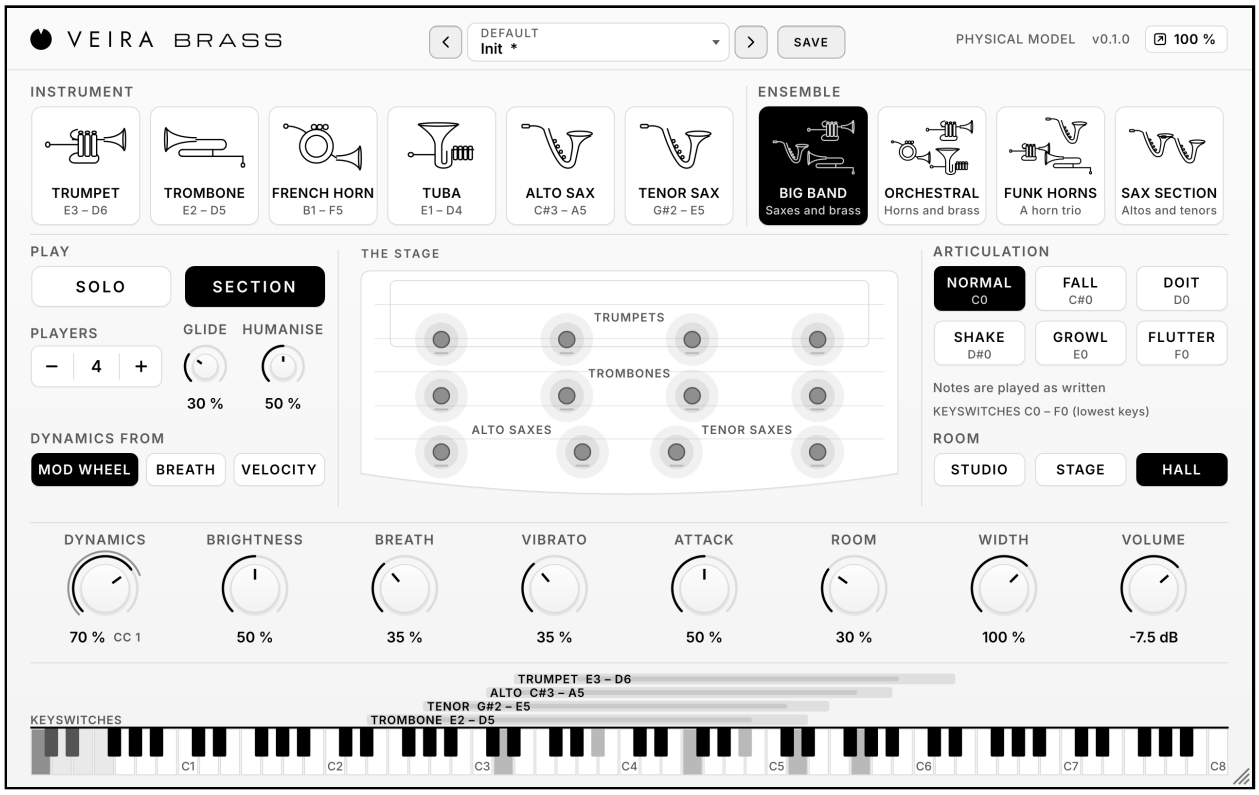
VEIRA

BRASS SECTION

VEIRA Brass

User Manual

A brass section, simple to play: trumpet, trombone, French horn, tuba, alto and tenor sax, solo or as a section, and four ensembles. Every sound is a physical model computed in the plugin, not a recording.



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Welcome

Thank you for choosing **VEIRA Brass**. It is a brass section you play from a keyboard: six instruments ([TRUMPET], [TROMBONE], [FRENCH HORN], [TUBA], [ALTO SAX] and [TENOR SAX]) and four ensembles ([BIG BAND], [ORCHESTRAL], [FUNK HORNS] and [SAX SECTION]). Play one player alone, legato, or a section of two to eight players each, with your chords shared out among them the way an arranger would.

VEIRA Brass is a **physical model**. There are no recordings inside: for every player, the plugin computes the lips (or the reed), the bore with its resonances, the shock waves that make a loud trumpet blare, the bell and the player's breath, sample by sample, while you play. That is why a crescendo on the mod wheel sounds like a player getting louder and brighter, not like a recording turned up.

What to expect from the sound. A model is not a recording, and it is honest to say where it shines and where it doesn't. Dynamics, swells, slurs and sections are its strengths: brass that gets brassier as it gets louder, falls and doits that travel through the partials, sections whose players each tune, time and breathe a little differently. The trumpet's attack on a loud, short solo note can sound a little too smooth and polite; the saxophones are the least convincing (a clean, slightly synthetic sax, at home in a section, more exposed solo); the horn and tuba brighten less at fortissimo than real ones; and no note ever cracks or splits as a real player's sometimes does. Listen to the factory presets to hear each instrument.

What makes it different

- **Six instruments and four ensembles,** each with its real range, played [SOLO] or as a [SECTION] of 2 to 8 players.
- **Dynamics are timbre:** the mod wheel or a breath controller plays the dynamics, and louder is brighter and brassier, as on the real instruments.
- **Real brass behaviour:** slurs break between partials on the valves and glide on the trombone's slide; every note is in tune within 3 cents at every dynamic.
- **Sections that breathe:** every player has their own tuning, timing, vibrato, tone and seat on the stage, and [THE STAGE] shows them glowing as they play.
- **Six articulations** on keyswitches and buttons: [NORMAL], [FALL], [DOIT], [SHAKE], [GROWL] and [FLUTTER].
- **41 factory presets** in 7 folders, from a lead trumpet to a cinematic swell, each levelled to the same loudness.

How this manual is organised. *Getting started* installs and activates the plugin. *The panel at a glance* names its parts. *How a brass instrument works* explains the model. *Instruments and ensembles*, *Playing*, *The sound*, *Articulations*, *The stage* and *The keyboard strip* go through the panel. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

Getting started

What you need

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

Install with VEIRA Manager

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

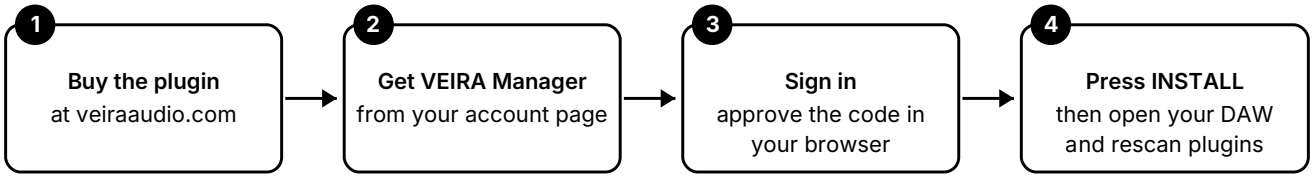


FIGURE 1 From purchase to first sound in four steps.

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

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 Brass 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.

