VEIRA

BASS AMP, CABINET AND DI

VEIRA Bass Rig

User Manual

A bass amp, its cabinet and a DI laid out as a rig: a studio bass compressor, an overdrive that keeps the lows clean, an amp with three channels, a miked cabinet blended with the DI, and studio effects after it.



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Welcome

Thank you for choosing **VEIRA Bass Rig**. It is a bass amp, its cabinet and a DI in one plugin, laid out as a rig: a studio bass compressor with its gain-reduction meter, a bass overdrive that keeps the lows clean, an amp head with three channels, a miked cabinet you can move the microphone on, blended with the DI as engineers record a bass, and studio effects after it. It is built to sound like a real recorded bass rig: valve stages modelled one by one, the passive tone stack's real circuit, a power amp with its feedback loop and sag, cabinet responses designed from how bass speakers, boxes and microphones behave, and a DI phase-aligned with the cabinet so the two add up.

What makes it different

- **A compressor made for bass:** THRESHOLD, five ratios from 2:1 to 20:1, ATTACK, RELEASE, MAKEUP, BLEND for parallel compression, SMOOTH or PUNCH, before or after the amp, with a gain-reduction meter. It never distorts the low notes and never pumps.
- **An overdrive that keeps the lows clean:** only the mids and highs are driven, so the bottom stays solid.
- **Three channels, modelled stage by stage:** a warm VALVE head, a punchy, hi-fi SOLID STATE and a gritty DRIVE that keeps the fundamental, with DEEP, BRIGHT and CONTOUR.
- **Four bass cabinets and three microphones**, with POSITION and DISTANCE you can drag and a HORN level; or load your own impulse response, kept inside the session.
- **The DI blended in phase:** a clean DI or the amp's own output, aligned with the cabinet so the low end never thins out.
- **Studio effects:** an EQ and a CHORUS that keeps the lows dry and centred; a gate, a tuner down to a five-string's low B, and meters.
- **31 factory presets** in 7 folders, each with a note, levelled to −18 LUFS.

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

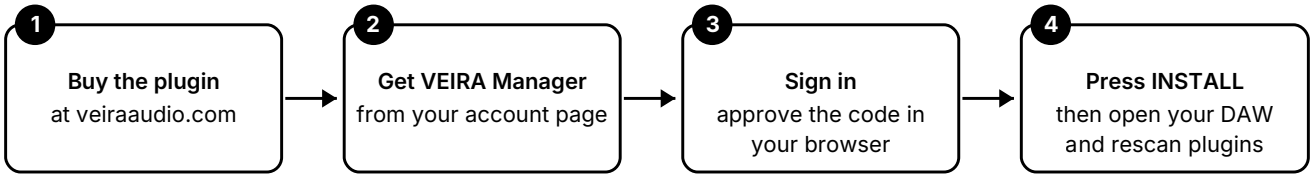
Getting started

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

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

Activation and the licence

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

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

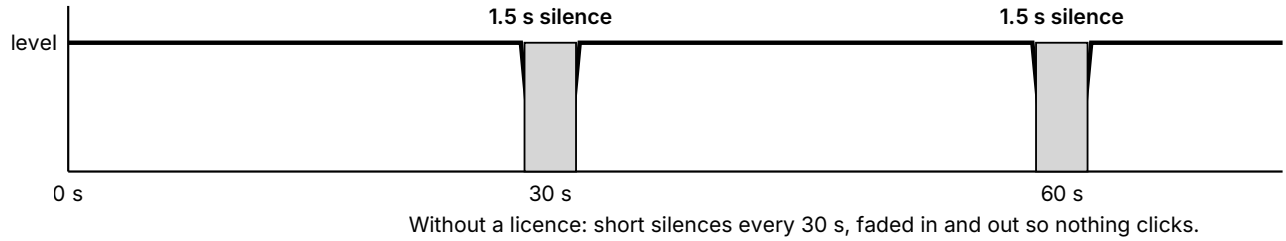


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

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

Formats and where the files go

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

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

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

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

The rig at a glance



FIGURE 3 VEIRA Bass Rig playing *Vintage* ▸ *Classic Stack*: 1 the header with the preset browser, 2 INPUT, the COMPRESSOR, the OVERDRIVE and the TUNER, 3 the amp, 4 the CABINET with the DI, EQ, CHORUS and OUTPUT.

