VEIRA

BASS RIDER

VEIRA Bass Rider

User Manual

Rides a bass track’s fader for you, the way an engineer rides it through a song: set where the bass should sit, and one console fader evens out the sections and passages, within the limits you choose, and can write its moves as automation.



Contents

Welcome 3
Getting started 4
What you need 4
Install with VEIRA Manager 4
Activation and the licence 4
Formats and where the files go 5
The panel at a glance 6
Using the controls 7
Quick start: a bass riding itself in five moves 8
How a bass rider works 9
Why ride a bass 9
What happens inside VEIRA Bass Rider 10
What the rider hears 11
Controls 12
LEVEL: TARGET and IGNORE BELOW 12
MOTION: SPEED, RANGE DOWN and RANGE UP 14
AUTOMATION: RIDE, WRITE and READ 16
OUTPUT and LOOKAHEAD 17
The displays and the fader 19
RIDE 19
When the fader holds still 20
The fader 21
The meter bridge 22
Writing the ride as automation 24
Writing a ride 24
Editing the ride 24
Which mode to use 25
Presets 26
The preset browser 26
The preset menu 26
Saving your own presets 26
Presets in your DAW 27
The factory folders 27
Recipes 28
An electric bass even from verse to chorus 28
Slap without flattening the thumb and pops 28
808s that ring out 28
A live bass with the kit bleeding in 28
A synth bass locked under the kick 28
Writing the ride and fixing one fill 28
Specifications 30
Troubleshooting and questions 31

Welcome

Thank you for choosing **VEIRA Bass Rider**. It does a job mix engineers have always done by hand: riding the bass fader through a song, up for a quiet verse, down for a hard-hit chorus, so the bass holds its place under the kick and the vocal from the first bar to the last.

You tell it one thing, TARGET: where the bass should sit, in LUFS. One console fader in the middle of the window then moves up and down to keep the bass there, within the limits you set with RANGE DOWN and RANGE UP. It is made to even out **sections and passages, not single notes**: the player's attacks, decays and accents stay as played. The RIDE display shows the bass coming in and going out against TARGET over the last six seconds, with the fader's moves under it. When you like the ride, WRITE records it into your DAW as ordinary automation that you can edit.

What makes it different

- **It rides the level, not the notes.** A compressor reacts to every attack and changes the sound of the bass. The rider moves one fader, slowly and smoothly, the way a hand would. The punch of each note stays.
- **It listens to the notes.** It hears the bass's loudness (K-weighted, as a loudness meter does) under 1.5 kHz, so string, fret and slap noise don't count, averaged over 40 ms, several cycles of a low note, so a held note doesn't make it ripple.
- **It lets notes ring.** While a note dies away, the fader holds: an 808's long tail isn't lifted, and the next attack isn't ducked. In the rests and under IGNORE BELOW, it holds too, so bleed and noise are never lifted.
- **It is never late.** LOOKAHEAD lets it hear 25 ms ahead, so a loud chorus after a quiet verse is already turned down when its first note plays.
- **Its moves are yours.** WRITE sends every move to the FADER parameter for your DAW to record; READ plays them back, and you can move the fader by hand.
- **It does nothing it doesn't have to.** With the range at 0 dB the output is the input, bit for bit, just delayed by the latency.
- **A clean, legible face.** Large knobs with the value in their middle, text you can read at a glance, and a window you can scale from 75 % to 200 %.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window and gives a quick start. *How a bass rider works* explains the idea in a few pages; read it if riding is new to you. *Controls* explains every knob and button with drawings measured from the plugin. *The displays and the fader* teach you to read the window, *Writing the ride as automation* covers WRITE and READ, and *Presets*, *Recipes*, *Specifications* and *Troubleshooting* follow.

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:

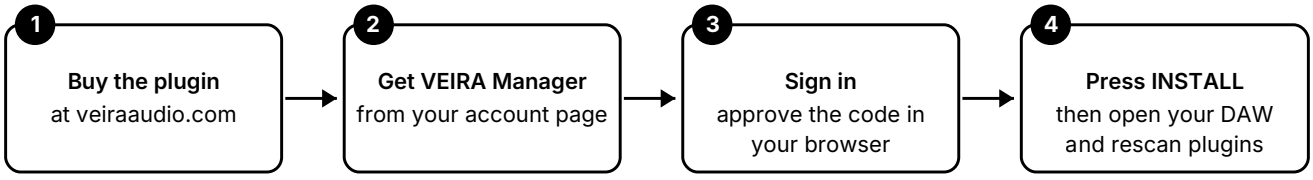


FIGURE 1 From purchase to first sound in four steps.

1. **Buy** VEIRA Bass Rider 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 Bass Rider 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 Bass Rider appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA Bass Rider).

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 Bass Rider 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.

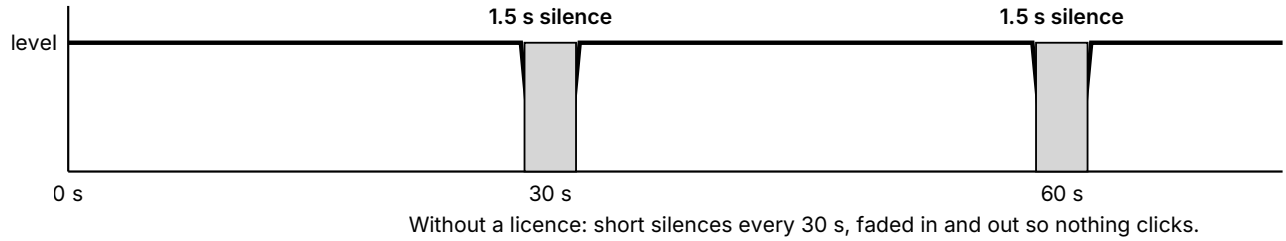


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Bass Rider. 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 Bass Rider 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 Bass Rider with the Init preset while a bass line plays: the fader has lifted a quiet passage by 4.1 dB.

	Part	What it does
1	Preset browser	Loads and saves presets. See *Presets*.
2	RIDE, the level lane	The bass's level coming in (grey) and going out (amber) over the last six seconds, against TARGET (green line) and IGNORE BELOW (red dashed line). Drag the lines to set them.
3	RIDE, the fader lane	The fader's moves over the same six seconds, with the range drawn as dashed lines.
4	The fader	A console fader from −24 to +24 dB that the rider moves. In READ you can move it by hand.
5	The RANGE stops	Two triangles beside the fader: how far up and down the rider may move it. Drag them.
6	Fader readout	The fader's position in dB, with the mode (RIDE, WRITE or READ) above it.
7	Meter bridge	IN and OUT level and loudness, and how much louder or quieter the output is.
8	LEVEL	TARGET and IGNORE BELOW.

	Part	What it does
9	MOTION	SPEED, RANGE DOWN and RANGE UP.
10	AUTOMATION	RIDE, WRITE and READ.
11	OUTPUT	The level after the fader.
12	LOOKAHEAD	Lets the rider hear 25 ms ahead (on by default).

Using the controls

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

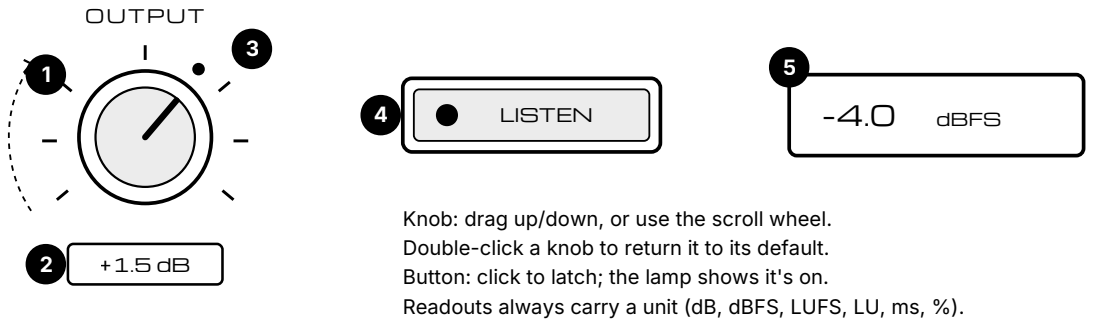


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

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

- **Knobs** show their value **in their middle**, and a lit ring (blue on screen; in print, the lighter arc) shows how far each is turned. Drag, use the wheel, or double-click (or Alt/Option-click) for the default, as on every VEIRA knob.

- **Type a value:** right-click a knob (Control-click on a Mac). A field opens over the knob with the current value; type the new one and press Return. The number is enough: **-20** for [TARGET], **40** for [SPEED], **9** for [RANGE UP]. Press Escape or click elsewhere to leave it unchanged.
- **Buttons** have no lamps: the chosen mode ([RIDE], [WRITE] or [READ]) and [LOOKAHEAD] when it is on are filled (orange on screen; in print, the lighter, solid button against the dark ones).
- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size and keeps its proportions, so everything stays sharp. Your DAW saves the size with the session.