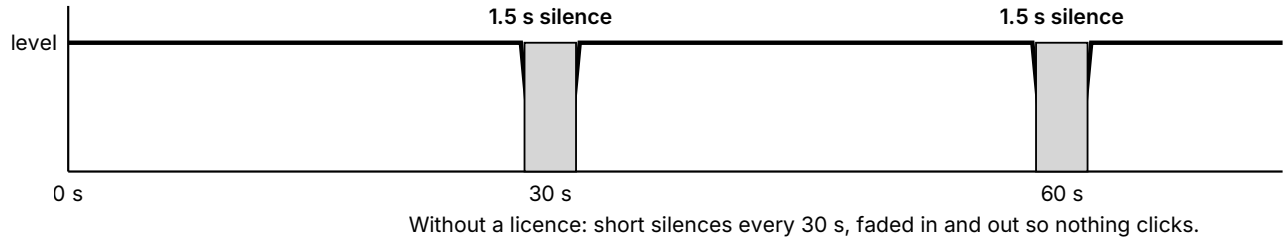


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Brass. 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 Brass 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

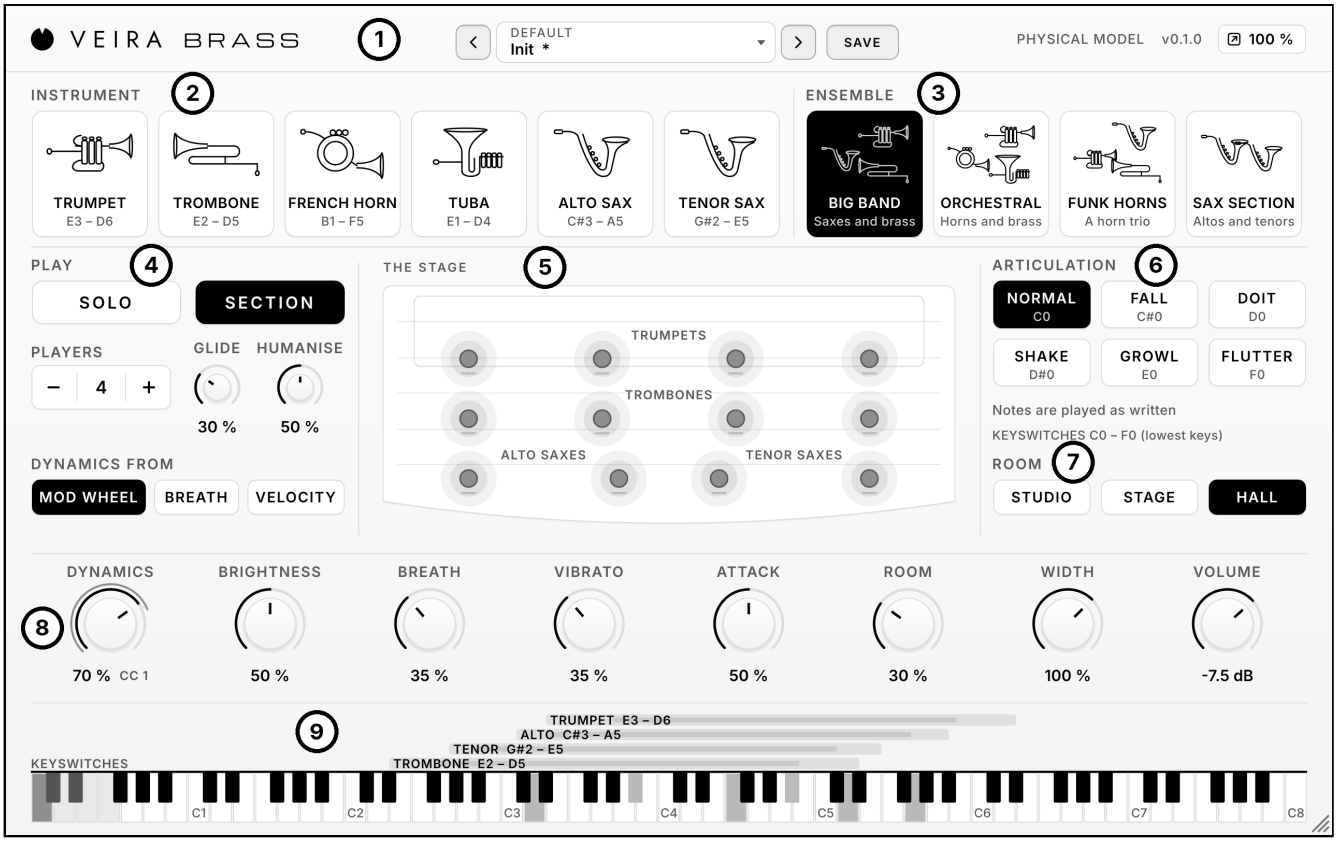


FIGURE 3 VEIRA Brass playing a chord with BIG BAND in SECTION, four players: 1 the header, 2 INSTRUMENT, 3 ENSEMBLE, 4 PLAY, 5 THE STAGE, 6 ARTICULATION, 7 ROOM, 8 the knobs and 9 the keyboard strip.

	Part	What it holds
1	Header	The VEIRA logo and the name, the preset browser, SAVE, PHYSICAL MODEL, the version and the size button.
2	INSTRUMENT	Six tiles drawn in fine line art, each with its name and range.
3	ENSEMBLE	Four tiles: BIG BAND, ORCHESTRAL, FUNK HORNS and SAX SECTION. The chosen tile is filled in charcoal.
4	PLAY	SOLO or SECTION, PLAYERS, GLIDE, HUMANISE and DYNAMICS FROM.
5	THE STAGE	The band seen from above; each player's seat glows with their level.
6	ARTICULATION	Six buttons with their keyswitches, and a line saying how notes are played.
7	ROOM	STUDIO, STAGE or HALL.
8	The knobs	DYNAMICS, BRIGHTNESS, BREATH, VIBRATO, ATTACK, ROOM, WIDTH and VOLUME.

	Part	What it holds
9	The keyboard strip	C0 to C8, the instrument's range over it, the keyswitches, the notes being played. Click to play.

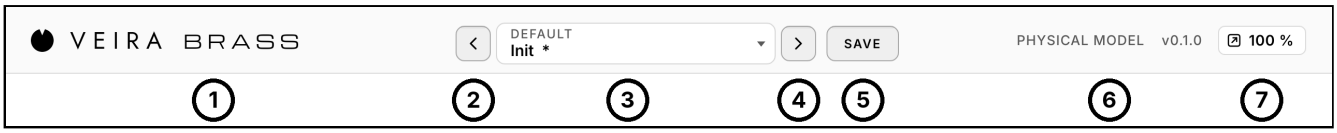


FIGURE 4 The header: 1 the VEIRA logo and the name, 2 and 4 the previous and next preset, 3 the preset's folder and name (an asterisk: changed since it loaded), 5 SAVE, 6 what it is and the version, and 7 the size button, here at 100 %.

Using the controls

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

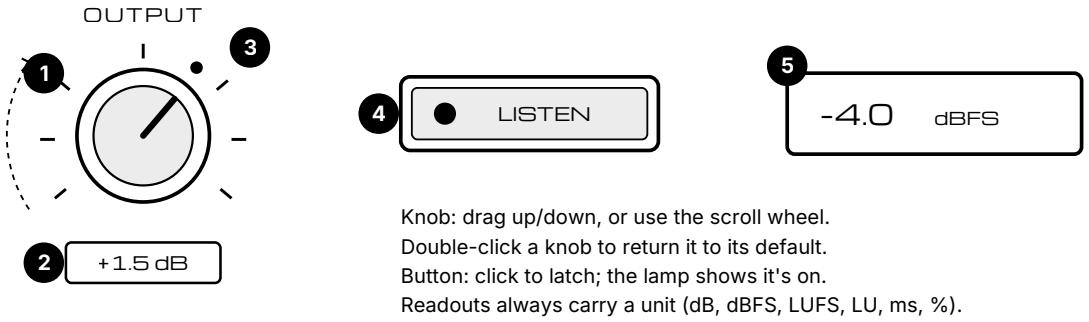


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 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).