	Part	What it holds
1	Header	The preset browser, SAVE, and the version.
2	Top row	INPUT with the GATE, the COMPRESSOR with its gain-reduction meter, the OVERDRIVE pedal and the TUNER.
3	The amp	CHANNEL (VALVE, SOLID STATE, DRIVE), the tone switches (DEEP, BRIGHT, CONTOUR), and GAIN, BASS, MIDDLE, MID FREQ, TREBLE, MASTER.
4	Bottom row	The CABINET with its microphone and the DI, then EQ and CHORUS, each with ON, and OUTPUT with its meters and the latency.

Using the controls

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

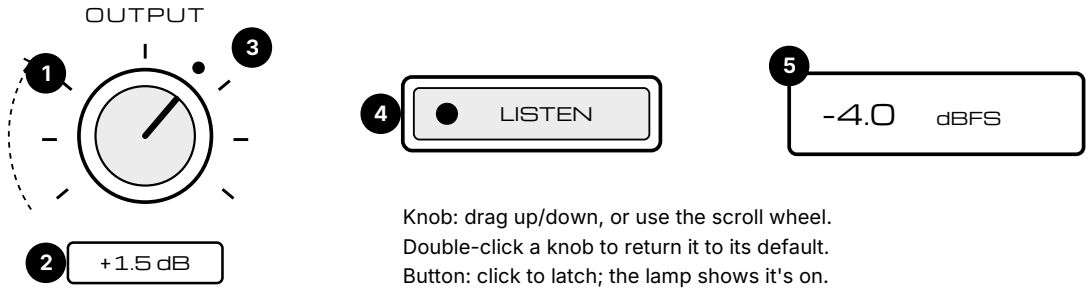


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

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

- **Knobs show their value printed beneath them** (60 %, -22.0 dBFS, 200 ms). Drag up and down or use the wheel; right-click a knob (Control-click on a Mac) to type a value; double-click for its default.
- **Footswitches** turn the compressor and the overdrive on and off; the LED above lights when it is on.
- **Buttons with a lamp** (GATE, ON, the channels, the tone switches) light when they are on; the chosen ratio, character, place, cabinet, DI source and microphone fill in cream.
- **Resize the window:** drag its bottom-right corner. It scales from 50 % to 150 % of its full size (1440 × 940 points) and opens at 75 %, to fit a laptop. Your DAW saves the size with the session.

Input, compressor, overdrive and tuner

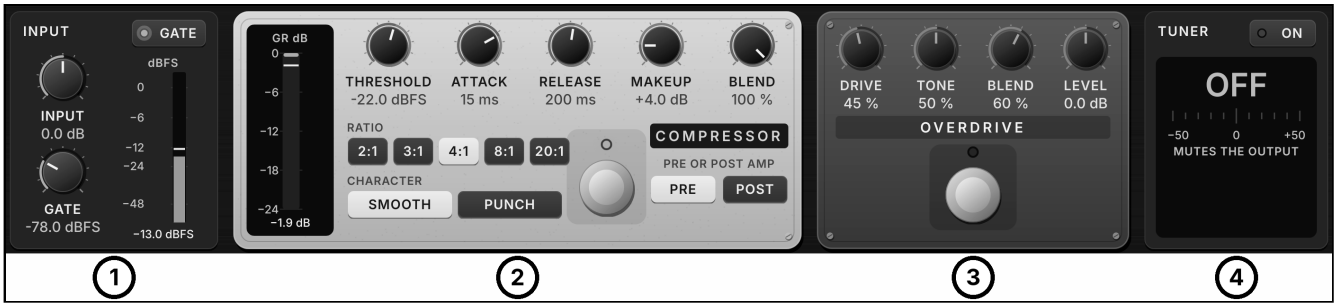


FIGURE 5 1 INPUT and the GATE, 2 the COMPRESSOR (on, before the amp), 3 the OVERDRIVE (off) and 4 the TUNER.