[MODE] (the [RIDE], [WRITE] and [READ] buttons) and [LOOKAHEAD] are the exceptions: they are saved with your session but can't be automated, since an automated mode switch would fight the automation it writes. The fader's own parameter, [FADER], is the automation lane (see *Writing the ride as automation*).

Quick start: a bass riding itself in five moves

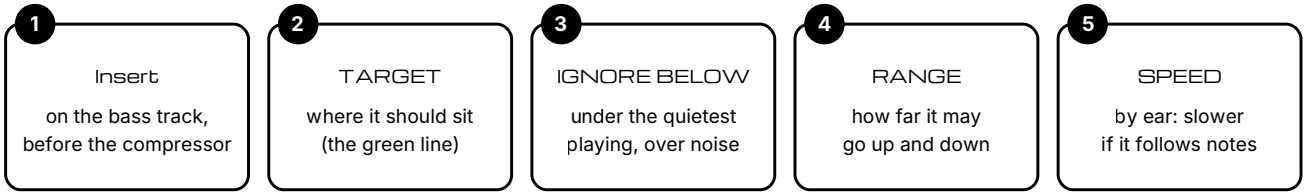


FIGURE 5 The five moves, in order.

1. **Insert** VEIRA Bass Rider on the bass track, **before** your compressor and other dynamics, so they get an even bass to work on.
2. **Play the song** and turn [TARGET] (or drag the green line on [RIDE]) until the amber trace sits where the bass should be. **Start near the bass's own level**, where the fader centres near 0 dB: K-weighting reads low frequencies quietly, so a bass recorded peaking around −8 dBFS sits around −20 to −32 LUFS.
3. **Check** [IGNORE BELOW]**:** the red line should sit under the quietest playing and above the noise and bleed in the rests.
4. **Set the range.** [RANGE UP] is how far a quiet passage may be lifted, [RANGE DOWN] how far a loud one may be pulled down. 6 dB each way is a good start.
5. **Set** [SPEED] by ear: lower if you hear the fader follow single notes, higher if whole sections still come out too loud or too quiet.

> **Tip:** Hover over the factory presets: each note says which control to set first. Each folder's [TARGET] suits that style's level, so start from your style's folder.

How a bass rider works

Why ride a bass

A bass part changes level from section to section: a quiet intro played with the fingertips, a chorus dug in hard, a fill up the neck that jumps out, a breakdown where the player lays back. In a mix, a bass that changes level by 10 dB disappears under the kick in one section and booms in the next. Engineers have always fixed this by **riding the fader**: a hand on the bass fader, following the song section by section.

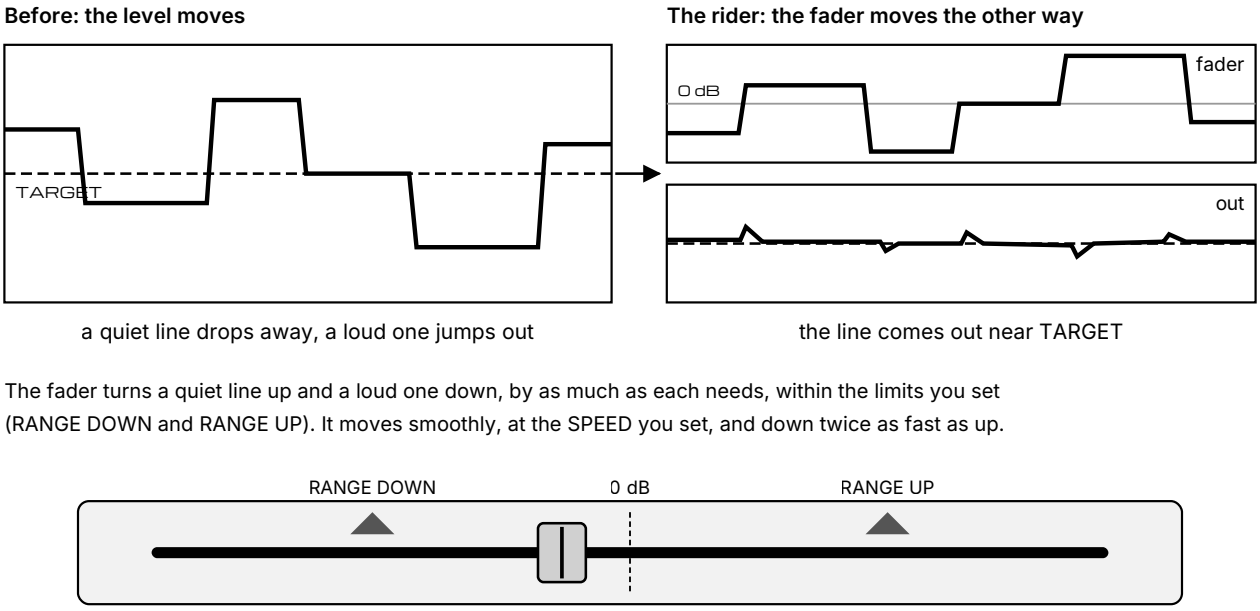


FIGURE 6 Riding: the fader moves the opposite way to the level, so the bass comes out near TARGET.

A **compressor** evens a bass too, but it reacts in milliseconds to every note's attack, and the harder it works the more it changes the sound: the attack flattens and the sustain swells. A **rider** moves a fader slowly, like a hand, after the loudness of the passages. It changes the level, not the sound. The two work well together: the rider first, so the compressor sees the same level all song long and can be set for tone rather than for levelling.

What happens inside VEIRA Bass Rider

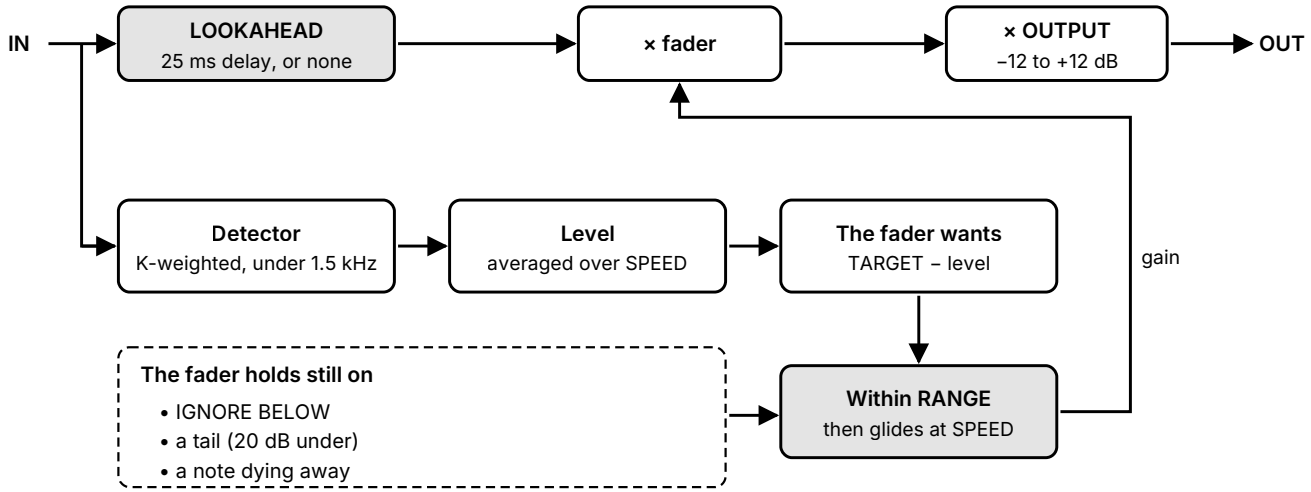


FIGURE 7 The signal flow. The sound goes along the top; the detector decides how far the fader moves.

- **The detector** measures the bass's loudness the way a loudness meter does (K-weighting, the curve in ITU-R BS.1770), low-passed at 1.5 kHz so string, fret and slap noise don't count. There's no high-pass beyond K-weighting's own, so a low note's fundamental counts. Its fast level is averaged over 40 ms, several cycles of a low note, so a held 41 Hz note moves the fader less than 0.001 dB, even at SPEED 100 %. On a stereo track both channels count together, and one fader moves both.
- **The level** the fader follows is an even average of the detector over a window set by SPEED: 630 ms at 0 %, 160 ms at 100 %.
- **The fader** wants TARGET minus the level: a passage 4 dB under TARGET wants +4 dB. It is kept within RANGE DOWN and RANGE UP, and moves smoothly, at a speed set by SPEED, turning down twice as fast as it turns up.
- **The holds:** in silence (under IGNORE BELOW), while a note dies away (more than 6 dB under the note's top) and in a tail (20 dB under the level), the level and the fader stay where they are.
- **The audio** waits 25 ms in the LOOKAHEAD delay, so the fader has already moved when a loud passage arrives. Then it is multiplied by the fader and OUTPUT.