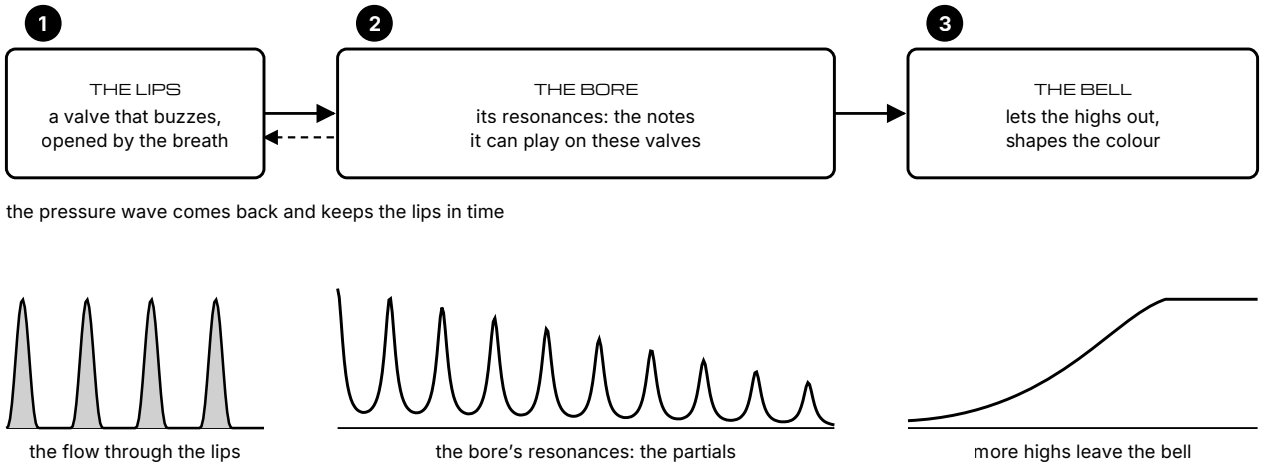
On VEIRA Brass's panel the parts look a little different from the drawing above. The face is drawn in VEIRA's clean white style: off-white paper, charcoal type, hairlines and flat rounded keys.

- **Knobs are white discs** with a grey ring and a charcoal arc, their value printed beneath them (70 %, -7.5 dB). 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.
- **Chosen keys and tiles are filled in charcoal** with white type: the instrument or ensemble, SOLO or SECTION, the dynamics source, the articulation and the room.
- **Warm gold** marks what is playing: the seats on the stage, the notes on the keyboard strip, the keyswitches and the dynamic arc around DYNAMICS. In print these are the lighter, filled marks.
- **Tooltips** explain every control: hover over it.
- **The window size.** VEIRA Brass opens at 100 %, 1280 × 800 points. To change it, click the size button 7 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.

How a brass instrument works

Lips, bore and bell

A brass player doesn't blow into the instrument the way you blow a whistle. The lips, pressed into the mouthpiece, **buzz**: the breath pushes them open, they snap shut, and they let the air through in pulses. The **bore**, the long tube of the instrument, has a set of resonances, its partials. The pressure wave travels down the bore and back, and holds the lips' buzz on one of those resonances. The player picks which one with the tension of the lips; the valves (or the trombone's slide) make the tube longer or shorter, so a new set of partials is available. The **bell** at the end lets the sound out, the highs more easily than the lows.

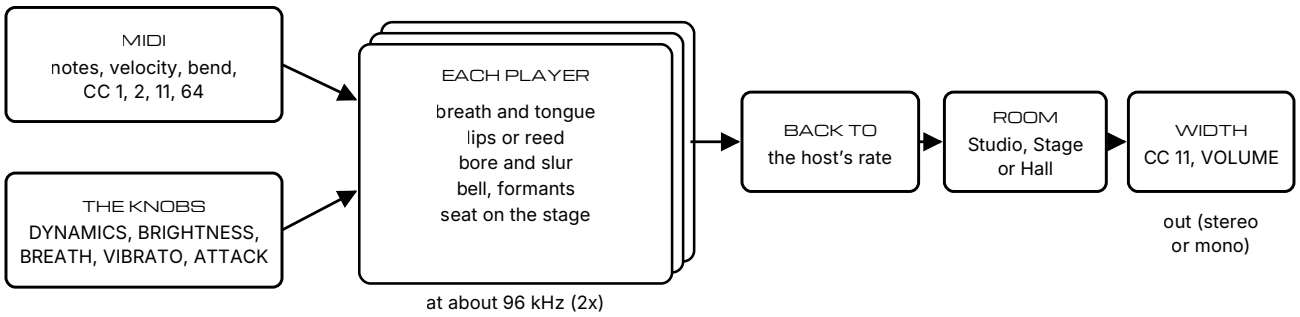


On the saxophones a single reed takes the place of the lips. Valves and the slide make the bore longer or shorter; the player chooses which of its resonances to play.

FIGURE 6 How a brass instrument makes its sound: 1 the lips, 2 the bore and 3 the bell.

When the player blows harder, the lips close for part of every cycle and the pulses get sharper; at fortissimo the wave even steepens into a shock wave on its way down the tube. That is the **blare** of a loud trumpet or trombone: the louder, the brighter. A saxophone works the same way with a single reed instead of lips, on a conical bore.

What happens inside VEIRA Brass



SOLO plays one player; SECTION plays PLAYERS players of the instrument, or each section of an ensemble.
Every player is computed, sample by sample: there are no recordings inside.

FIGURE 7 From your keyboard to the output.

Each player in VEIRA Brass is that physics, computed at about 96 kHz (twice the session's rate at 44.1 and 48 kHz):

- **The lips:** a mass-spring valve opened by the breath. They stiffen as the player goes higher, and close for part of each cycle at forte, more at fortissimo.
- **The embouchure:** a gentle force at the note's pitch, like a player's lip tension, so every note speaks on the right partial in 20 to 60 ms and in tune.
- **The bore:** its resonances at the partials of the valves' (or slide's) fundamental. The valves and slide are fingered as a player would; the note is a partial of them.
- **Brassiness:** the loud parts of the wave travel faster down the bore and steepen into shock fronts. BRIGHTNESS sets how far that goes.
- **The bell:** the highs let out, the instrument's formants and, on the horn, the hand in the bell.
- **The breath:** the pressure envelope that ATTACK shapes, turbulence and breath noise, the tongue's chiff, a small scoop into each note and a sag as it ends, and a vibrato that comes in after the attack.

After the players, the stage goes back to the session's rate, then through ROOM (VEIRA's own reverb, from VEIRA Space), WIDTH, CC 11 and VOLUME. There is no latency.