INPUT and the gate

Control	Range	Default	What it does
INPUT	−12 to +12 dB	0 dB	The level into the rig. Aim for peaks of −12 to −6 dBFS on the IN meter.
GATE	−96 to −30 dBFS	−78 dBFS	The noise gate's threshold; the GATE button switches it (on by default).

The gate is slow enough for a bass: it opens in 1 ms at its threshold and closes 8 dB under it after a 150 ms hold, fading out over 300 ms. A long note's sustain rings out untouched, and a low note never makes it chatter.

The COMPRESSOR



FIGURE 6 The COMPRESSOR: 1 the gain-reduction meter, 2 RATIO and CHARACTER, 3 its footswitch, 4 PRE or POST the amp; the five knobs run along the top.

The compressor is made for bass, and it is on by default.

Control	Range	Default	What it does
THRESHOLD	−50 to 0 dBFS	−22 dBFS	Where it starts to compress.
RATIO	2:1, 3:1, 4:1, 8:1, 20:1	4:1	How hard: 2:1 gently evens the line, 20:1 squeezes every note.
ATTACK	0.1 to 100 ms	12 ms	How fast it grabs a note. Slower lets the pluck through.
RELEASE	20 ms to 1.5 s	180 ms	How fast it lets go.
MAKEUP	0 to 24 dB	4 dB	Gives back the level it takes.
BLEND	0 to 100 %	100 %	Parallel compression: below 100 % the uncompressed bass is mixed back in, keeping the attack.
CHARACTER	SMOOTH, PUNCH	SMOOTH	SMOOTH reads the level with a 12 dB soft knee, like an optical compressor; PUNCH reads the peaks with a 5 dB knee and grabs the pluck.
PRE OR POST AMP	PRE, POST	PRE	Where it sits.

The meter shows the gain reduction in dB, with the most of the last second read out beneath it.

- **No low-frequency distortion.** A compressor that is too fast follows a low note's waveform and distorts it. This one listens above 30 Hz and holds each reading for 35 ms, one period of a five-string's low B, before it may fall, so even at 8:1 with the fastest attack and release a low note stays clean.
- **No pumping.** The release follows the playing: single notes recover at the RELEASE speed, while a long stretch of compression lets go more slowly (up to five times RELEASE on SMOOTH, twice on PUNCH), so the level doesn't swell back between notes.
- PRE **or** POST**.** Before the amp it evens out the bass as the amp hears it, and the clean DI with it. After the amp, the cabinet and the DI it holds the whole recorded sound together (*Rock* ▸ *Arena Rock*, *Modern* ▸ *Pop Session*). Moving it fades it out and back in.