What the rider hears

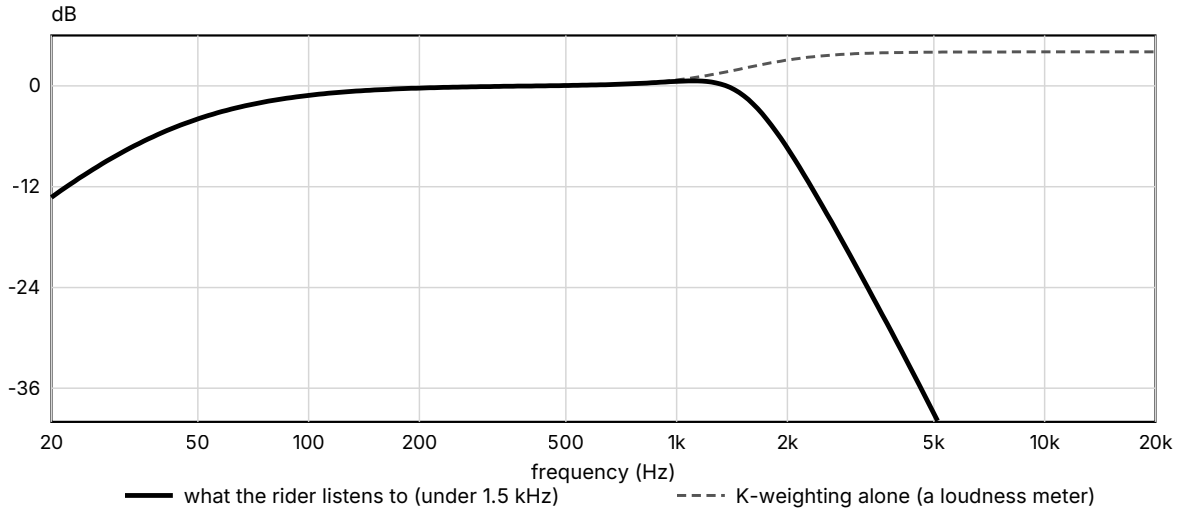


FIGURE 8 The detector's response, computed from the plugin: K-weighting (dashed) and what the rider listens to (solid).

The dashed curve is K-weighting alone, as a loudness meter hears it: a bass's lowest notes count less than the same notes an octave up, and the top a little more. The solid curve is what the rider hears: the same, with a 24 dB per octave slope over 1.5 kHz, so the click of a pick, the squeak of a slide and the snap of a slap don't make a note seem louder. The sound itself isn't filtered: these curves are only for the detector.

> **Note:** Because K-weighting reads the lowest notes quieter, the rider turns them up a little against notes an octave higher: 1.3 dB for a 33 Hz note against 65 Hz at SPEED 26 %, 4.0 dB at SPEED 75 %. A slower SPEED keeps this small.

Controls

LEVEL: TARGET and IGNORE BELOW

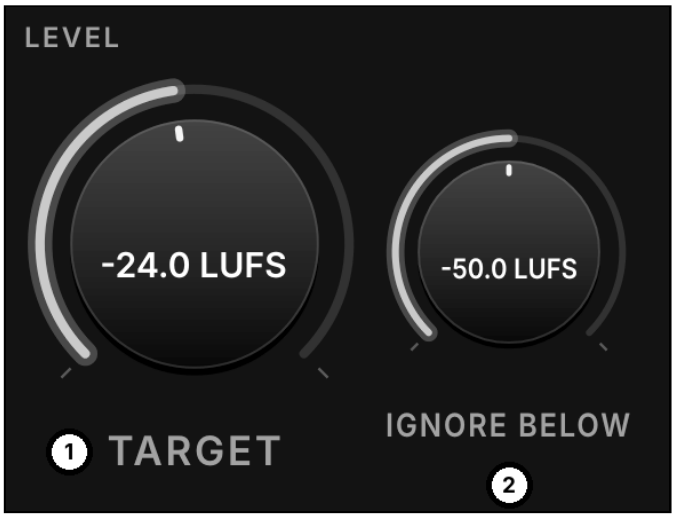


FIGURE 9 LEVEL: 1 TARGET and 2 IGNORE BELOW.

Control	Range	Default	What it does
1 TARGET	−40 to −6 LUFS, 0.1 steps	−24.0 LUFS	Where the bass's notes should sit while it plays.
2 IGNORE BELOW	−80 to −20 LUFS, 0.5 steps	−50.0 LUFS	Under this level the fader holds still.

TARGET

TARGET is the level the rider holds the bass's notes at, in LUFS: the loudness of each note's body over a short window, while it plays. It is also the green line on RIDE, which you can drag.

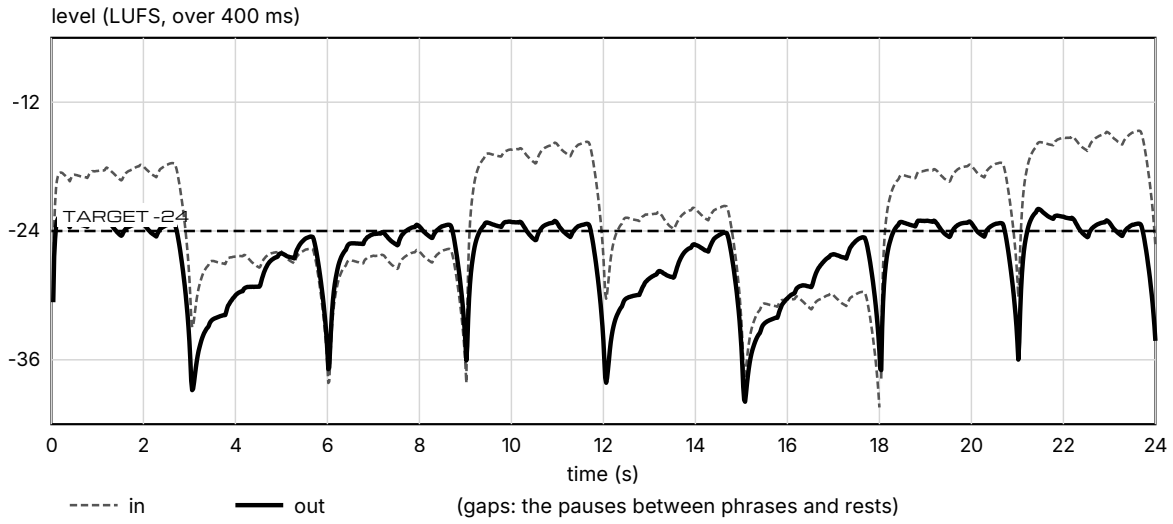


FIGURE 10 The default settings on a fingered bass line whose sections change by up to 15 dB: in (dashed) and out (solid), measured over 400 ms.

How to set it. Start near your bass's own level, so the fader centres near 0 dB: watch the grey area on [RIDE] and put the green line through the body of the notes. K-weighting reads low frequencies quietly, so a bass recorded peaking around −8 dBFS sits around −20 to −32 LUFS: a held synth bass high in that range, slap low (its peaks are high for its loudness). Then adjust [TARGET] by ear against the kick and the vocal. If the fader spends the whole song at one of its stops, [TARGET] is far from the bass's level: move it towards the amber trace, or widen the range.

What the meters say. Because the rider follows the notes' bodies, not their decays, a loudness meter over the whole bass line reads up to about 1.5 LU under [TARGET]: little on held synth notes, most on 808s, whose long tails are quieter than their bodies. In the factory bank the notes sit within 1.4 LU under [TARGET].

> **Tip:** Set [TARGET] after your gain staging, and leave the overall level to [OUTPUT] or your channel fader. Moving [TARGET] later moves the whole ride.

IGNORE BELOW

Under [IGNORE BELOW] the fader holds still, so the rests, amp hum, room noise and the kit bleeding into a live bass are never lifted. It is the red dashed line on [RIDE], also draggable.

Set it under the quietest playing you want ridden and above the noise and bleed in the rests: about 20 to 30 dB under [TARGET] is typical. If the fader climbs during the rests, raise it; if a soft passage isn't lifted, lower it.