Instruments and ensembles

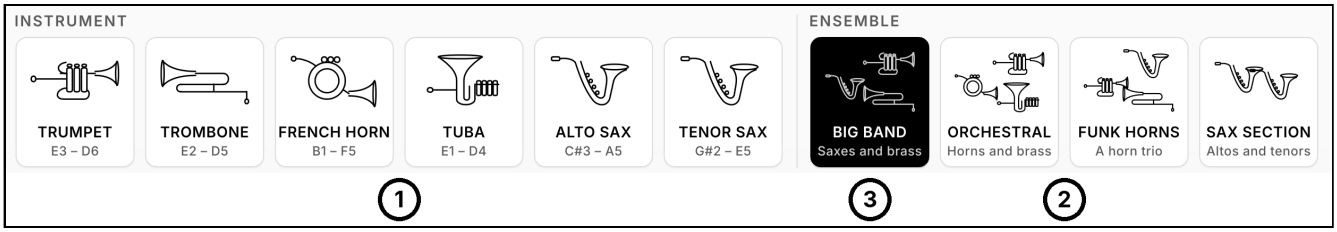
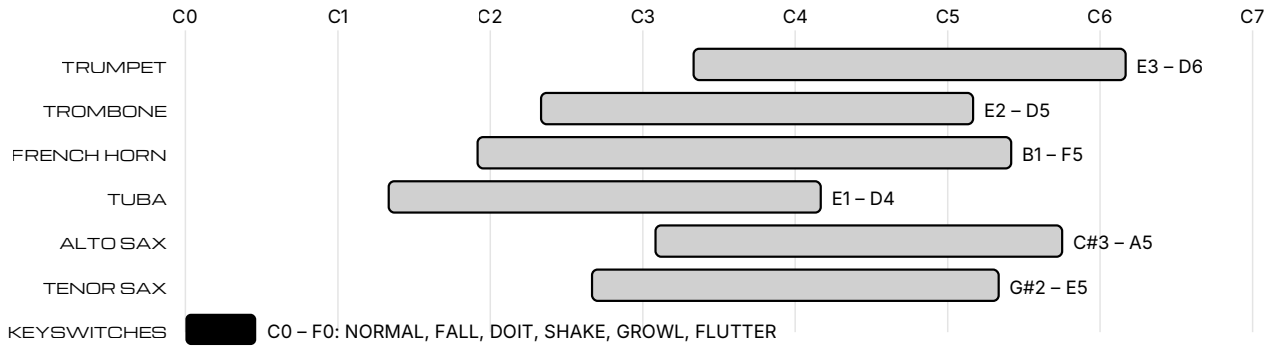


FIGURE 8 1 INSTRUMENT: the six instruments, each with its range; 2 ENSEMBLE: the four ensembles; 3 the chosen tile, BIG BAND, filled in charcoal.

Click a tile to choose it. The defaults (*Default* ▸ *Init*) are a solo trumpet.

Tile	What it is	Range
TRUMPET	A B-flat trumpet: bright and agile, a blazing fortissimo.	E3 – D6
TROMBONE	A tenor trombone: warm when soft, a brassy blare when loud; the slide glides in a slur.	E2 – D5
FRENCH HORN	Dark and round, the hand in the bell.	B1 – F5
TUBA	The deep, round foundation.	E1 – D4
ALTO SAX	Bright, singing and agile.	C#3 – A5
TENOR SAX	Warm, husky and strong.	G#2 – E5
BIG BAND	Trumpets on the riser, trombones, alto and tenor saxes in front.	each section's
ORCHESTRAL	An orchestra's brass: horns, trumpets, trombones and tuba.	each section's
FUNK HORNS	Trumpet, tenor sax and trombone: tight stabs and riffs.	each section's
SAX SECTION	Altos over tenors.	each section's



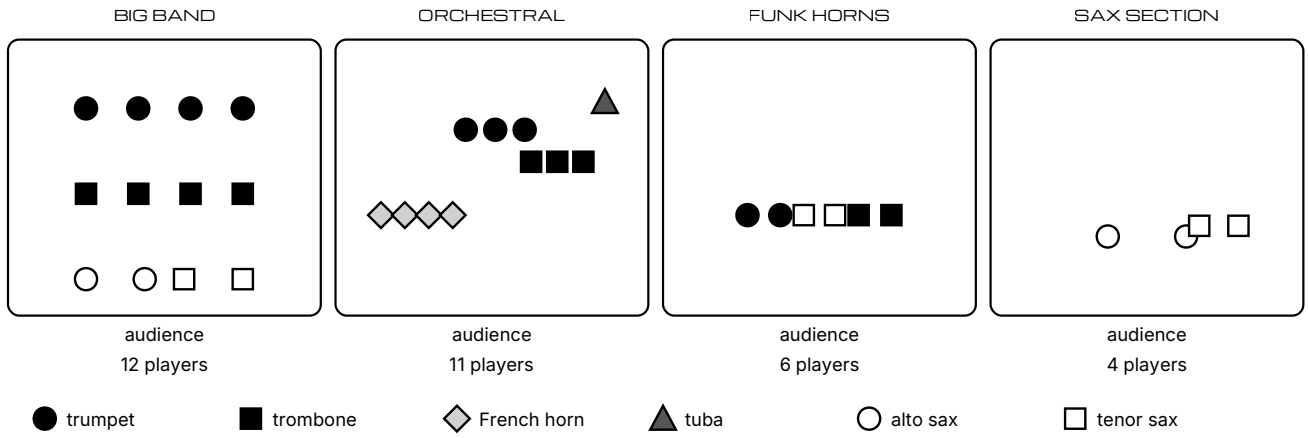
C4 is middle C. Logic and some other hosts name the same keys one octave lower (the keyswitches C-1 to F-1).

FIGURE 9 The six instruments' ranges, and the keyswitches.

The saxophones are not brass instruments, but they belong in the section, so they are here.

The ensembles

In an ensemble, **each note goes to the section whose register it is in**: a high C6 to the trumpets, a low F2 to the trombones and tenors, a low G1 to the tuba. Play a chord across the keyboard and the band shares it out. In SOLO, an ensemble's line goes to the one section whose register the note is in.



Each ensemble with PLAYERS at 4, seen from above, the back of the stage at the top. In SOLO each section has one player.

FIGURE 10 The four ensembles on the stage with PLAYERS at 4.

PLAYERS sets how many players each section has: at 4, BIG BAND has two altos, two tenors, four trombones and four trumpets; ORCHESTRAL four horns, three trumpets, three trombones and a tuba.

Playing

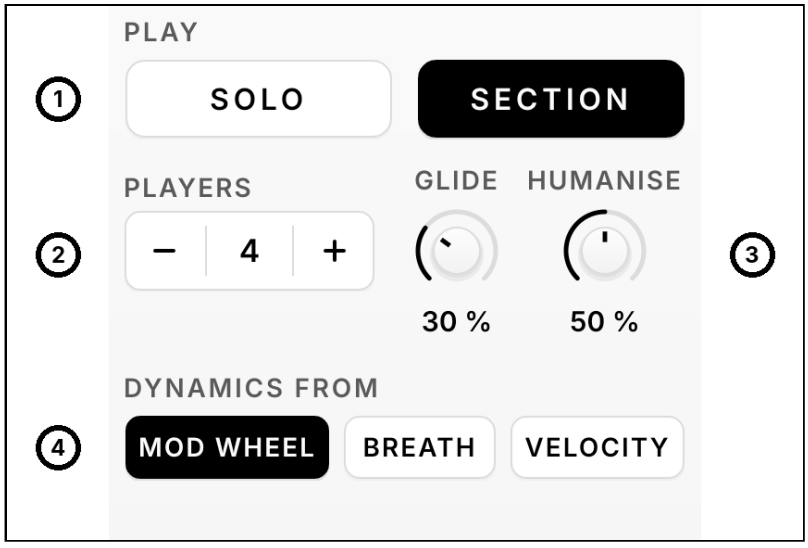


FIGURE 11 PLAY: 1 SOLO or SECTION (here SECTION), 2 PLAYERS, 3 GLIDE and HUMANISE, 4 DYNAMICS FROM, here MOD WHEEL.

Control	Range	Default	What it does
SOLO, SECTION		Solo	One player, legato; or a section.
PLAYERS	2 to 8	4	How many players in the section (in an ensemble, in each section). Click − or +.
GLIDE	0 to 100 %	30 %	SOLO: how long a slur takes from one note to the next.
HUMANISE	0 to 100 %	50 %	How differently the players tune, time, breathe and vibrate.
DYNAMICS FROM	Mod Wheel, Breath, Velocity	Mod Wheel	What plays the dynamics.

