close the session, and get the very same file back a year later.

The arc

A piece that stays the same for ten minutes is tiring; one that keeps surprising you is distracting. Every piece follows an arc: sections of about 40 seconds that rise and fall, with at least one rise, which move the level, the brightness and the density of every layer together. EVOLUTION sets how deep the arc goes and how often the chords change. When LOOP is on, the arc and the chords repeat exactly once per piece, so the loop has no seam in the music either.

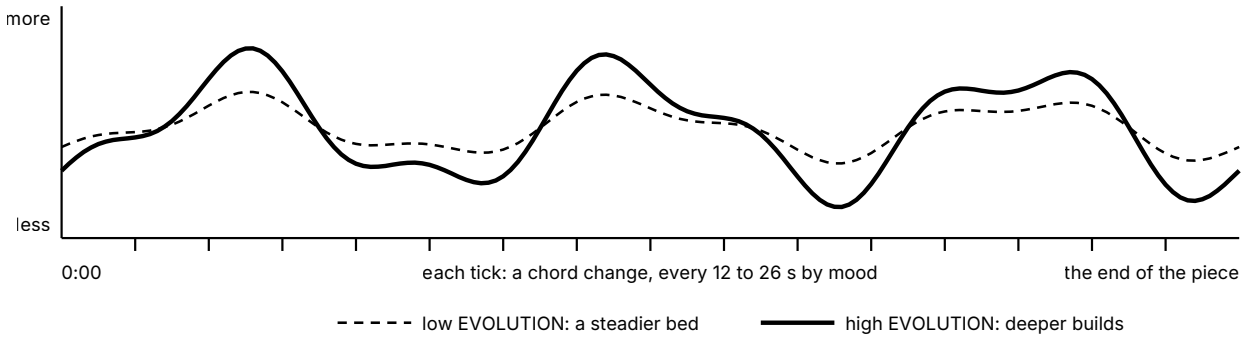


FIGURE 9 The arc over a piece. EVOLUTION sets how deep it goes and how often the chords change.

The overview always shows the arc as a fine line. Once the piece is rendered, its loudness over time is drawn around that line as a soft, light ribbon (see *Into your session*).

Choosing a piece



FIGURE 10 MOOD: 1 a tile shows the mood's name, its character and a small picture of its sky; 2 the chosen mood, CINEMATIC, is outlined in its colour.

MOOD

Each mood is a character: its register, its harmony, its sounds, its events and its reverb. Clicking a tile loads the mood's starting settings for SHAPE, LAYERS, SCALE and the NATURE BED, and makes a new piece. The KEY, LENGTH and LOOP stay as they were.

Mood	On the tile	What it sounds like
CALM	soft, still, open	Soft pads over a low drone, a little air. Under voice-overs, meditation and slow scenes.
DARK	low, shadowed	Low drones and slow minor chords, deep spaces. Horror, thriller and night.
SPACE	vast, distant	Wide, weightless, glassy pads with a long shimmering tail.
NATURE	airy, organic	Open, bright harmony with rain, wind or water in front.
CINEMATIC	wide, rising	Wide chords that build and recede, with deep pulses. Titles, landscapes, endings.
WARM	close, golden	Close, golden pads with a little tape warmth and plucked notes.
TENSION	uneasy, waiting	Suspended chords, wind and sudden sounds. Suspense and slow reveals.
DREAM	hazy, floating	Floating, luminous and hazy, with a strong shimmer. Sleep, memory, fantasy.

On screen each tile shows its mood's sky and a colour bar, and the chosen tile is outlined in that colour. In print the chosen tile is the one with the outline.