MOTION: SPEED, RANGE DOWN and RANGE UP

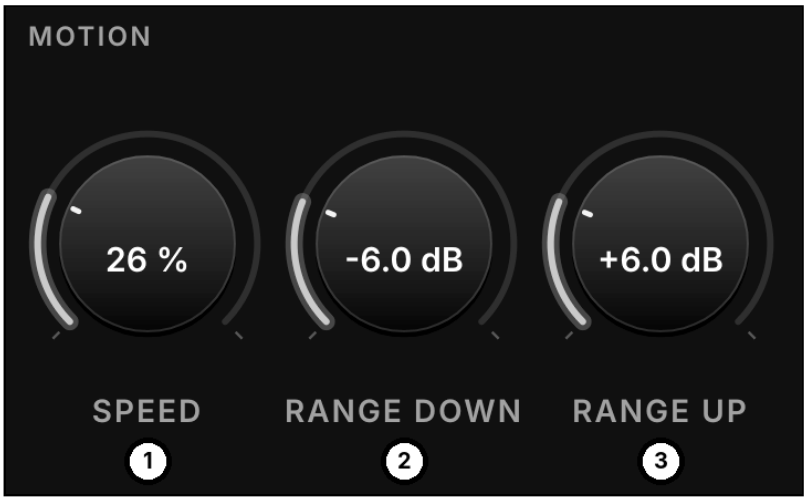


FIGURE 11 MOTION: 1 SPEED, 2 RANGE DOWN and 3 RANGE UP.

Control	Range	Default	What it does
1 SPEED	0 to 100 %, 1 % steps	26 %	How quickly the fader follows.
2 RANGE DOWN	0 to 24 dB, 0.5 dB steps	6.0 dB	How far the fader may go below 0 dB.
3 RANGE UP	0 to 24 dB, 0.5 dB steps	6.0 dB	How far the fader may go above 0 dB.

SPEED

SPEED sets how quickly the fader follows the bass. Low settings ride sections, like a slow hand on the fader; high ones ride phrases and, near the top, single notes.

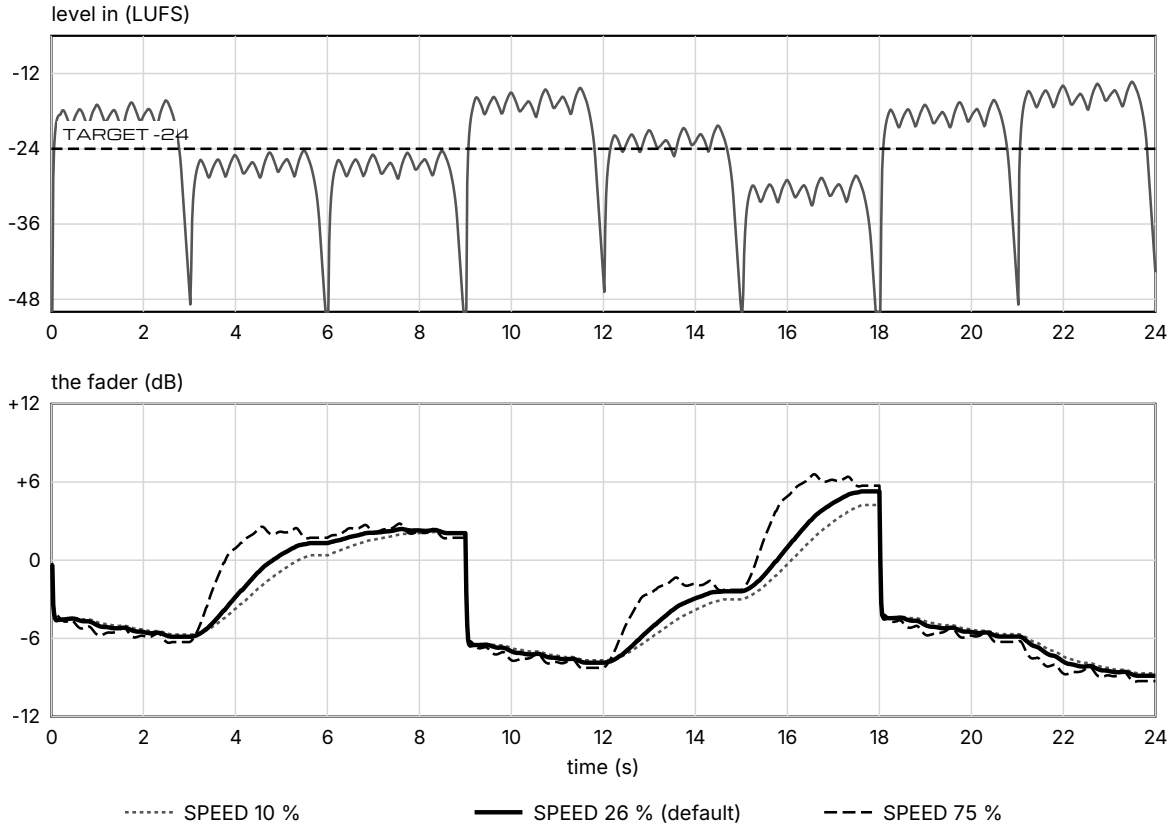


FIGURE 12 The same bass line at three SPEED settings, measured from the plugin (RANGE 12 / 12 dB so the stops don't hide the difference).

It changes two things at once: the window the level is averaged over, and how fast the fader glides towards where it wants to be.

SPEED	Level window	Fader up (time constant)	Fader down
0 %	630 ms	1.2 s	600 ms
26 % (default)	441 ms	716 ms	358 ms
50 %	317 ms	445 ms	222 ms
75 %	225 ms	271 ms	135 ms
100 %	160 ms	165 ms	82 ms

The fader always turns down twice as fast as it turns up, because a passage that booms is more of a problem than a quiet one that comes up a moment late. A sudden drop of more than 3 dB is caught in 5 ms. And after a sudden rise (a loud chorus after a quiet verse), the level catches up four times faster and the fader steers by the fast level until the two meet.

How to set it. Start at the default and listen to the bass on its own. If you hear the fader follow single notes (the notes' own accents flatten, or an 808's pitch steps change its level), lower SPEED. If whole sections still come out too loud or too quiet, raise it. The factory presets that ride use 45 to 100 %; the gentle ones 0 to 35 %.

RANGE DOWN and RANGE UP

The range limits how far the fader may move from 0 dB: down by up to RANGE DOWN, up by up to RANGE UP. They are also the two triangles beside the fader, which you can drag, and the dashed lines in the fader lane.

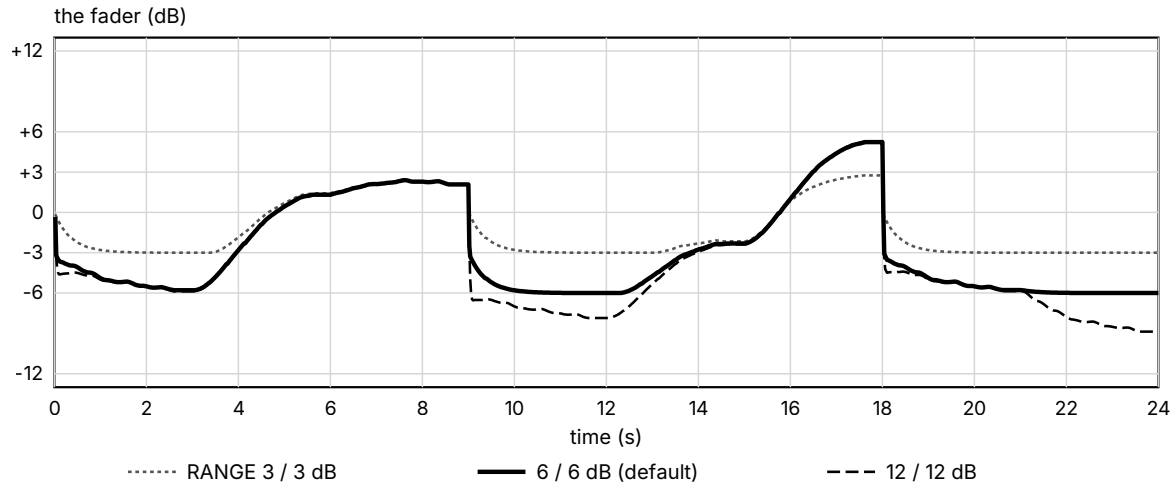


FIGURE 13 The same ride with three ranges: the fader stops at the range, and the rest of the ride is the same.

The range is a safety net: whatever the bass does, the rider never moves it more than this. 6 dB each way suits most parts. Widen it (9 to 12 dB) for a live bass that goes from a quiet intro to a big chorus; narrow it for a part that is already even and only needs a touch. Set either to 0 dB and the rider only moves the other way: the presets *Lift Only* (RANGE DOWN 0) and *Turn Down Only* (RANGE UP 0) do this.

With both at 0 dB the fader can't move, and the output is the input, bit for bit (delayed by the latency, with OUTPUT at 0 dB).