SOLO and SECTION

SOLO is one player and one line, played legato: a note played while another is held is **slurred**, and letting go of the top note returns to the one still held, as a trill or a fast run would on the instrument. GLIDE sets how long the slur takes: a little for clean legato, more for a portamento.

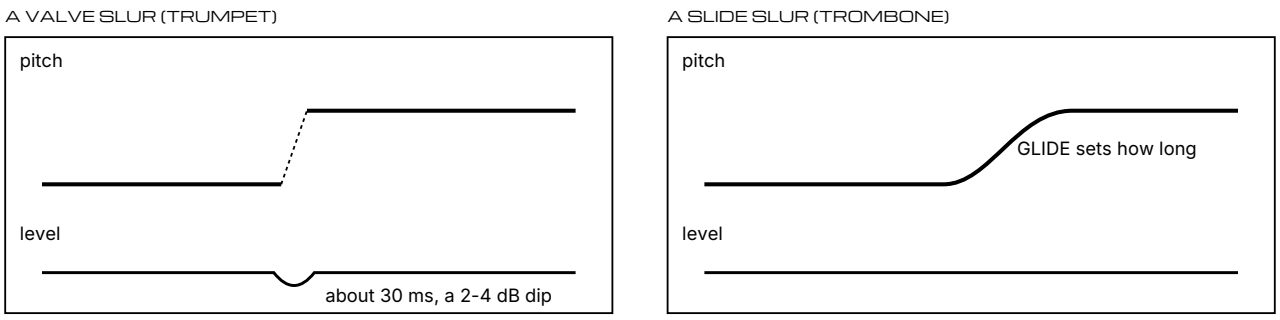


FIGURE 12 Slurs: on the valves the lips move to the next resonance; the trombone's slide glides.

On a valve instrument or a saxophone, a slur has a short break of about 30 ms and a dip of 2 to 4 dB, as a real lip slur does, because the lips move between the bore's resonances. On the trombone the slide glides and the pitch passes through.

SECTION is PLAYERS players. A single note is played in unison by every player who has it in range; a chord is shared out from the top down, each note getting at least one player and the top note always going to the first player, the lead. A player already holding a note slurs to the new one; a player starting a note tongues it.

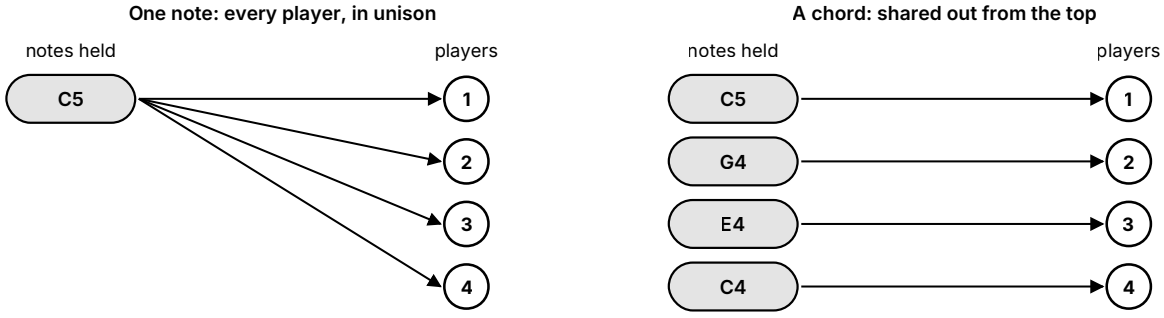


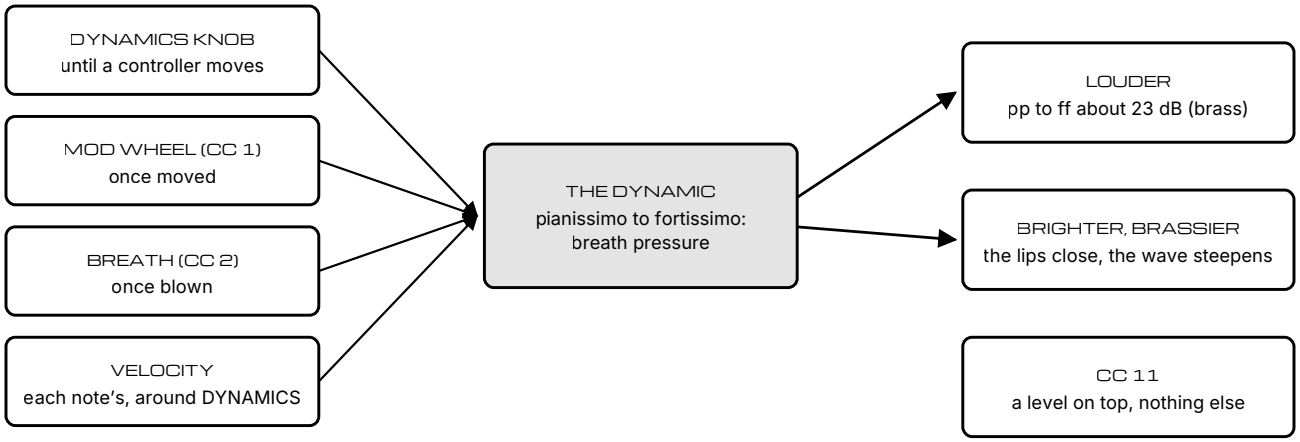
FIGURE 13 How SECTION shares out what you play among four trumpets.

> **Tip:** Voice chords the way you'd write them for the section: spread out, not bunched in one hand. *Big Band Shout*'s note says it too: voice chords widely.

HUMANISE

HUMANISE sets how human the players are. In a section, each one's tuning (a few cents), timing (up to about 26 ms at 100 %, the lead player less), breath, tone and vibrato differ a little more; a solo player's tuning and timing wander a little. At 0 % the players are as close together as they get; around 50 % it sounds like good players; higher is a looser, larger band.

DYNAMICS FROM



DYNAMICS FROM chooses MOD WHEEL, BREATH or VELOCITY. The latest of the knob and the controller leads; velocity always shapes the attack.

FIGURE 14 Where the dynamic comes from, and what it does.

- MOD WHEEL (the default): the mod wheel (CC 1) plays the dynamics continuously as soon as you move it, so crescendos and swells are played, not drawn. Until then DYNAMICS sets them.
- BREATH: a breath controller (CC 2) plays them once blown.
- VELOCITY: each note's velocity sets its dynamic, around DYNAMICS: velocity 100 plays exactly DYNAMICS, softer and harder notes play softer and louder.

Whatever leads, **velocity always shapes the attack**, and **CC 11** (expression) is a level on top. Once the mod wheel or the breath controller leads, a thin gold arc on DYNAMICS shows the dynamic being played and CC 1 (or CC 2) appears by its value; turning the knob gives it the lead back.

MIDI

MIDI	What it does
Notes and velocity	Play; velocity shapes the attack (and, with VELOCITY, sets the dynamic).
Pitch bend	±2 semitones.
CC 1 (mod wheel)	The dynamics, with MOD WHEEL.
CC 2 (breath)	The dynamics, with BREATH.
CC 11 (expression)	A level on top.
CC 64 (sustain)	Holds the notes.
CC 120, CC 123	All sound off, all notes off.
C0 – F0 (notes 12–17)	Keyswitches for the articulations; silent.