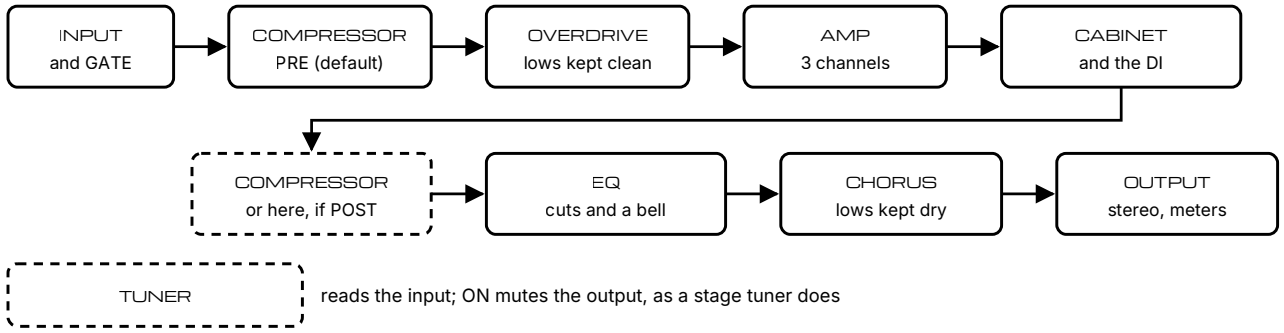
OVERDRIVE

Control	Range	Default	What it does
DRIVE	0 to 100 %	45 %	How hard it drives.
TONE	0 to 100 %	50 %	Darker to brighter.
BLEND	0 to 100 %	60 %	How much of the drive replaces the clean mids and highs.
LEVEL	−12 to +12 dB	0 dB	Its output level.

A crossover at 160 Hz splits the bass: the lows always pass clean, and only the mids and highs go through a gain stage with a middle push and asymmetric diodes. At full DRIVE a 50 Hz note keeps 2 % distortion while a 500 Hz note has 34 %: grit and fuzz on top of a solid low end (*Rock* ▸ *Stoner Fuzz*, *Metal* ▸ *Fuzz Wall*).

TUNER

ON shows the note and cents of what you play, from 25 to 700 Hz (a five-string's low B and up), and mutes the output, as a stage tuner does.



In signal order, as on the panel. The compressor sits before the amp or after the cabinet and the DI.

FIGURE 7 The rig in signal order.

The amp



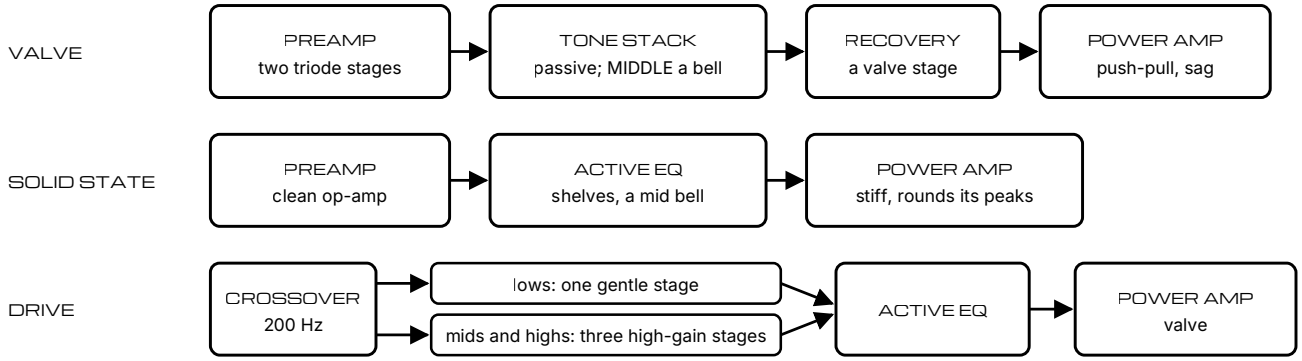
FIGURE 8 The amp on VALVE: 1 CHANNEL, 2 the tone switches DEEP, BRIGHT and CONTOUR, 3 GAIN, 4 BASS, MIDDLE, MID FREQ and TREBLE, 5 MASTER.

Control	Range	Default	What it does
CHANNEL	VALVE, SOLID STATE, DRIVE	VALVE	Which amp you play. Switching crossfades over 30 ms.
GAIN	0 to 100 %	50 %	How hard the preamp is driven.
BASS, TREBLE	0 to 100 %	50 %	The lows and the highs.
MIDDLE	0 to 100 %	50 %	A bell in the middle, at MID FREQ.
MID FREQ	220 Hz, 450 Hz, 800 Hz, 1.6 kHz, 3 kHz	800 Hz	Where MIDDLE works: low for body, 800 Hz for growl, high for finger noise and clank.
MASTER	0 to 100 %	50 %	How hard the power amp is driven: on VALVE and DRIVE, more brings in the power valves.
DEEP	on, off	off	More low end.
BRIGHT	on, off	off	More top.
CONTOUR	on, off	off	Pulls the low middle back, about −8 dB at 450 to 550 Hz, for a deep, modern tone.