AUTOMATION: RIDE, WRITE and READ



FIGURE 14 AUTOMATION: 1 RIDE, 2 WRITE, 3 READ. The chosen one is filled (here RIDE).

Button	What happens
1 RIDE (default)	The rider moves the fader as the bass plays. Nothing is recorded.
2 WRITE	The rider moves the fader and sends every move to the FADER parameter, so your DAW records the ride as automation.
3 READ	The fader follows FADER: the automation your DAW plays back, or your hand on the fader.

They are explained step by step in *Writing the ride as automation*.

OUTPUT and LOOKAHEAD

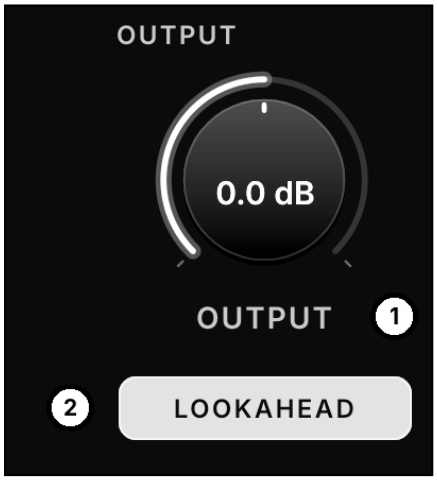


FIGURE 15 OUTPUT: 1 the OUTPUT knob and 2 LOOKAHEAD.

Control	Range	Default	What it does
1 OUTPUT	−12 to +12 dB, 0.1 dB steps	0.0 dB	The level after the fader.
2 LOOKAHEAD	on / off	on	The rider hears 25 ms ahead.

OUTPUT

OUTPUT is a plain gain after the fader. Use it to match the level going into the next plugin, or to compare with bypass at the same loudness (the Δ readout on the meter bridge tells you the difference). It doesn't change the ride: the rider still holds the bass at TARGET before OUTPUT.

LOOKAHEAD

With LOOKAHEAD on, the audio waits 25 ms before the fader, while the detector hears it at once. So the rider knows about a loud passage 25 ms before it plays, and the fader is already down.

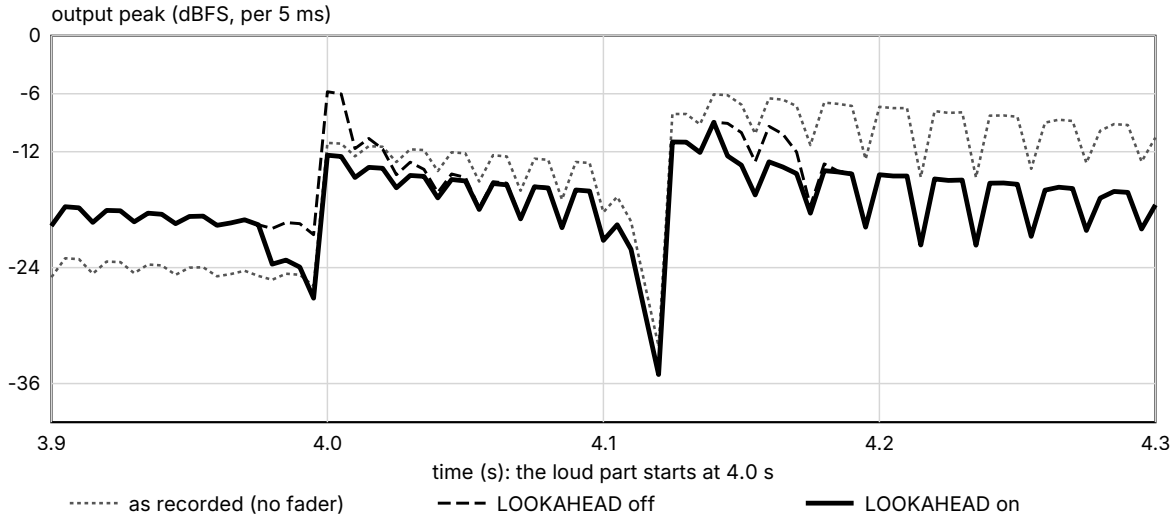


FIGURE 16 A loud passage after a quiet one, measured from the plugin: without LOOKAHEAD its first note comes through about 6 dB hot; with it, the fader starts down just before the note.

In the plugin's tests, with fingered notes 14 dB apart at SPEED 26 %, the first loud note came in +0.9 dB over its settled level with LOOKAHEAD, against +11.2 dB for its first 60 ms without it.

The 25 ms are reported to your DAW as latency (1,200 samples at 48 kHz, 1,103 at 44.1 kHz, 2,400 at 96 kHz), and the DAW compensates, so the bass stays in time with the kick. When the plugin is bypassed it still delays the bass by the same amount, so bypassing doesn't move it in time. Switch LOOKAHEAD off only when the latency matters, for example while recording or monitoring a live bass through the plugin. Switching fades out, changes the delay and fades back in, so it never clicks, and the DAW is told the new latency.

The displays and the fader

RIDE

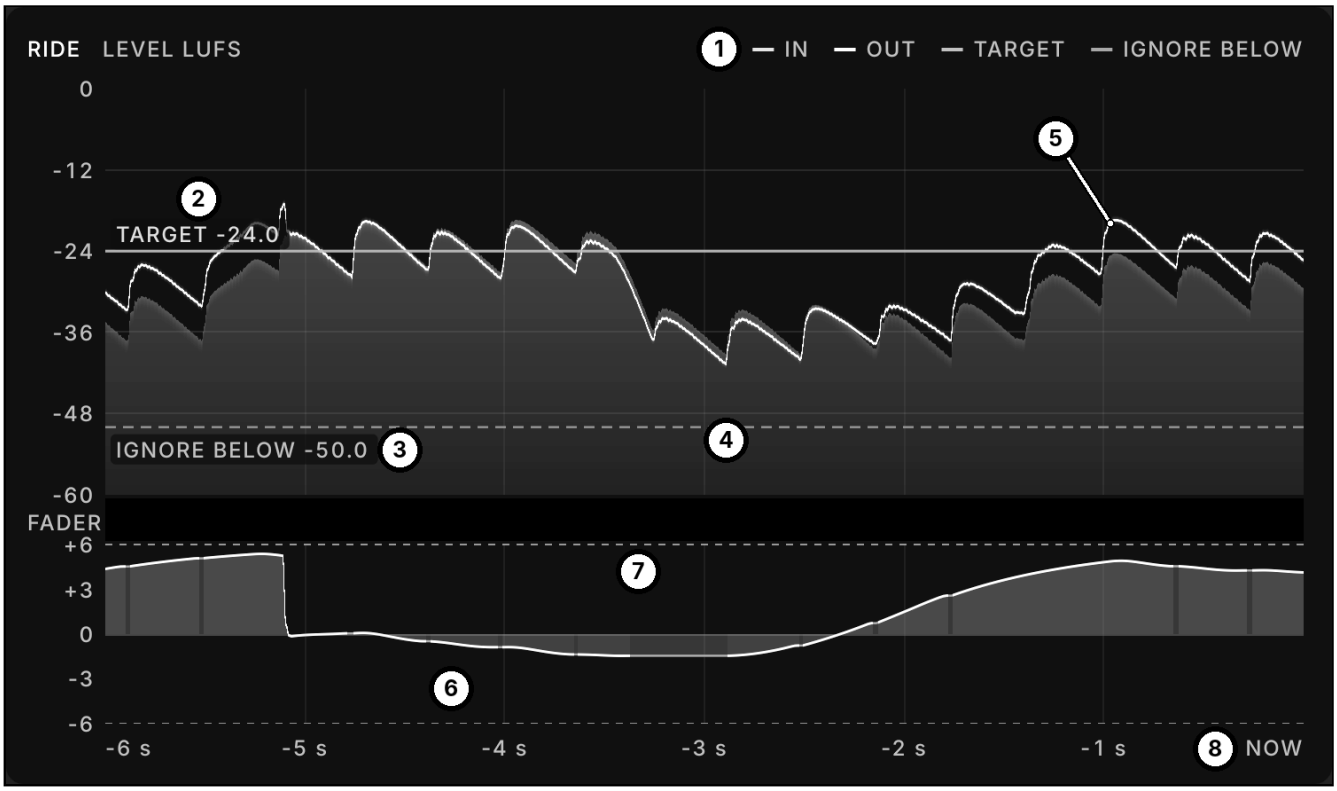


FIGURE 17 RIDE: the last six seconds of the bass and the fader.

RIDE scrolls from right (NOW) to left (six seconds ago). It has two lanes.