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

The sound

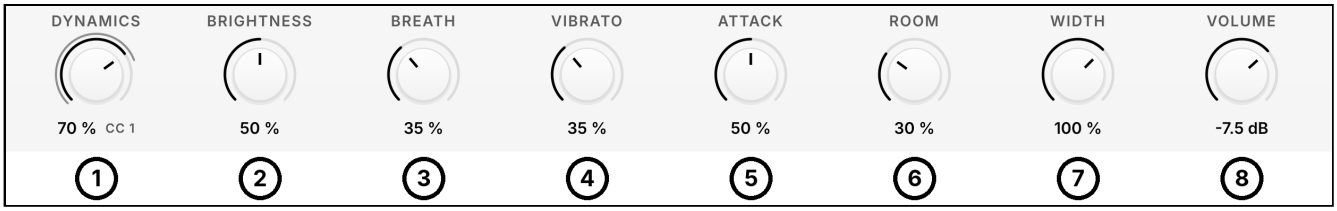
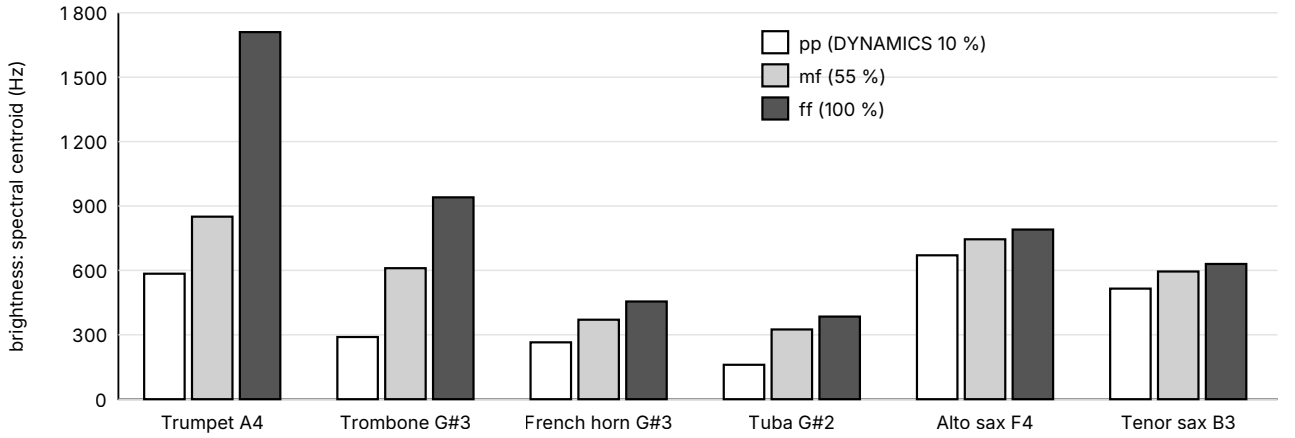


FIGURE 15 The knobs: 1 DYNAMICS with the gold arc and CC 1 (the mod wheel leads), 2 BRIGHTNESS, 3 BREATH, 4 VIBRATO, 5 ATTACK, 6 ROOM, 7 WIDTH and 8 VOLUME.

Control	Range	Default	What it does
DYNAMICS	0 to 100 %	70 %	How loud the players play, pianissimo to fortissimo. Louder is brighter and brassier.
BRIGHTNESS	0 to 100 %	50 %	How quickly the sound turns brassy as it gets louder.
BREATH	0 to 100 %	35 %	The air in the sound: breath noise, the tongue's attack, turbulence.
VIBRATO	0 to 100 %	35 %	Vibrato, coming in after the attack and gentler in a slur.
ATTACK	0 to 100 %	50 %	Soft and breathy (left) to a hard, accented sforzando (right). Velocity adds to it.
ROOM	0 to 100 %	30 %	How much of the room chosen under ROOM.
WIDTH	0 to 150 %	100 %	0 % mono, 100 % the section as seated, 150 % wider.
VOLUME	−36 to +6 dB	−7.5 dB	The output level.

DYNAMICS and BRIGHTNESS

DYNAMICS is the breath pressure: how hard the players blow. It changes the **tone**, not only the level. At pianissimo the trumpet is nearly a sine; at mezzo forte the harmonics come in; at fortissimo the lips close for part of every cycle, the wave sharpens into a shock front, and the harmonics reach past 10 kHz. From pp to ff the brass get about 23 dB louder and the saxophones about 17 dB; a mod-wheel crescendo rises smoothly, with no steps.



Measured: every instrument gets brighter at each step, as the real ones do. The trumpet's fortissimo has harmonics past 10 kHz.

FIGURE 16 Brightness at three dynamics, measured on one note of each instrument.

BRIGHTNESS sets how far the wave steepens: lower keeps even a fortissimo round, higher makes the blare arrive sooner. The horn stays darker than the trumpet at every setting (about half as bright on the same note), because of the hand in its bell; the tuba stays round.

BREATH, VIBRATO and ATTACK

- BREATH adds the air: breath noise, the tongue's chiff and turbulence in the flow. Higher suits a husky ballad sax or a jazz trumpet. At 60 % and above on the saxophones the breath can sound added on rather than part of the tone.
- VIBRATO comes in after the attack, as a player's does, and is gentler in a slur. Each player of a section has their own rate and depth.
- ATTACK shapes how each note starts: at 0 % it swells in over 60 ms or more, at 50 % it reaches 90 % of its level in about 20 to 30 ms, at 100 % in under 20 ms with an accent. Each tongued note starts with a short, irregular buzz of the lips settling, different every time, so no two attacks are alike. Velocity adds to the attack.

ROOM, WIDTH and VOLUME

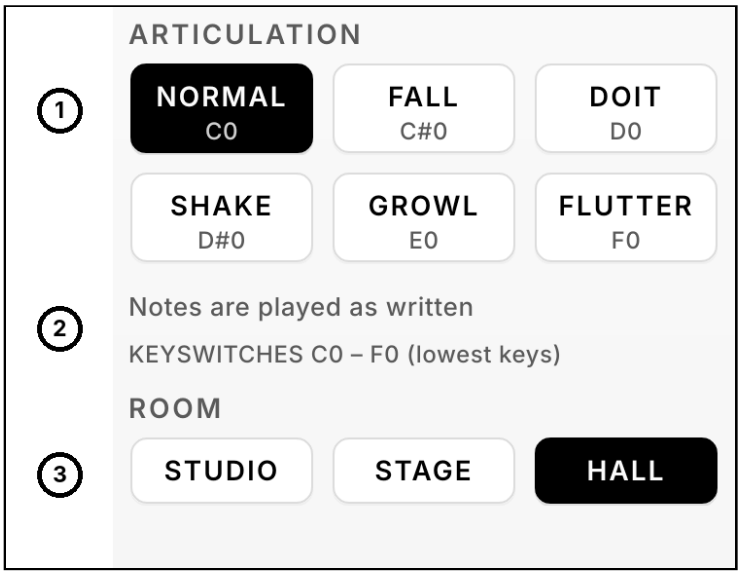


FIGURE 17 1 ARTICULATION: the six buttons with their keyswitches, NORMAL chosen; 2 how notes are played, and the keyswitches' keys; 3 ROOM, HALL chosen.

Room	What it is
STUDIO	A studio live room: close, natural reflections.
STAGE	A scoring stage: a warm, medium room.
HALL	A concert hall: wide and smooth (the default).