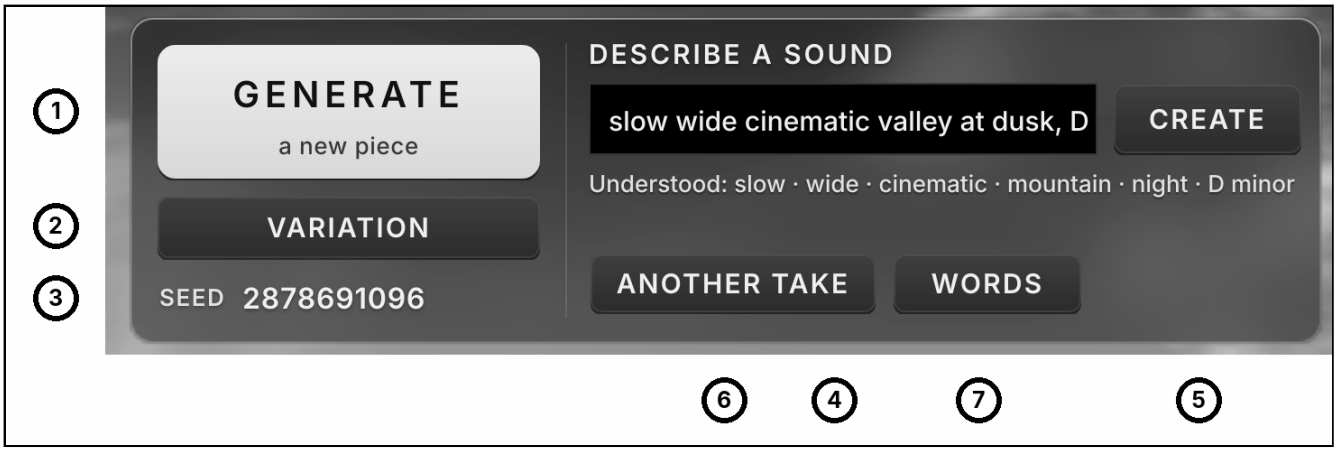


FIGURE 11 1 GENERATE, 2 VARIATION and 3 the SEED; DESCRIBE A SOUND: 4 the text box with what it understood beneath it, 5 CREATE, 6 ANOTHER TAKE and 7 WORDS.

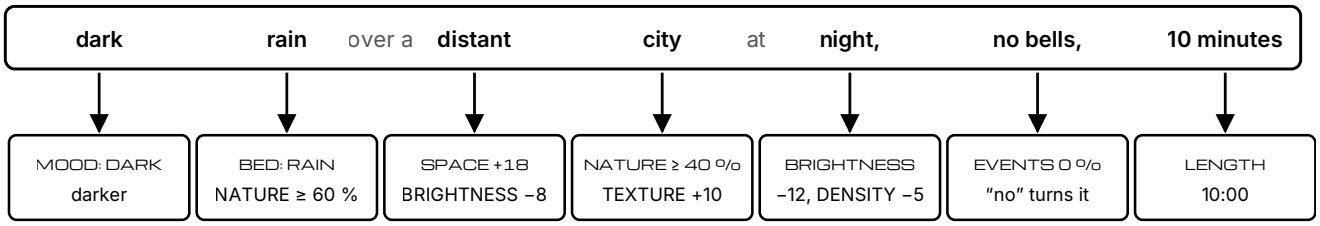
GENERATE, VARIATION and the SEED

- GENERATE makes a new piece with the same settings: a new seed, so new chords, a new arc and new events, in the same mood, key and shape.
- VARIATION makes a close relative of the piece you are hearing: the same chords and the same shape, with new details (where the events fall, which grains play). Use it when you like a piece but want another take of it.
- SEED shows the piece's number, and is saved with the session and in presets. Double-click it to type one (0 to 4294967295): with the same settings, the same seed makes exactly the same piece.

> **Tip:** Found a piece you love? Note its seed, or press SAVE to keep it as a preset. A user preset stores the seed and your description with the settings, so it always makes that same piece.

Describe a sound

Type what you want in a few words, the way you would describe it to a composer, and press CREATE (or Return): *“dark rain over a distant city at night”*, *“warm cozy fireplace, slow, in F major”*, *“wide cinematic valley, 10 minutes”*. The words it knows become a scene, applied like a preset, with your words kept as its description, and the new piece starts playing. It all happens inside the plugin, offline: no account, no internet and no cost.



Understood: dark · rain · distant · city · night · no bells · 10:00

“over a” and “at” are not in its vocabulary: they are ignored. Everything no word touches keeps its setting.

“dark”, the first mood word, also loads the Dark mood’s starting settings. Rain outranks city, so the bed stays RAIN.

FIGURE 12 How a description becomes a scene: each word it knows changes a few settings.

What it understands

Kind of word	Examples	What they set
Moods	calm, dark, eerie, space, nature, cinematic, cozy, tense, dreamy	The first one picks the mood and its starting settings. Feelings such as hopeful, sad or mysterious also choose the scale.
Places and weather	rain, storm, ocean, river, wind, forest, mountain, desert, snow, cave, cathedral, city, factory, night, moon, morning, fire, air	The nature bed and its level, the space and the brightness. When you name several beds the most specific wins: rain or water over wind, forest or city.
Character	bright, dim, warm, cold, wide, narrow, huge, intimate, distant, slow, evolving, moving, sparse, dense, shimmering, gritty, smooth, deep, loud, quiet	The SHAPE knobs and the layers.
Layers	pads, chords, choir; grains; bells, chimes, glass, melody; drone, hum; nature sounds	The level of that layer.
Music	“in D minor”, “F# dorian”, “Eb”, “la menor”; “432 Hz”, “440”	KEY, SCALE and TUNING A4.
Length and loop	“10 minutes”, “90 s”, “5:00”, “half an hour”, long, short, loop, seamless, one-shot	LENGTH and LOOP.