- 1 **The legend.** IN grey, OUT amber, TARGET green, IGNORE BELOW red.
- 2 TARGET: the solid green line, with its value. Drag it up or down to set TARGET.
- 3 IGNORE BELOW: the red dashed line, with its value. Drag it too.
- 4 **IN**: the bass coming in, its loudness this moment (the rider's fast level, in LUFS, 0 to −60), drawn as a grey area. Each note shows as a sharp rise and a slow decay. On paper it is the lighter area behind.
- 5 **OUT**: the bass going out, drawn as an amber line on top of the grey. Where the fader lifts, the line is above the grey area; where it turns down, it runs inside it. When the ride works, the notes' tops hug TARGET section after section.
- 6 **The fader lane** (FADER dB): the fader's position. It is filled amber above 0 dB (lifting) and teal below (turning down); grey stretches mark where it held still.
- 7 **The range**: dashed lines at RANGE UP (amber) and RANGE DOWN (teal). The lane's scale follows the range: ±6, ±12 or ±24 dB.
- 8 **Time**: seconds ago, up to NOW at the right.

Hover over the lanes to read a moment exactly: *2.4 s ago: in −29.6 LUFS, out −25.5 LUFS, fader +4.1 dB (holding)*. "Holding" means the fader was holding still at that moment.

When the fader holds still

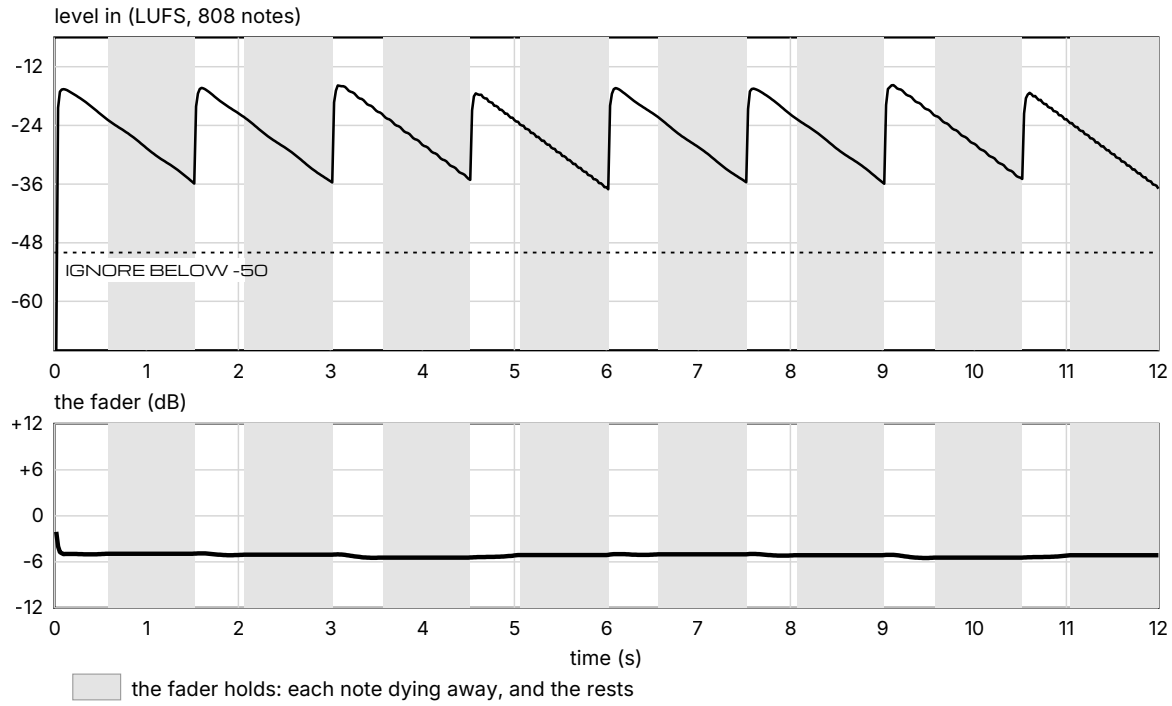


FIGURE 18 808 notes with long tails at the default settings, measured from the plugin: the grey stretches are where the fader held still. It doesn't lift the tails.

The fader doesn't follow everything it hears. It holds where it is:

- **in silence**, noise and bleed, under IGNORE BELOW;
- **while a note dies away**: once the level falls more than 6 dB under the top of the note. A new note starts where the level rises 3 dB over the dip before it; otherwise the top falls 1 dB a second;
- **in a tail**: when the level falls more than 20 dB under the level it has been following.

So the rider follows each note's body, not its decay: an 808's tail isn't lifted, the next attack isn't ducked, and a rest doesn't move the fader. With 2 s 808 notes at one level, the fader rises 0.00 dB through each tail at SPEED 26 %, 0.02 dB at 50 % and 0.44 dB at 75 %. Slap notes at one level make it dip 0.02 dB on each attack at SPEED 26 %; across the factory bank it moves 0.03 dB at most across a rest.

A bass has no hold for unvoiced sounds: that hold is for a voice's "s" and breaths, in VEIRA Vocal Rider.

The fader

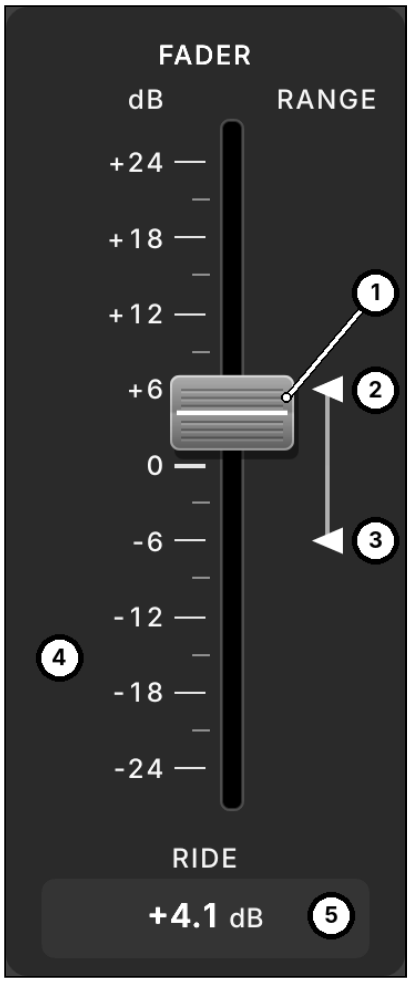


FIGURE 19 THE FADER: 1 the cap, 2 RANGE UP, 3 RANGE DOWN, 4 the scale, 5 the readout and the mode.

- 1 **The cap** shows where the fader is now, from −24 to +24 dB. In RIDE and WRITE the rider moves it and you can't grab it. In READ you can drag it, and double-click it for 0 dB.
- 2 3 **The RANGE stops**: the amber triangle is RANGE UP, the teal one RANGE DOWN, joined to 0 dB by a strip in the same colour. Drag them to set the range.
- 4 **The scale** in dB, with 0 dB in the middle.
- 5 **The readout** gives the position in dB. Above it, the mode: RIDE, WRITE (in red, since it's recording) or READ.

The meter bridge

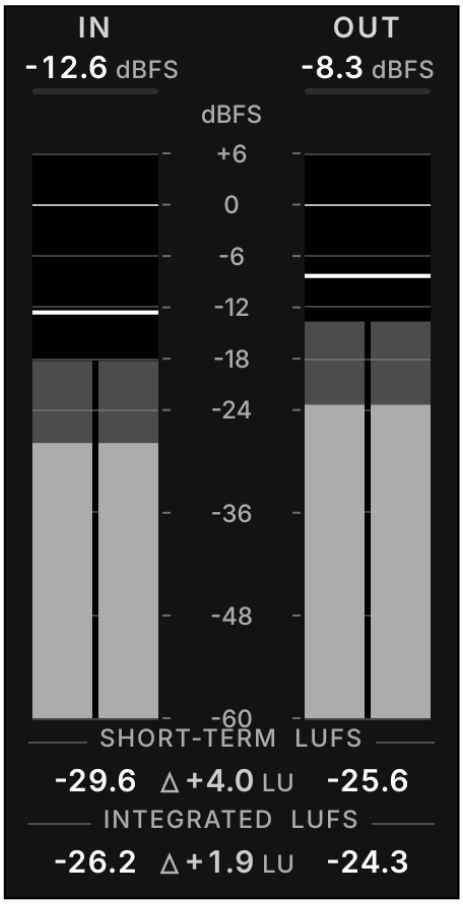


FIGURE 20 The meter bridge: IN and OUT.

The meter bridge works as on every VEIRA plugin. Its loudness readouts are a quick way to check the ride: the short-term OUT readout steadies when the rider is working, and the Δ between IN and OUT shows how much the rider lifts or lowers the bass overall.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Bass Rider and what comes out, in level and in loudness. The drawing shows the input and output columns; any extra column on your plugin's bridge is described above.