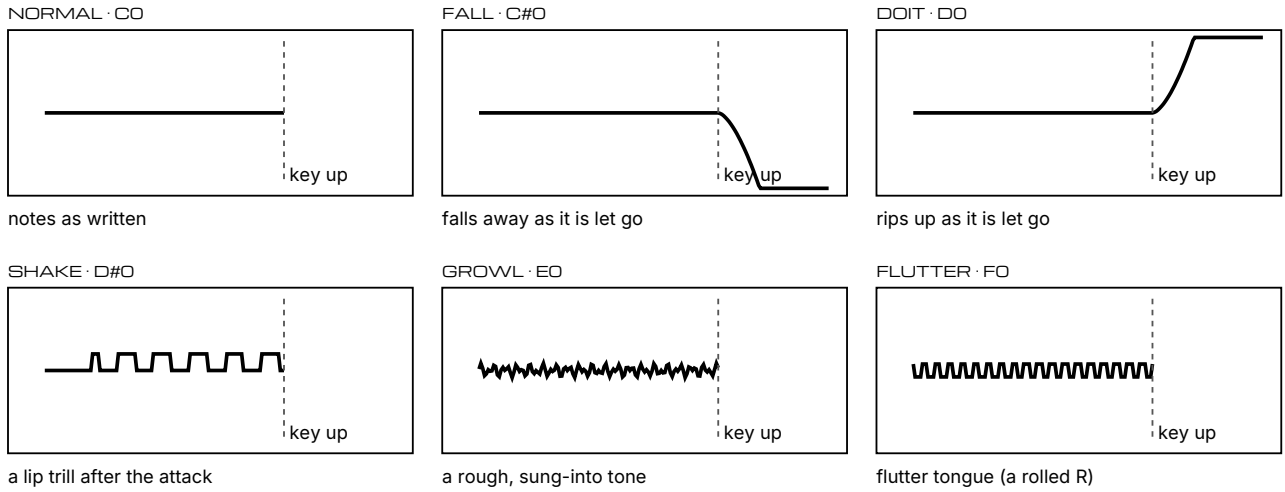
The rooms are VEIRA's own reverb, from the engine of VEIRA Space. The ROOM knob sets how much of the chosen room you hear. The horn's backward-facing bell is suggested by its darker tone, not by reflections of its own.

WIDTH spreads the stage: 0 % is mono, 100 % puts each player where they sit on the stage, 150 % is wider still. The room's own width follows it.

VOLUME defaults to −7.5 dB, so the loudest single note of any instrument at the default settings (fortissimo, velocity 127) peaks under −1.5 dBFS; the solo trumpet's loudest peaks at about −4 dBFS. Large sections and ensembles add up: each factory preset sets its own VOLUME so that it plays at about −18 LUFS with peaks under −3 dBFS.

Articulations

Choose an articulation with its button or its **keyswitch**, one of the lowest keys (C0 to F0, MIDI notes 12 to 17, with C4 as middle C). The keyswitches make no sound: press one, then play, and the notes that follow use it until you choose another. Logic and some other hosts name the same keys one octave lower, C-1 to F-1. The line under the buttons says how notes are played now, for example *Notes are played as written*.



Pitch over time for one note. The dashed line is where you let the key go. The keyswitches are silent.

FIGURE 18 The six articulations, as pitch over time.

Button	Keyswitch	What it does
NORMAL	C0	Notes as written.
FALL	C#0	As each note is let go, it falls away down through the partials, the valves half down.
DOIT	D0	As each note is let go, it rips up and away through the partials.
SHAKE	D#0	A lip trill to the partial above, after the attack.
GROWL	E0	A rough, sung-into tone.
FLUTTER	F0	Flutter tonguing (a rolled R).

Tip: Falls and doits happen as you let the key go, so their length follows your playing: hold the note for its full value and release it where the fall should start. Record the keyswitch a little before the note it belongs to.

The stage

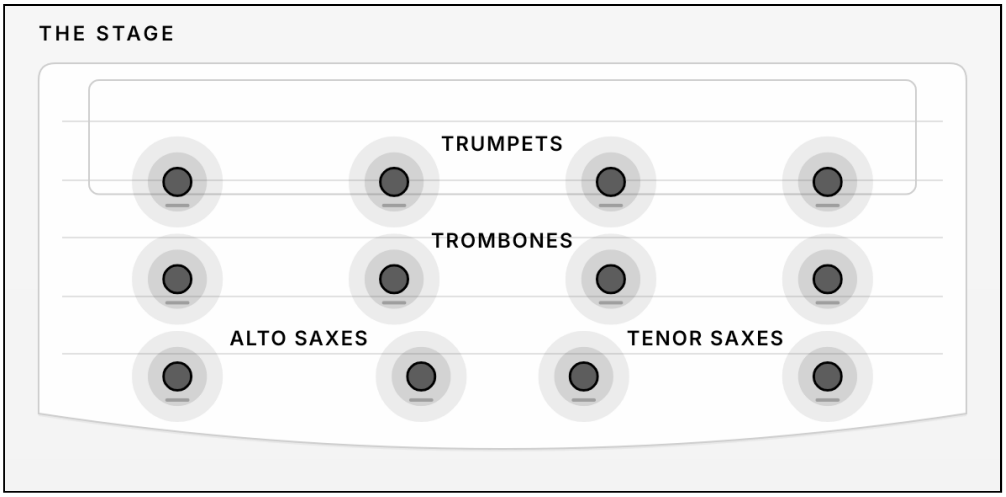


FIGURE 19 THE STAGE with BIG BAND in SECTION: four trumpets on the riser at the back, four trombones, two altos and two tenors in front, each seat glowing as its player plays.

THE STAGE shows the band from above, the back of the stage at the top. Each player has a seat, and each seat **glows warm gold with the player's level** while they play (in print, the filled discs). The sections are named on the stage (TRUMPETS, TROMBONES, ALTO SAXES, TENOR SAXES, HORNS, TUBA). In SOLO it shows the instrument and the note being played.

The seats are also where the sound comes from: each player's pan, distance, a gentle darkening further back and a small path delay follow their seat, so a section sounds spread out the way it looks.

The keyboard strip

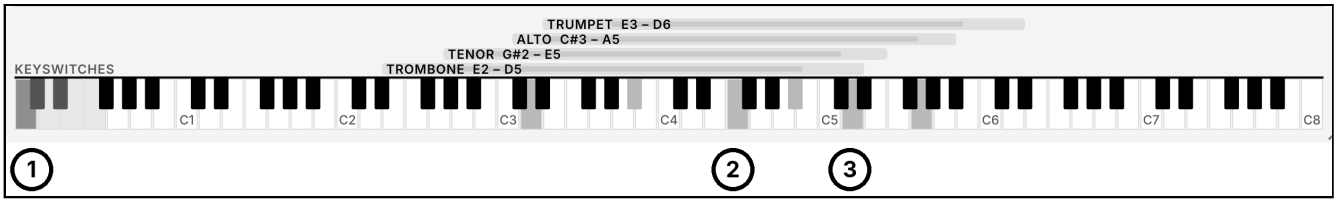


FIGURE 20 The keyboard strip: 1 the keyswitches in gold, NORMAL filled; 2 the range bars, one per section of the ensemble, the best register darker; 3 the notes being played.

- **C0 to C8**, with C1 to C8 marked.
- **The range bars** over the keys show the instrument's playable range, its best register darker; an ensemble shows a bar per section (in the picture, trumpet, alto, tenor and trombone).
- **The keyswitches** C0 to F0 are gold, the chosen one filled.
- **The notes being played** are lit, whether they come from your keyboard, your DAW or the strip.
- **Click or drag to play.** Lower on a key plays louder; dragging from key to key slurs.