Turning words around. “no”, “not” and “without” (and the Spanish *sin*, the German *ohne* and *kein*) turn the next word around: “no rain” takes the rain bed’s level to 0, “without bells” leaves out the events, “not bright” makes it darker. **“very”** and **“slightly”** (*muy*, *sehr*; *poco*, *etwas*) give more or less of the next word. Either reaches the next two words only.

Spanish and German words work too: *lluvia*, *oscuro*, *bosque*; *Regen*, *dunkel*, *Wald*.

Reading what it understood

Under the text box, the panel shows what it understood, for example *Understood: dark · rain · distant · city · night*. Words it doesn’t know are ignored, and anything no word touches keeps its current setting, so you can describe a change (“brighter, more rain”) as well as a whole scene. If it knew none of your words, nothing changes, and it says so with a few words to try. Up to 300 characters are read.

- WORDS opens the list of every word it knows, grouped as in the table above.
- **The same words always make the same piece:** the seed comes from the words.
- ANOTHER TAKE keeps the scene your words made and draws a new seed: a new piece from the same description.

> **Tip:** Describe first, then fine-tune. DESCRIBE gets you close in one line; the knobs and faders take you the rest of the way. Loading a preset shows its description in the box too, so you can read how it was meant.

Shape, layers and music



FIGURE 13 SHAPE: 1 BRIGHTNESS, MOVEMENT, DENSITY, TEXTURE and EVOLUTION; 2 WARMTH, WIDTH, SPACE and SHIMMER.

SHAPE

Nine knobs shape the whole piece. They are all 0 to 100 %, and every change is heard at once while it plays: the controls glide over about 0.12 s, so even a fast turn never clicks. The defaults are those of *Default* ▸ *Init*, the Calm mood's starting point; each mood has its own starting settings.

Control	Range	Default	What it does
BRIGHTNESS	0 to 100 %	45 %	Darker and softer to open and airy: the filters and the tilt of the whole sound.
MOVEMENT	0 to 100 %	35 %	How much everything drifts and breathes: filter sweeps, the chorus, the wind, the speed of slow changes.
DENSITY	0 to 100 %	40 %	How much happens: more chord tones (3 to 5), more events, more grains, heavier rain.
TEXTURE	0 to 100 %	40 %	The grains' character: long and smooth (about 650 ms) to short and sparkling (about 70 ms), with more glints and more reversed grains.
EVOLUTION	0 to 100 %	45 %	How much the piece changes over time: chords change more often, builds and recessions go deeper.
WARMTH	0 to 100 %	55 %	More sub, a softer top and a gentle tape-like saturation.
WIDTH	0 to 100 %	65 %	Stereo width: mono at 0 %, wide at 100 %.
SPACE	0 to 100 %	60 %	The reverb, from a close room to a vast space: its size, decay (about 2.5 to 20 s) and amount.

Control	Range	Default	What it does
SHIMMER	0 to 100 %	20 %	An octave-up shimmer fed back into the reverb's tail.

- BRIGHTNESS **and** WARMTH **work together.** For a dark, heavy bed, lower BRIGHTNESS and raise WARMTH; for a cold, glassy one, raise BRIGHTNESS and lower WARMTH.
- DENSITY **is the busiest knob.** Under dialogue keep it low (20 to 40 %): fewer events, simpler chords. For a featured piece raise it.
- EVOLUTION **sets the arc** (see *How a piece is made*). Low, the piece is a steady bed; high, it builds and recedes and the chords move more often.
- SPACE **and** SHIMMER are the reverb. SHIMMER only has something to work on when there is reverb, so raise SPACE with it.
- WIDTH **at 0 %** makes a mono piece, for a mono track or a game engine's mono emitter.