The three channels

- VALVE: a warm vintage all-valve bass head: two triode stages around GAIN, the passive tone stack (MIDDLE as an active bell), a recovery stage and a push-pull power amp with little feedback that sags. Round and gently saturating: at GAIN 50 % a soft note stays clean and a hard one blooms (*Vintage* ▸ *Valve Warmth*). DEEP lets the lows through the power amp's feedback; BRIGHT is strongest at low GAIN, as a bright cap is.
- SOLID STATE: punchy, modern and hi-fi: a clean preamp, an active EQ (shelves at 70 Hz and 3.8 kHz and the middle bell), and a stiff power amp that only rounds off its very peaks (*Clean* ▸ *Studio Clean*, *Funk* ▸ *Slap Snap*). DEEP is a shelf under 42 Hz, BRIGHT one over 5.5 kHz.
- DRIVE: a gritty overdriven amp that keeps the fundamental: a crossover at 200 Hz sends the lows through a gentle stage and the mids and highs through three high-gain stages, then the active EQ and a

valve power amp. At full GAIN a 55 Hz note keeps 1.7 % distortion while the middle distorts (*Rock* ▸ *Grit and Growl*, *Metal* ▸ *Modern Metal*).



DEEP, BRIGHT and CONTOUR on every channel. Each runs at 8x the sample rate; the channels play at the same loudness.

FIGURE 9 How each channel is built.

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

Clean at any gain. The amp runs at eight times the sample rate (four times at 88.2 and 96 kHz, twice above), and every curve is anti-aliased. Measured with each channel at full GAIN and MASTER, the worst alias under 20 kHz is at least 92 dB below the note.

The cabinet and the DI



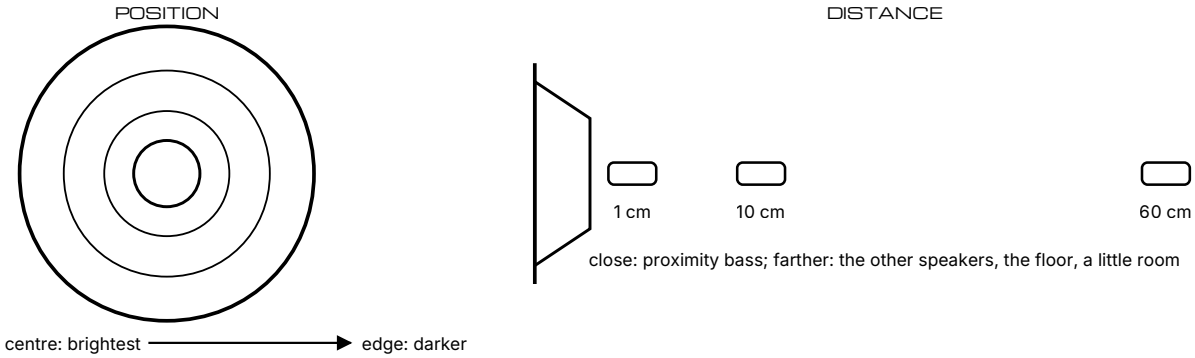
FIGURE 10 The CABINET: 1 the four cabinets, 8x10 chosen, 2 the DI's source, CLEAN DI or AMP DI, 3 the speaker and the side view, where you drag the microphone, 4 DYNAMIC, RIBBON and CONDENSER, with LOAD IR and CLEAR IR, 5 POSITION and DISTANCE, 6 HORN and DI BLEND.

The cabinets:

Cabinet	Its sound
1x15 VINTAGE	One 15-inch speaker in a sealed box: deep and round, with a soft top and no tweeter.
4x10	Ported, with a tweeter: punchy, with a clear growl.
8x10	A big sealed box: a huge low middle, no tweeter.
2x12 MODERN	Ported, with a tweeter: deep, tight and hi-fi.