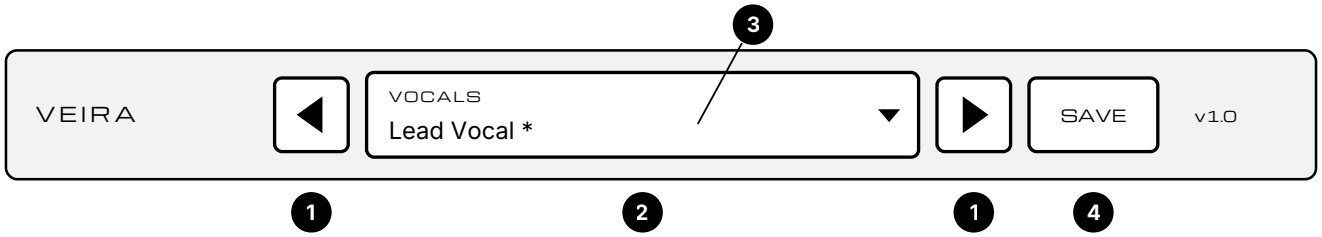
> **Tip:** Write each part inside its bar, and mostly in the darker part of it, the instrument's best register, as you would for real players.

Presets

VEIRA Brass comes with **41 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 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 Brass 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 Brass/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Brass\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
Solo	Lead Trumpet, Jazz Trumpet, Fanfare Trumpet, Mellow Trombone, Slide Trombone, Solo French Horn, Solo Tuba, Smooth Alto, Breathy Tenor
Sections	Trumpet Section, Trombone Section, Horn Section, Tuba Pair, Alto Sax Section, Tenor Sax Section, Wide Unison Trumpets
Big Band	Big Band Shout, Big Band Ballad, Swing Hits, Sax Soli, Lead Trumpets, Bone Section
Orchestral	Orchestral Brass, Heroic Horns, Soft Brass Chorale, Epic Low Brass, Fanfare Brass, Orchestral Tuba
Funk & Soul	Funk Horn Stabs, Soul Horns, Tight Funk Section, Fat Unison Horns, Gritty Tenor, Sixties Soul Horns
Pads & Swells	Horn Pad, Brass Swell, Soft Trombone Pad, Warm Sax Pad, Distant Brass Choir, Cinematic Swell

> **Levels:** every preset was measured on the same phrase (a four-note chord swelling on the mod wheel, then a loud line over it) and its VOLUME set so it plays at about −18 LUFS, with peaks under −3 dBFS. Switching presets therefore keeps about the same loudness, from a solo tenor to eight of every section. *Init* keeps the defaults: a solo trumpet in a little of the hall. Your own playing sets the real level: a soft line sits lower, a fortissimo higher. Hover a preset's name to read its note.

Recipes

A trumpet solo with swells

1. Load *Solo* ▸ *Lead Trumpet* (or *Jazz Trumpet* for a warmer, breathier tone).
2. Play the line legato: overlap the notes to slur them, and lift between notes you want tongued.
3. Ride the mod wheel as you play: up into long notes, down at the end of phrases. Record the mod wheel with the notes, and add a little [VIBRATO] for ballads.

Funk horn stabs

1. Load *Funk & Soul* ▸ *Funk Horn Stabs* (trumpet, tenor sax and trombone) or *Tight Funk Section*.
2. Play short chords, voiced widely, with strong velocities: the attack follows them.
3. For a fall at the end of a phrase, press C#0 ([FALL]) before the last stab, and C0 ([NORMAL]) after it.

A big band shout chorus

1. Load *Big Band* ▸ *Big Band Shout*.
2. Play full chords across the keyboard: high notes go to the trumpets, the middle to the trombones and saxes.
3. Push [DYNAMICS] (or the mod wheel) high for the blare, and add doits (D0) at the ends of the big phrases.

A heroic film theme

1. Load *Orchestral* ▸ *Heroic Horns* for the melody, and a second instance with *Epic Low Brass* or *Orchestral Brass* for the chords.
2. Play the horn melody in the middle of the keyboard and swell into the long notes on the mod wheel.
3. Keep [ROOM] on [HALL]; turn [ROOM] up for a larger, more distant sound.

A soft brass pad

1. Load *Pads & Swells* ▸ *Horn Pad*, *Soft Trombone Pad* or *Brass Swell*.
2. Hold the chords and swell on the mod wheel from almost nothing.
3. Lower [ATTACK] further for a slower entry, and raise [WIDTH] to wrap it around the mix.

Writing a section line

1. Choose an instrument and [SECTION], and set [PLAYERS] (four is a typical section).
2. Write the lead line and the harmony under it as chords: the top note goes to the lead player.
3. Set [HUMANISE] around 50 % for good players, higher for a looser band, lower for a tight one.

Specifications

Type	Brass section instrument (physical model): MIDI input, no audio input, stereo or mono output
Sound	Every player computed in the plugin, at about 96 kHz (2x at 44.1 and 48 kHz): lips or reed, bore, shock waves, bell and breath; no recordings
Instruments	Trumpet (E3 – D6), trombone (E2 – D5), French horn (B1 – F5), tuba (E1 – D4), alto sax (C#3 – A5), tenor sax (G#2 – E5)
Ensembles	Big Band, Orchestral, Funk Horns, Sax Section
Play	SOLO (legato, slurs) or SECTION; PLAYERS 2 to 8 (default 4); GLIDE and HUMANISE 0 to 100 % (defaults 30 and 50 %); DYNAMICS FROM Mod Wheel, Breath or Velocity
Knobs	DYNAMICS (default 70 %), BRIGHTNESS (50 %), BREATH (35 %), VIBRATO (35 %), ATTACK (50 %), ROOM (30 %), all 0 to 100 %; WIDTH 0 to 150 % (100 %); VOLUME −36 to +6 dB (−7.5 dB)
Room	Studio, Stage or Hall (default Hall), VEIRA's own reverb
Articulations	NORMAL, FALL, DOIT, SHAKE, GROWL, FLUTTER; keyswitches C0 – F0 (MIDI notes 12 – 17, C4 = middle C) and buttons
MIDI	Notes, velocity, pitch bend (±2 semitones), CC 1, CC 2, CC 11, CC 64, CC 120, CC 123
Tuning	Every note of every instrument within 3 cents at every dynamic; A4 = 440 Hz
Dynamics	pp to ff about 23 dB (brass), about 17 dB (saxophones)
Latency	None
Parameters	15, all automatable
Presets	41 factory presets in 7 folders, each about −18 LUFS, plus your own
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 (instrument), standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vbrs

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 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.

Moving the mod wheel changes the sound, but DYNAMICS doesn't. The mod wheel leads once moved: the gold arc and CC 1 by the DYNAMICS value show it. Turn DYNAMICS to give it the lead back, or choose VELOCITY under DYNAMICS FROM.

The lowest keys make no sound. C0 to F0 are the keyswitches. Logic and some hosts call them C-1 to F-1. Every instrument's range starts well above them.

My notes slur when I wanted them separate. In SOLO, overlapping notes are slurred. Lift each key before the next to tongue it, or use SECTION.

The ensembles sound much louder than the solo instruments. Many players add up. The factory presets level this for you (about −18 LUFS each); when you switch instrument or PLAYERS yourself, adjust VOLUME.

How many players can I use? Each player is computed, so a section costs more than a solo, and PLAYERS at 8 in an ensemble is the most demanding setting. If your computer struggles, lower PLAYERS or bounce the part to audio.

Is it sampled? No. Every sound is a physical model computed in the plugin; there are no recordings inside.

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



VEIRA Brass · User Manual · Version 0.1.0

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

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