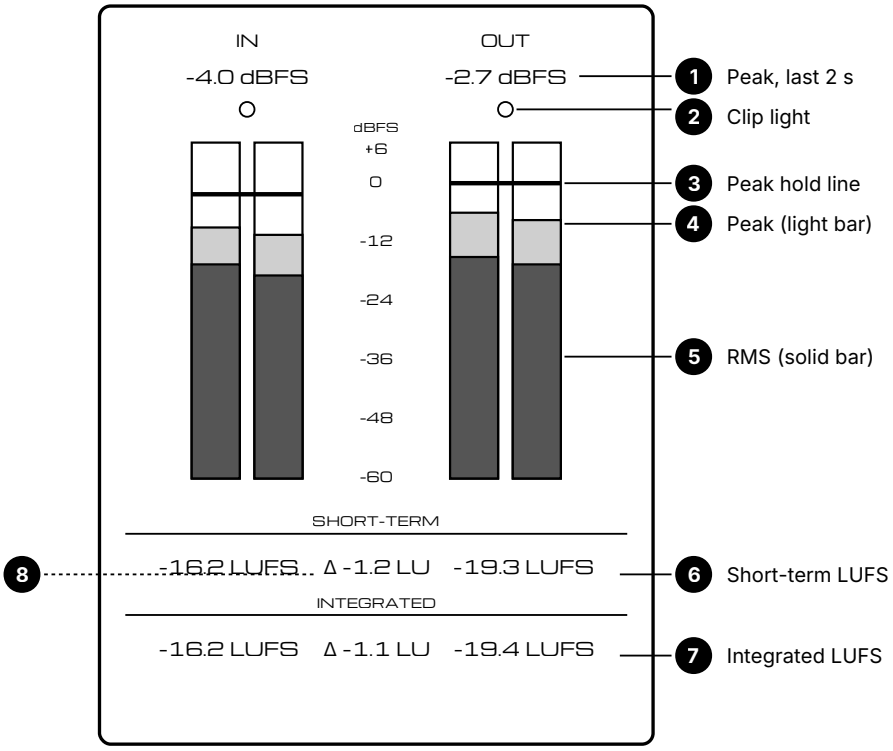


FIGURE 21 The meter bridge, left and right channel bars for input and output, with loudness below.

- 1 **Peak readout:** the highest sample peak of the last two seconds, in dBFS. It turns to a warning above 0 dBFS.
- 2 **Clip light:** lights on any sample at or over full scale. It stays lit until you click the meter.
- 3 **Hold line:** marks the recent peak on the bar.
- 4 **Peak bar** (the lighter part): the instantaneous sample peak of each channel.
- 5 **RMS bar** (the solid part): the average level over 300 ms, closer to how loud it sounds.
- 6 **SHORT-TERM:** loudness over the last 3 seconds, in LUFS, for the input (left) and the output (right).
- 7 **INTEGRATED:** loudness of everything since the measurement started, gated as the ITU-R BS.1770-4 and EBU R 128 standards require.
- 8 **Δ (delta):** OUT minus IN, in LU. It tells you how much louder (+) or quieter (−) VEIRA Bass Rider made the signal, so you can match levels fairly when you compare with bypass. It reads [--] while either side is too quiet to measure (below −70 LUFS).

The scale: on screen the bars are coloured like a studio console: green below −12 dBFS, yellow from −12 to −3, orange from −3 to 0 and red above 0 dBFS.

Clicks: click a level meter to reset its hold and clip light. Click the loudness readouts to restart the integrated measurement, for example at the start of a song.

Writing the ride as automation

The rider can do its job live, every time the song plays (RIDE). It can also **write** its moves into your DAW as automation, so you can see them, edit them and keep them, as if an engineer had ridden the fader by hand.

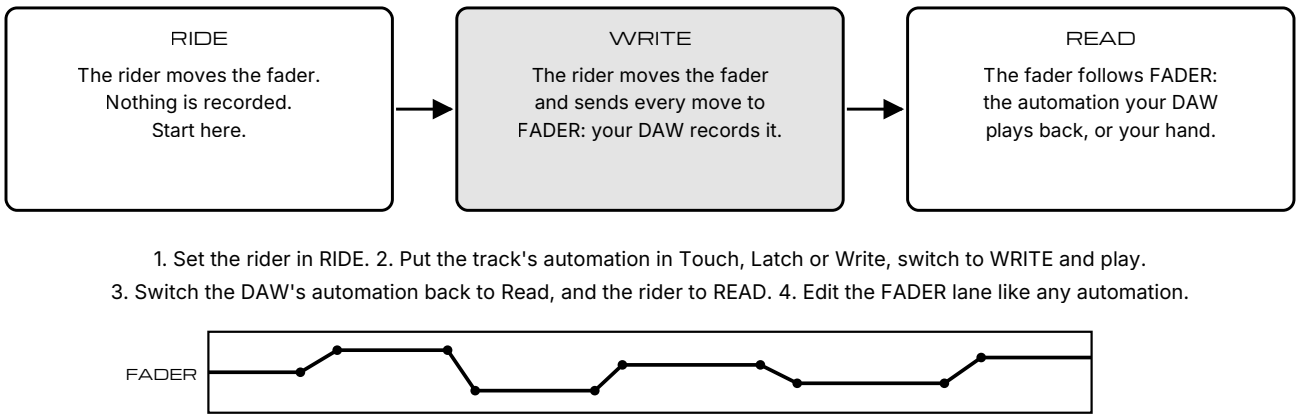


FIGURE 22 RIDE, WRITE and READ.

Writing a ride

1. Set up the ride in RIDE until it sounds right.
2. In your DAW, show the bass track's automation for **Fader** (VEIRA Bass Rider's FADER parameter) and put the track's automation mode in **Touch**, **Latch** or **Write**.
3. Press WRITE (the readout's mode turns red) and play the song, or the part you want to write.
4. Stop. Your DAW has recorded the ride as a FADER automation lane, about 30 points a second, as one long move.
5. Put the track's automation back to **Read**, and press READ on the rider. The fader now plays the automation back.

While WRITE is on, the plugin holds the parameter as if a hand were on it; leaving WRITE lets go. If your DAW thins the automation into fewer points, that's its own setting: the ride sounds the same.

Editing the ride

In READ the fader follows FADER exactly, gliding over 10 ms so a step in the automation never clicks. Edit the lane in your DAW like any automation: lift a fill that should come forward, pull down a note that booms, or draw a whole section. You can also ride it yourself: drag the fader's cap in READ while your DAW writes.

> **Tip:** FADER is never stored in presets, so loading a preset doesn't disturb your written ride. Changing TARGET, SPEED or the range doesn't change it either: in READ only the automation moves the fader.

Which mode to use

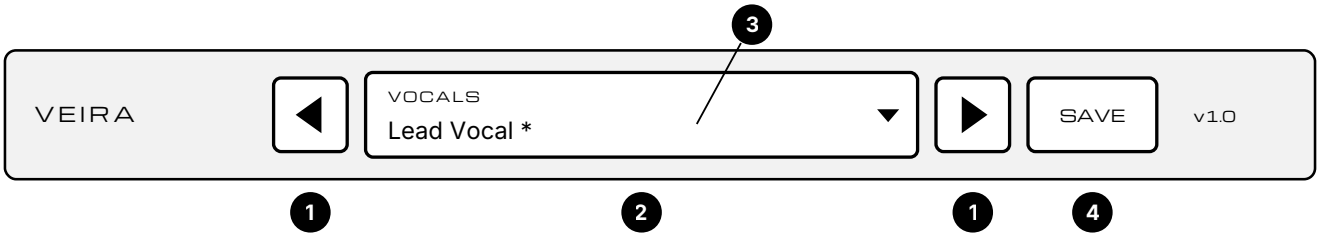
- RIDE for most work: the ride follows every change you make to the bass, its edits and its timing.
- WRITE then READ when you want to see the ride, fine-tune it note by note, or hand the session to someone without the plugin's ride changing.
- In READ, the detector and the holds are off: the fader goes where the automation says.