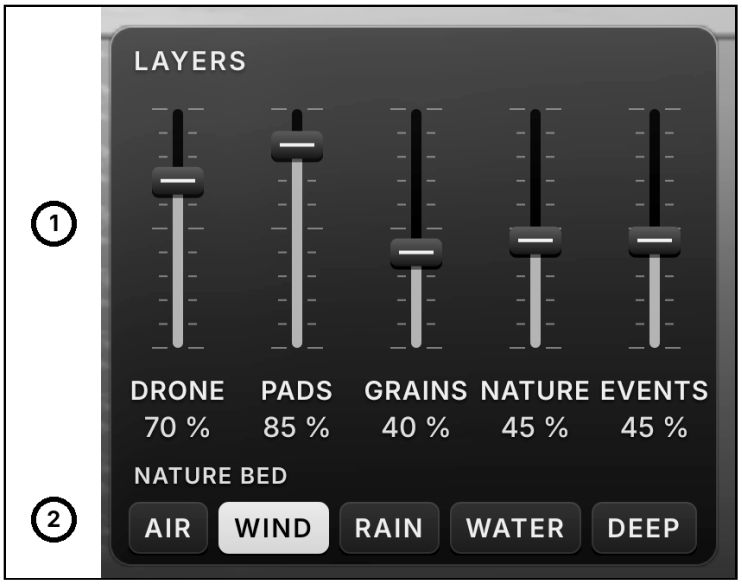


FIGURE 14 LAYERS: 1 the faders DRONE, PADS, GRAINS, NATURE and EVENTS; 2 the NATURE BED, here WIND.

LAYERS and the NATURE BED

Five faders set the level of each layer, 0 to 100 % (0 is off).

Fader	Default	The layer
DRONE	70 %	Detuned oscillators on the key's root and fifth (and the octave in builds), a sub an octave down and a breath of noise.
PADS	75 %	Slowly changing chords, a voice per chord tone, with long attacks and releases.
GRAINS	40 %	A cloud of fragments of the piece's own sound, shifted up or down an octave, often reversed, with high glints on the chord's notes.
NATURE	20 %	The nature bed chosen below.

Fader	Default	The layer
EVENTS	35 %	Occasional soft glass, bells, plucks, reversed swells and deep pulses.

The NATURE BED chooses what NATURE plays, made from scratch: AIR (a soft, open room tone), WIND (gusts, a far whistle and a low rumble), RAIN (a hiss and thousands of single drops a minute, a few heavy ones near), WATER (a stream's babble, its flow and bubbles) or DEEP (a low rumble and a hum on the key's root). A new bed crossfades in over 2 seconds.

> **Tip:** For a pure nature ambience (rain on a window, a forest stream), raise NATURE and lower PADS and EVENTS; keep a little DRONE for weight. For pure music, take NATURE to 0.

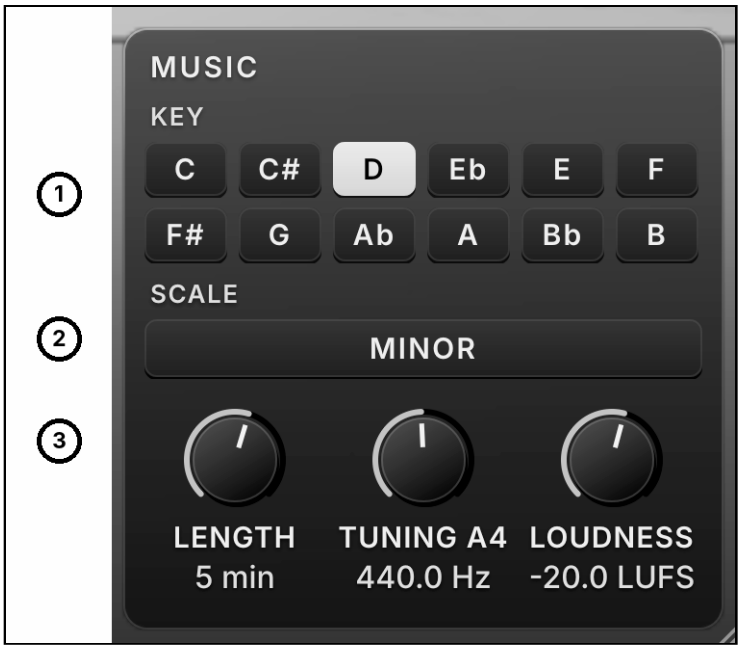


FIGURE 15 MUSIC: 1 KEY, here D, 2 SCALE, here MINOR, and 3 LENGTH, TUNING A4 and LOUDNESS. The grip in the bottom-right corner resizes the window.

MUSIC

Control	Range	Default	What it does
KEY	C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B	D	The key the piece is in.
SCALE	Major, Minor, Dorian, Phrygian, Lydian, Mixolydian, Major Pentatonic, Minor Pentatonic	Major	The scale or mode of the harmony. Click it for the menu.
LENGTH	30 s to 30 min	3 min	How long the piece and its file are. Right-click to type, for example 5:00.
TUNING A4	415 to 466 Hz	440.0 Hz	The pitch of A4, for tuned sessions (432 Hz, or a choir at 442).