The drawing shows each cabinet's speakers at their sizes, and its horn.

The microphones: DYNAMIC (a large-diaphragm dynamic made for low instruments), RIBBON (a smooth top and the most proximity bass) and CONDENSER (open and detailed).



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

FIGURE 11 POSITION and DISTANCE.

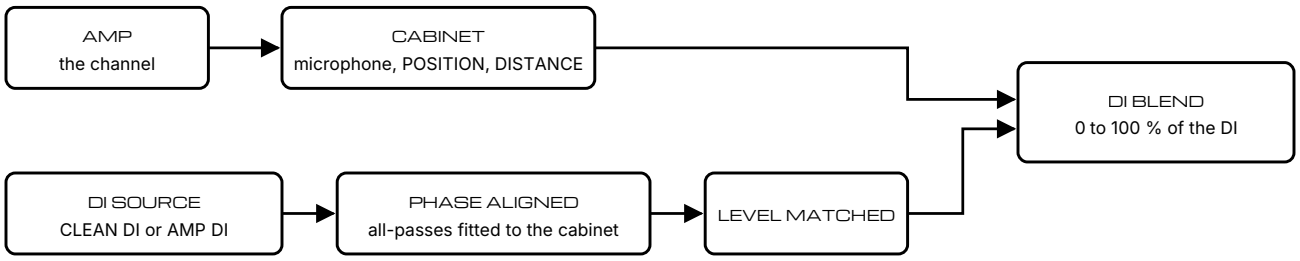
- POSITION (0 to 100 %, default 30 %): from the centre of the speaker, the brightest, to the cone's edge, darker and rounder.
- DISTANCE (1 to 60 cm, default 4 cm): close in, the proximity bass; farther away, the other speakers, the floor and a little room.
- HORN (0 to 100 %, default 40 %): the tweeter's level on the 4x10 and the 2x12 MODERN, for string noise, slap and pick.
- ON: off sends the amp's own output, without the DI, for a real cabinet or another impulse-response loader.

Every response is designed from the woofers' resonance in their box, a port's tuning or a sealed box's roll-off, the speakers' voicing and break-up, the horn, the microphone, its position and its proximity, with the other speakers, the floor and a short room after it. It is remade in the background when a setting changes and crossfaded in, so it never clicks. With the horn off, every setting keeps 7 to 10 kHz well under the middle, so there is no fizz, and keeps the body of the low end.

The DI

Engineers usually record a bass twice at once: through a DI box, clean and solid, and through the amp and a microphone, with its growl. DI BLEND (0 to 100 %, default 30 %) mixes the DI in with the miked cabinet.

- CLEAN DI is the bass as a DI box between the bass and the amp records it: after the gate, and after the compressor when it is PRE.
- AMP DI is the amp's own output, without the cabinet: the channel's grit, without the speaker's roll-off.



The cabinet turns the phase of the lows by more than a turn; the DI is turned with it, so the two add up.
A 50 % blend stays within 1 dB of either alone; without the alignment the low end lost up to 5 dB.

FIGURE 12 The DI, aligned with the cabinet.

A cabinet turns the phase of the lows, so a DI mixed straight in partly cancels the low end. VEIRA Bass Rig levels the DI to the cabinet and turns its phase with each cabinet's, so the two add up: a 50 % blend is within 1 dB of either alone, on every cabinet and channel.

Your own impulse response

- LOAD IR loads an impulse response (WAV, AIFF or FLAC, up to 2 s), or drop the file on the speaker. It is mixed to mono, its leading silence trimmed, resampled to the session's rate and levelled like the built-in cabinets. The DI is aligned with it as for the 8x10. CLEAR IR goes back to the built-in cabinet.
- **Saved with the session:** the session keeps an embedded copy (24-bit FLAC), so it plays the same on another computer, or after the file is gone.
- **In your presets:** a user preset stores the file's path. If the file is missing, the built-in cabinet plays and the panel shows MISSING.