Presets

VEIRA Bass Rider comes with **44 factory presets** in 11 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 23 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 Bass Rider 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 Bass Rider/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Bass Rider\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
Electric Bass	Fingered Bass Even, Electric Bass Steady, DI Bass Leveler, Melodic Bass Lines, Gentle Fingered Ride
Pop & R&B	Pop Bass Locked, Muted Pick Pop, R&B Bass Smooth, Neo Soul Pocket, Ballad Bass Gentle
Rock & Metal	Rock Bass Steady, Metal Bass Tight, Punk Bass Drive, Stoner Fuzz Bass, Gentle Rock Ride
Slap & Funk	Slap Bass Even, Funk Pocket, Pop And Thumb, Slap Gentle Touch
Upright & Acoustic	Upright Jazz Walk, Folk Upright, Acoustic Bass Gentle, Jazz Trio Natural
Synth Bass	Synth Bass Locked, Analog Mono Steady, Synthwave Bass, Gentle Synth Ride
808 & Sub	808 Steady, Long 808 Tails, Sub Bass Even, Gentle 808
Hip-Hop & Trap	Trap 808 Rider, Boom Bap Bass, Drill 808 Slides, Lo-Fi Bass Gentle
Live & Worship	Live Bass Ride, Worship Build, Stage Bleed Safe, Church Bass Gentle
Creative	Bass Flat Line, Slow Engineer Ride, Lift Only, Turn Down Only

Levels. The presets assume a bass recorded peaking around −8 dBFS. Each folder's TARGET suits that style's level: −30 to −29 LUFS for slap, −26 to −22 LUFS for fingered, picked, upright, 808 and live bass, and −21 to −19 LUFS for rock and synth bass, so the fader centres near 0 dB. **If your bass is much quieter or louder, set TARGET first**, as the notes say: otherwise the fader spends its time at a stop. The riding presets (SPEED 45 to 100 %) even a bass by 13 to 41 % while leaving the notes' own decays and accents as played; the gentle ones (SPEED 0 to 35 %, and their notes say so) less, on purpose. On every preset the fader moved no more than 0.03 dB across a rest on the test material, every sample peak stayed at or under −3.2 dBFS, and LOOKAHEAD is on.

Recipes

An electric bass even from verse to chorus

1. Load **Electric Bass ▸ Fingered Bass Even** (TARGET −23 LUFS, RANGE −6 / +9 dB, SPEED 55 %).
2. Set TARGET so the notes' bodies sit on the green line in a loud section, then check the kick and bass together.
3. If the fader starts to follow single notes, lower SPEED; *Gentle Fingered Ride* keeps more of the player's dynamics.
4. Put your compressor after the rider, set for tone: it no longer has to even out the sections.

Slap without flattening the thumb and pops

1. Load **Slap & Funk ▸ Slap Bass Even** (TARGET −29 LUFS, SPEED 60 %).
2. Slap reads quiet on a loudness meter for its peaks, which is why TARGET is low: set it on your part's notes first.
3. The rider evens the sections and leaves the thumb and pops alone. If you hear the fader start to follow them, lower SPEED; *Slap Gentle Touch* rides more gently.

808s that ring out

1. Load **808 & Sub ▸ Long 808 Tails** (TARGET −22 LUFS, RANGE ±6 dB, SPEED 30 %).
2. The fader holds while each note dies away, so the tails ring as programmed and the next note isn't ducked.
3. For a trap 808 that should hold one level under the vocal from verse to hook, use **Hip-Hop & Trap ▸ Trap 808 Rider**.

A live bass with the kit bleeding in

1. Load **Live & Worship ▸ Live Bass Ride** (TARGET −24 LUFS, SPEED 55 %) or **Stage Bleed Safe**.
2. Watch the rests on RIDE: if the fader creeps up on the bleed, raise IGNORE BELOW above it.
3. For a song that builds from a quiet intro to a big chorus, try **Worship Build** or widen RANGE UP.

A synth bass locked under the kick

1. Load **Synth Bass ▸ Synth Bass Locked** (TARGET −19 LUFS, SPEED 60 %).
2. Set TARGET against the kick. Held synth notes read close to their level on a loudness meter, so this is a higher TARGET than for a fingered bass.

Writing the ride and fixing one fill

1. Get the ride right in RIDE.
2. Set the track's automation to **Touch** or **Latch**, press WRITE, and play the song through.
3. Set the automation to **Read** and press READ.

4. Find the fill in the FADER lane and raise or lower it there, or drag the fader by hand while your DAW writes.

Specifications

Type	Automatic bass rider: one fader moved after the bass's loudness, within a range, with automation write and read
Channels	Mono or stereo; one fader for both channels (the channels' loudness measured together)
Detector	K-weighted (ITU-R BS.1770) loudness, 4th-order low-pass at 1.5 kHz, no further high-pass; fast level over 40 ms; the level averaged over the SPEED window
Holds	Under IGNORE BELOW; a note dying away more than 6 dB under its top (a new note: a rise of 3 dB over the dip before it; the top falls 1 dB a second); a tail 20 dB under the level
TARGET	−40 to −6 LUFS in 0.1 steps (default −24.0 LUFS)
IGNORE BELOW	−80 to −20 LUFS in 0.5 steps (default −50.0 LUFS)
SPEED	0 to 100 % (default 26 %): level window 630 to 160 ms; fader time constant up 1.2 s to 165 ms, down half of that; a drop of more than 3 dB caught in 5 ms
RANGE DOWN, RANGE UP	0 to 24 dB in 0.5 dB steps (default 6.0 dB each)
FADER	−24 to +24 dB (the automation lane; not stored in presets)
Modes	RIDE, WRITE (sends the moves to FADER, about 30 times a second, as one gesture), READ (follows FADER, gliding over 10 ms); not automatable
OUTPUT	−12 to +12 dB in 0.1 dB steps (default 0.0 dB)
LOOKAHEAD	On (default) or off; not automatable
Latency	With LOOKAHEAD: 25 ms (1,200 samples at 48 kHz), reported to the host, also when bypassed. Without: none
Transparency	With RANGE 0 / 0 dB and OUTPUT 0 dB the output is the input, delayed by the latency, bit for bit; the same for any block size
Measured	A 41 or 55 Hz note held 10 s moves the fader less than 0.001 dB; 2 s 808 notes: the fader rises 0.00 / 0.02 / 0.44 dB through each tail at SPEED 26 / 50 / 75 %; slap attacks dip it 0.02 / 0.11 dB at SPEED 26 / 75 %
Displays	RIDE (the last 6 s: level in and out, 0 to −60 LUFS, and the fader, ±6/12/24 dB); the console fader; IN and OUT meter bridge with peak, RMS, short-term and integrated loudness
CPU	About 0.6 % of one core (stereo, 48 kHz)
Presets	44 factory presets in 11 folders, plus your own
Window	1240 × 800 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vbrd

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 Bass Rider in my DAW. Make sure VEIRA Manager shows SHOW (installed) for it, then rescan plugins in your DAW. In Logic Pro, open the Plug-in Manager and choose *Reset & Rescan Selection* if needed. Look under the manufacturer **VEIRA**.

The fader sits at one of its stops all the time. TARGET is far from the bass's own level. K-weighting reads a bass quietly, so a bass peaking around −8 dBFS sits around −20 to −32 LUFS: move TARGET towards the notes on RIDE, or widen the range. A fader pinned at RANGE UP means the bass is quieter than TARGET; at RANGE DOWN, louder.

The fader doesn't move at all. Check that the mode is RIDE or WRITE: in READ it follows the automation. Check that the range isn't 0 / 0 dB, and that the bass is above IGNORE BELOW (the red line).

I can't drag the fader. In RIDE and WRITE the rider moves it. Press READ to move it by hand.

The rider follows single notes; the player's accents are flattened. SPEED is too high for this part: lower it. The rider is made for sections and passages; a compressor after it is the tool for note-to-note control.

The lowest notes come out a little louder. That's K-weighting, which reads a bass's lowest notes quieter than the same notes an octave up, so the rider lifts them a little (1.3 dB for 33 Hz against 65 Hz at SPEED 26 %). Lower SPEED to keep it small.

The noise or bleed in the rests comes up. Raise IGNORE BELOW above it (watch the red line against the grey area in the rests). The rider doesn't lift anything under it.

A loudness meter reads the bass lower than TARGET. The rider holds the notes' bodies at TARGET and lets them decay as played, so a meter over the whole line reads up to about 1.5 LU lower, most on 808s.

Is the bass out of time with the kick? No: with LOOKAHEAD on, the 25 ms of latency are reported to your DAW, which compensates. If you monitor a live input through the plugin, you'll hear those 25 ms: switch LOOKAHEAD off while recording.

Should it go before or after the compressor? Before. The rider evens the sections, so the compressor sees the same level all song long.

My written automation doesn't play back. Put your DAW's track automation in **Read** and the rider in READ. In RIDE or WRITE the rider ignores the FADER automation.

Does it work on vocals? Use VEIRA Vocal Rider for voices: it listens to the voice band and holds on "s" sounds and breaths, which VEIRA Bass Rider doesn't.

Do my sessions keep my settings? Yes. Every control, the mode, the selected preset and the window size are saved with your session (drag the window's bottom-right corner to resize it, from 75 % to 200 %).

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



VEIRA Bass Rider · User Manual · Version 0.2.1

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.