Control	Range	Default	What it does
LOUDNESS	−30 to −12 LUFS	−20.0 LUFS	The loudness the file is rendered at; its true peak always stays under −1 dBTP. The preview plays at the same level.

- **Match your score.** Set KEY and SCALE to the key of the music around the piece and it will sit with it. A new key or scale glides the held chord to its new notes while the piece plays.
- **The scale sets the mood as much as the mood does.** Major and Lydian are open and hopeful, Minor and Dorian darker, Phrygian uneasy, the pentatonic scales simple and consonant.
- LENGTH **is exact.** A 3-minute piece is a file of exactly 3:00.000 at your sample rate.

The piece: listening and looping

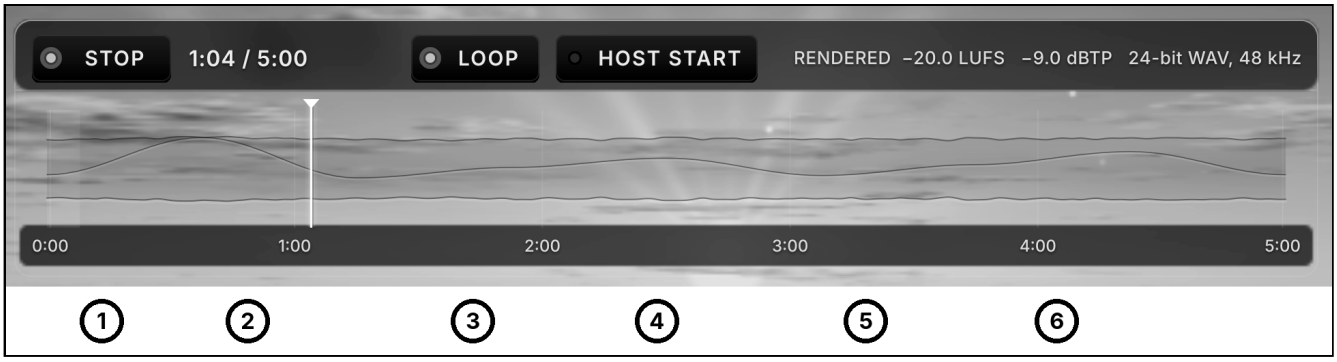


FIGURE 16 The piece: 1 PLAY, here showing STOP while it plays, 2 the time, 3 LOOP, 4 HOST START, 5 the overview with the playhead, and 6 the render's status: rendered, its loudness and true peak, and the format.

PLAY, HOST START and MIDI

- PLAY previews the piece in the plugin, whatever your DAW's transport is doing, and shows STOP while it plays. The time shows where you are and the piece's length.
- HOST START starts and stops the preview with your DAW's transport instead, always from the top of the piece.
- **A MIDI note** starts the preview in that note's key while you hold it, and letting go of every note stops it. The KEY setting, and so the file, stay as they are.
- **The overview** shows the whole piece over the sky: the arc as a fine line, the piece's loudness as a light ribbon once it is rendered, and the playhead. On a looping piece a faint band at the start marks where the end's tail is laid over it. Click or drag on it to move the playhead.

VEIRA Atmosphere is an instrument: put it on an instrument (or software instrument) track. It has no audio input, and plays in stereo.

LOOP: seamless loops and one-shots

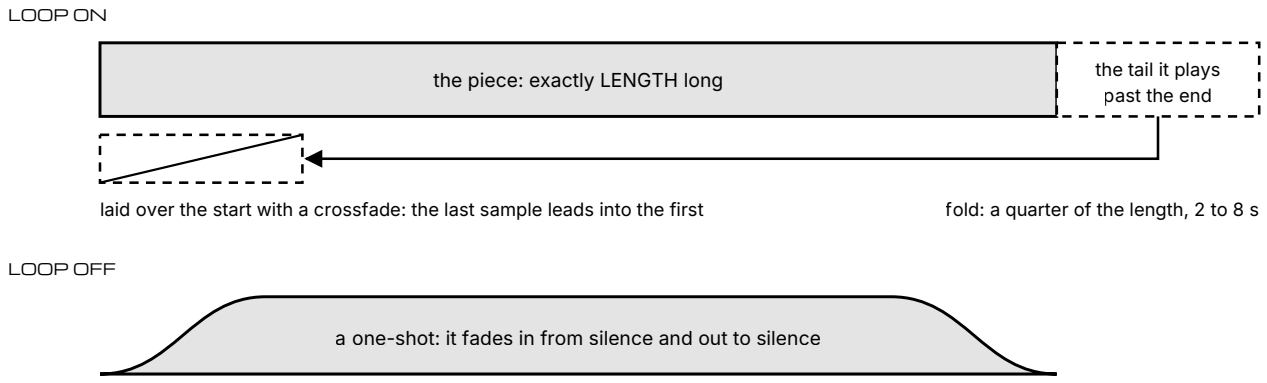


FIGURE 17 LOOP on and off.