EQ, chorus and output



FIGURE 13 1 EQ and 2 CHORUS, each with its own ON, and 3 OUTPUT with its meters and the latency, 1.21 ms.

Control	Range	Default	What it does
LOW CUT	20 to 200 Hz	35 Hz	Removes the rumble under the lowest notes, 12 dB/octave.
HIGH CUT	2 to 20 kHz	12 kHz	Removes the highs, 12 dB/octave.
EQ FREQ, EQ GAIN	100 Hz to 5 kHz, ±12 dB	500 Hz, 0 dB	A bell.
RATE	0.1 to 5 Hz	0.6 Hz	The chorus's speed.
DEPTH	0 to 100 %	45 %	How far it sweeps.
MIX	0 to 100 %	50 %	How much chorus.
OUTPUT	−24 to +12 dB	0 dB	The level out, with peak meters in dBFS and the held peaks read out.

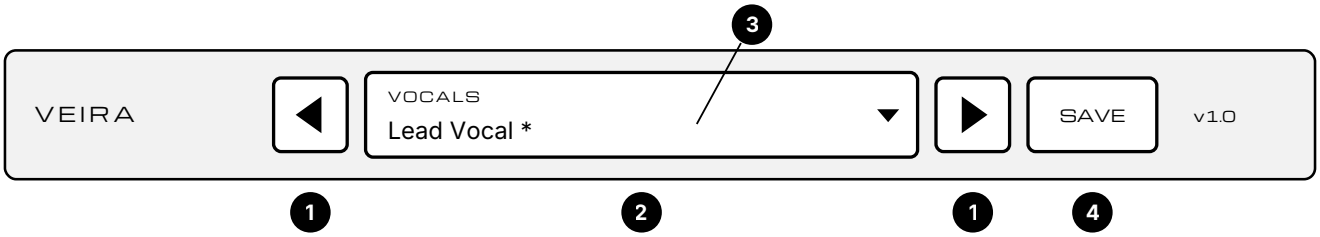
The EQ is on by default; the CHORUS keeps the lows under 180 Hz dry and centred, so it widens the top without blurring the bottom (*Clean* ▸ *Fretless Sing*). The latency is shown under OUTPUT.

Presets

VEIRA Bass Rig comes with **31 factory presets** in 7 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 Bass Rig the way you like it.
2. Press SAVE. A dialog opens inside the plugin window.
3. Type a name, choose a folder or type a new folder name, and confirm.

Each user preset is one small .veirapreset file:

	Folder
macOS	~/Library/Audio/Presets/VEIRA/VEIRA Bass Rig/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Bass Rig\Presets\<Folder>\

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

Presets in your DAW

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

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

The factory folders

Folder	Presets
Default	Init
Clean	Studio Clean, Warm Round, Deep Pocket, Fretless Sing, Gospel Low End
Vintage	Sixties Thump, Soul Session, Valve Warmth, Classic Stack, Dub Weight
Rock	Pick Attack, Grit and Growl, Punk Drive, Stoner Fuzz, Arena Rock
Funk	Slap Snap, Pop and Thump, Disco Strut, Neo Soul, Squeezed Slap
Metal	Modern Metal, Djent Clank, Doom Sludge, Thrash Pick, Fuzz Wall
Modern	Hi-Fi Modern, Pop Session, Five String Deep, Worship Pad, Clean Grit Blend

Levelled to sit together. Each preset was played with a bass part for its folder, and its OUTPUT set so it reaches −18 LUFS; every preset peaks under −1 dBFS. *Default ▸ Init* is VALVE at noon into the 8x10 with a dynamic microphone near the centre, the compressor gently on and 30 % of the clean DI: start there and turn GAIN first. Hover a preset's name to read its note.

Recipes

An even, solid bass for any mix

1. Keep the [COMPRESSOR] on [SMOOTH] at 4:1 and lower [THRESHOLD] until the meter shows 3 to 6 dB on the loud notes.
2. Choose [SOLID STATE], raise [DI BLEND] to about 40 % (*Clean* ▸ *Studio Clean*).