- LOOP **on** (the default) makes a seamless loop. The music itself repeats once per piece (the chords, the arc, the events), and the piece starts warm, as if it had already been playing. The engine plays on past the end, and that tail is laid over the start with a crossfade, so the last sample leads into the first. Measured on a 60-second loop, the step at the wrap is half the size of the music's own steps, so you can loop the file in your DAW, a video editor or a game engine without a seam.
- LOOP **off** makes a one-shot that fades in from silence and out to silence, for a scene with a beginning and an end.

The preview wraps the same way as the file, so what you hear looping in the plugin is what the file will do.

Into your session



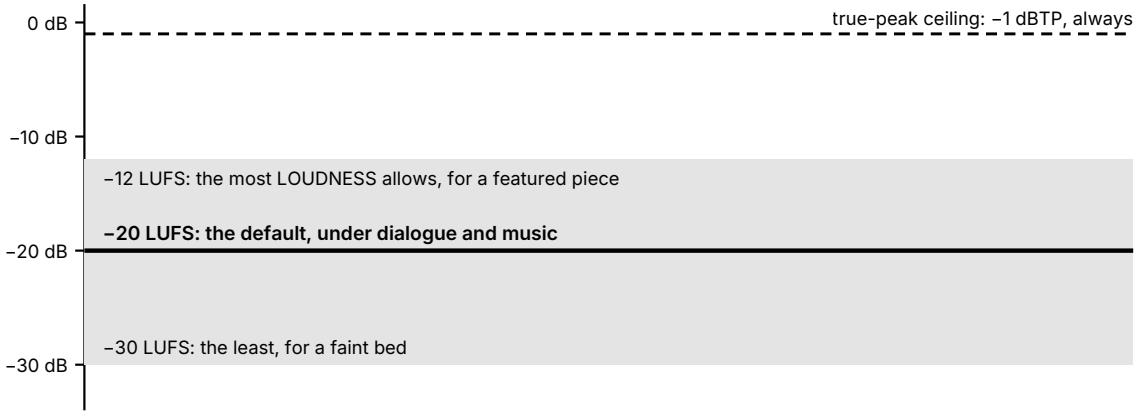
FIGURE 18 1 DRAG TO YOUR SESSION, ready: 5 min, looped; 2 the file's name; 3 EXPORT and 4 FOLDER.

DRAG TO YOUR SESSION

Drag from the handle into a track of your session: the piece arrives as an audio file, at the place you drop it. The piece is rendered in the background as soon as the settings have been still for 0.7 seconds, about 20 to 30 times faster than real time (5 minutes in about 12 seconds), so by the time you reach for the handle it says READY and the drag is instant. While it renders, the handle shows PREPARING with its progress, and the status above the overview shows RENDERING; pressing the handle asks for the render at once.

- **The file:** a 24-bit WAV at your session's sample rate (48 kHz when the host hasn't said), exactly the piece's length, stereo.
- **Its name says what it is:** Mood_Key-Scale_<m>m<ss>s[_loop]_<seed>.wav, for example Calm_D-Major_3m00s_loop_123456789.wav.
- **It remembers how it was made:** the file carries a broadcast-wave description (VEIRA Atmosphere as its originator) and the scene itself, so a file always tells you its settings and seed.
- EXPORT saves the piece where you choose, for a video editor, a game project or a client.
- FOLDER shows the folder where the renders are kept.

Loudness

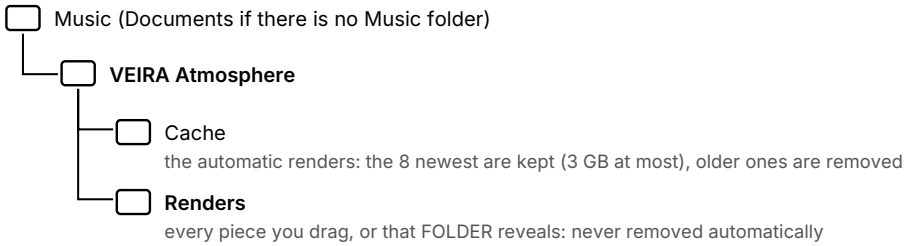


The grey band is the LOUDNESS range. Each file is measured whole and set to it; the preview plays at the same level.

FIGURE 19 LOUDNESS sets the file's integrated loudness; the true peak always stays under −1 dBTP.