A slap tone

1. Choose [SOLID STATE] with [CONTOUR] and [BRIGHT] on, and the [4x10] with its [HORN].
2. Set the [COMPRESSOR] to [PUNCH] at 8:1 with a fast [ATTACK] to tame the thumb (*Funk* ▸ *Slap Snap*).
3. For more level and attack, try 20:1 with [BLEND] around 65 % (*Funk* ▸ *Squeezed Slap*).

A vintage thump

1. Choose [VALVE] with [GAIN] around 35 % and [TREBLE] down.
2. Choose the [1x15 VINTAGE] with the [RIBBON] (*Vintage* ▸ *Sixties Thump*).

Grit with a solid low end

1. Choose [DRIVE] at about 50 %, or turn the [OVERDRIVE] on with [BLEND] up: either way the lows stay clean.
2. Keep [CLEAN DI] blended at 30 % or more to hold the bottom (*Rock* ▸ *Grit and Growl*, *Metal* ▸ *Modern Metal*).

A tight five-string low B

1. Turn [DEEP] on and lower [LOW CUT] to about 28 Hz.
2. Choose the [2x12 MODERN] for a tight sub (*Modern* ▸ *Five String Deep*).

Specifications

Type	Bass amp, cabinet and DI simulator (effect); mono in to stereo out, or stereo to stereo (summed to mono for the amp)
Compressor	THRESHOLD, RATIO (2:1, 3:1, 4:1, 8:1, 20:1), ATTACK, RELEASE (program dependent), MAKEUP, BLEND (parallel); SMOOTH or PUNCH; before or after the amp; gain-reduction meter; no low-frequency distortion
Overdrive	DRIVE, TONE, BLEND, LEVEL; lows under 160 Hz kept clean
Amp	Three channels modelled stage by stage: VALVE, SOLID STATE, DRIVE; GAIN, BASS, MIDDLE with MID FREQ, TREBLE, MASTER; DEEP, BRIGHT, CONTOUR; power amp with feedback loop and sag; channels levelled
Oversampling	8x at 44.1 and 48 kHz (4x at 88.2 and 96 kHz, 2x above), anti-aliased curves; worst alias at full gain at least 92 dB below the note
Cabinet	1×15 VINTAGE, 4×10, 8×10, 2×12 MODERN; DYNAMIC, RIBBON, CONDENSER; POSITION, DISTANCE 1 to 60 cm, HORN; your own IR (WAV, AIFF, FLAC, up to 2 s), embedded in the session
DI	DI BLEND 0 to 100 %, CLEAN DI or AMP DI, level-matched and phase-aligned with the cabinet
Effects	EQ (low and high cut, 12 dB/oct, a bell), CHORUS (rate, depth, mix; lows under 180 Hz dry and centred)
Utilities	Noise gate, tuner from 25 to 700 Hz (mutes the output), input and output peak meters
Latency	58 samples at 44.1 and 48 kHz (1.2 ms at 48 kHz), 18 at 88.2 and 96 kHz; constant and reported to your DAW
Parameters	46, all automatable; the user IR is saved with the session and in user presets
CPU	About 6 % of one core for Init, about 9 % for the heaviest preset (48 kHz)
Presets	31 factory presets in 7 folders, plus your own
Window	1440 × 940 points; resizable from 50 % to 150 %, opens at 75 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vbrg

Troubleshooting and questions

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

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

The low end sounds thin. Raise DI BLEND, or turn DEEP on; check that LOW CUT is not set too high. The DI is phase-aligned with the cabinet, so blending it in only adds weight.

The compressor pumps or squashes the attack. Raise ATTACK to let the pluck through, choose SMOOTH, or lower BLEND to mix the uncompressed bass back in.

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

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

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



VEIRA Bass Rig · User Manual · Version 0.1.0

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

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