Every file is measured whole and set to its LOUDNESS (integrated loudness, ITU-R BS.1770-4), and held lower if needed so its true peak stays under −1 dBTP. The default, −20 LUFS, sits an ambient bed under dialogue and music without touching the mix; raise LOUDNESS for a featured piece. The status above the overview shows the rendered file's loudness and true peak. The preview plays at the same level: a quick estimate within a second of a change, the exact level once the render is done. Every factory preset renders at exactly −20.0 LUFS.

Where the renders go



A session may play a file from Renders in place, so it stays until you delete it. A 30-minute file at 48 kHz is 518 MB.

FIGURE 20 The renders folder.

- Cache holds the automatic renders: the 8 newest are kept (3 GB at most), older ones are removed.
- Renders holds every piece you have dragged or revealed with FOLDER. These are **never removed automatically**, because your session may play the file from there, so clear out the ones you no longer use now and then.

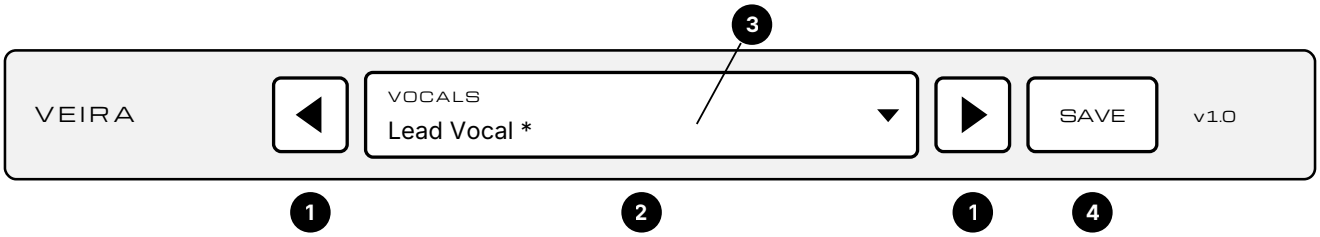
> **Tip:** Your DAW may copy dropped files into the session's own audio folder (most can do this when you import). If you move a session to another computer, check that it has its own copy, or export the piece into the session folder with EXPORT.

Presets

VEIRA Atmosphere comes with **41 factory presets** in 9 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 21 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 Atmosphere 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 Atmosphere/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Atmosphere\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
Calm	Still Water Morning, Soft Linen Light, Quiet Harbour, Slow Breath, Paper Lantern Glow
Dark	Under the Old Bridge, Black Glass Lake, Cellar Hum, Night Shift Corridor, Cold Stone Hall
Space	Orbit at Dawn, Long Range Signal, Weightless Drift, Far Side of Silence, Ion Clouds
Nature	Forest After Rain, Mountain Stream, Meadow Wind, Rain on the Canopy, Tide Pools
Cinematic	Long Horizon, Rising Tide of Light, Last Light Over Fields, The Wide Valley, Before the Storm
Warm	Amber Afternoon, Old Wooden Room, Hearth and Window, Golden Hour Haze, Velvet Evening
Tension	Something in the Fog, Unanswered Signal, Corridor of Doors, Pressure Front, Held Breath
Dream	Cloud Library, Glass Garden, Half Asleep, Lucid Shallows, Moonlit Carousel

Every preset is a whole piece. A preset holds the scene and its seed, so it always makes the same piece: each factory preset is a seamless loop of 3 to 6 minutes, and any length works. Every one renders at −20 LUFS with its true peak under −1 dBTP, so they sit at the same level in your session. The first in each mood's folder is that mood's starting point. *Default ▸ Init* is Calm in D major, 3 minutes, looping. Hover a preset's name to read its note: it says what to turn first.

Recipes

A bed under dialogue

1. Load *Calm* ▸ *Still Water Morning* or *Warm* ▸ *Amber Afternoon*, or describe it: "calm, warm, sparse".
2. Lower [DENSITY] and [EVENTS] so nothing calls for attention, and keep [LOUDNESS] at −20 LUFS.
3. Set [LENGTH] a little longer than the scene, turn [LOOP] off for fades at both ends, and drag it under the scene.

A seamless loop for a game or an installation

1. Choose a mood, set [LENGTH] (2 to 5 minutes loops well) and keep [LOOP] on.
2. Keep [EVOLUTION] moderate, so the loop's arc doesn't draw attention to its repeat.
3. [EXPORT] the file into your project. It loops sample for sample, with no seam.

Rain on the window

1. Describe it: "rain at night, intimate, no bells", or load *Nature* ▸ *Rain on the Canopy*.
2. Raise [NATURE] and lower [PADS]; keep some [DRONE] for weight.
3. [DENSITY] makes the rain heavier, [SPACE] sets how far away it is.

Tension that builds

1. Load *Tension* ▸ *Pressure Front*, or describe it: "tense, evolving, deep pulses, in A phrygian".
2. Raise [EVOLUTION] for deeper builds and recessions, and [EVENTS] for more sudden sounds.
3. Set [KEY] to your score's key so it can cross-fade into the music.

A piece in the key of your song

1. Set [KEY] and [SCALE] to the song's key, and [TUNING A4] if it isn't at 440 Hz.
2. Choose [SPACE] or [DREAM], and keep [DRONE] and [PADS] up.
3. Drag it under the intro or the outro, or press [VARIATION] for a second take for the bridge.

Many takes of the same idea

1. Describe the scene and press [CREATE].
2. Press [ANOTHER TAKE] until you hear one you like; each is a new piece from the same scene.
3. [SAVE] it as a preset: it keeps the seed and your description, so it always makes that piece.

Specifications

Type	Ambient generator (instrument): no audio input, stereo output, MIDI input
Moods	Calm, Dark, Space, Nature, Cinematic, Warm, Tension, Dream; GENERATE, VARIATION, SEED (0 to 4294967295)
Describe	DESCRIBE A SOUND: English words with common Spanish and German ones, offline; “Understood:” line, WORDS, ANOTHER TAKE; up to 300 characters
Shape	BRIGHTNESS, MOVEMENT, DENSITY, TEXTURE, EVOLUTION, WARMTH, WIDTH, SPACE, SHIMMER, 0 to 100 %
Layers	DRONE, PADS, GRAINS, NATURE, EVENTS, 0 to 100 %; NATURE BED: AIR, WIND, RAIN, WATER, DEEP
Music	KEY (12 keys), SCALE (8 scales and modes), LENGTH 30 s to 30 min, TUNING A4 415 to 466 Hz
Playback	PLAY, HOST START (with the DAW’s transport), MIDI note (in that note’s key); LOOP (seamless) or one-shot with fades
Files	24-bit WAV at the session’s sample rate (48 kHz if not given), exactly LENGTH long, with the scene in the file; rendered in the background about 20 to 30 times faster than real time; drag, EXPORT, FOLDER
Loudness	LOUDNESS −30 to −12 LUFS integrated (default −20, ITU-R BS.1770-4), true peak under −1 dBTP
Latency	None
Parameters	23, all automatable; the seed and the description are saved with the session and in presets
CPU	The preview: about 5 to 6 % of one core at 48 kHz
Presets	41 factory presets in 9 folders, plus your own
Display	A living sky for each mood behind frosted glass panels; the sun rises as the piece plays; every text at a contrast of 4.5:1 or more
Window	1280 × 800 points at 100 %; 75 to 200 % or Fit to screen, from the size button, the corner grip or Cmd/Ctrl + = - 0; opens at 100 %, saved with the session and remembered for new instances
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vatm

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*. Until it is activated, the files it renders have the same short silences as the preview, so render the pieces you keep once it is activated.

I can't find it in my DAW's effects. 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 press PLAY and hear nothing. Check the LAYERS faders (all at 0 % is silence) and that the track isn't muted. With HOST START on, the preview follows your DAW's transport: start the transport, or press PLAY.

The drag handle says PREPARING. The piece is rendering in the background; a long piece takes a few seconds (30 minutes in about a minute). It starts when the settings have been still for 0.7 seconds, so stop turning knobs, or press the handle to ask for it at once. If the status says the render failed, check that the disk has room.

DESCRIBE didn't change anything. None of your words is in its vocabulary. Press WORDS to see the words it knows, or try a mood, a place and a length: "dark forest at night, 5 minutes".

My renders folder is getting big. Renders keeps every piece you dragged, because a session may play it from there. Delete the ones your sessions no longer use. Cache cleans itself.

Does it need the internet? No. Everything, DESCRIBE A SOUND included, runs inside the plugin. Only VEIRA Manager goes online, to install it and keep its licence fresh.

The sky doesn't move. The clouds drift and the sun rises only while the piece plays; when it stops, the sky holds still. It isn't drawn at all while the window is hidden.

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



VEIRA Atmosphere · User Manual · Version 0.1.0

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

© 2026 VEIRA. Proudly made in the Dominican Republic. VST is a trademark of Steinberg Media Technologies GmbH. Audio Units, Logic Pro and macOS are trademarks of Apple Inc. Pro Tools and AAX are trademarks of Avid Technology, Inc. All other trademarks belong to their owners and are used only to describe compatibility.