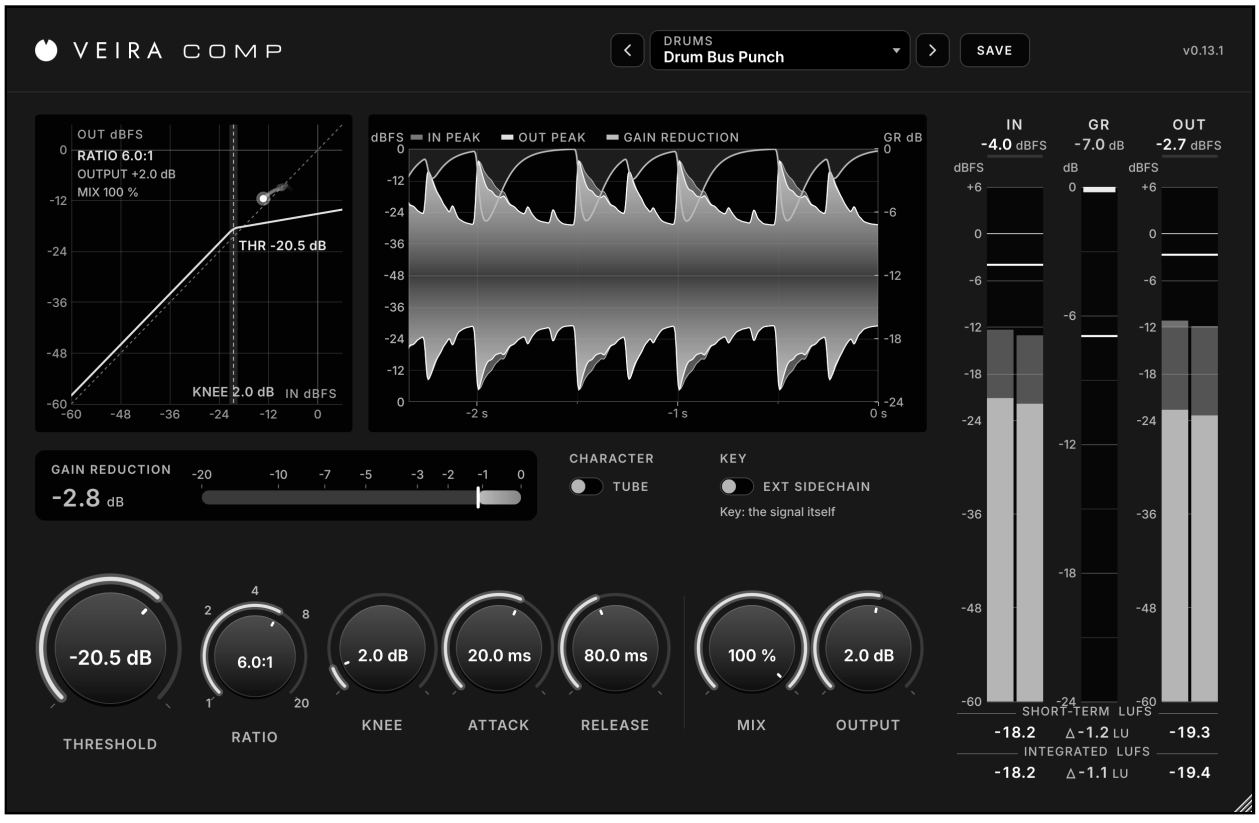
VEIRA

COMPRESSOR

VEIRA Comp

User Manual

A stereo compressor with an external sidechain, parallel mix and a switchable tube stage, and displays that show exactly what every move does to your signal.



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Welcome

Thank you for choosing **VEIRA Comp**. It is a feed-forward, stereo-linked compressor for everything from a single vocal to the master bus. You set it with seven knobs and two switches, and you see the result four ways: a gain-reduction meter that moves like a VU, a meter bridge with loudness, a transfer curve and a scrolling waveform.

What makes it different

- **You see the compression, not just hear it.** The waveform display draws the input and output on top of each other with the gain reduction above them, so the gap between the two outlines *is* what the compressor took off.
- **Honest level matching.** The meter bridge measures loudness in and out (LUFS), and shows the difference in LU, so you can match levels before you judge with your ears.
- **Parallel compression built in.** MIX blends the dry and compressed signals inside the plugin, perfectly time-aligned.
- **A tube stage that colours, not boosts.** TUBE adds second-harmonic warmth without changing the level, so switching it is a fair comparison.
- **Sidechain.** EXT SIDECHAIN lets another track drive the compressor, for ducking and pumping effects.
- **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. *Controls* explains each knob with drawings of what it does. *Displays* teaches you to read the meters and graphs. *Sidechain*, *Presets* and *Recipes* get you working fast, and the last chapters hold the specifications and answers to common questions.

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:

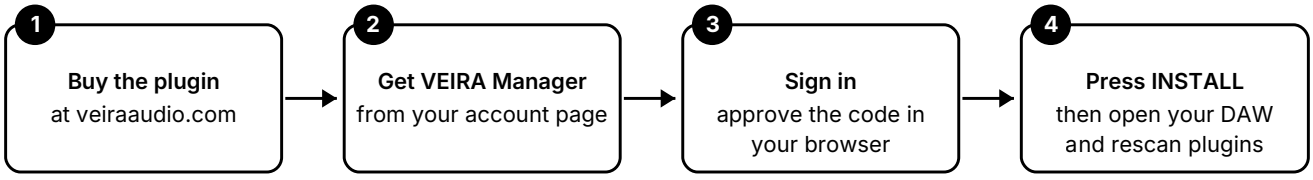


FIGURE 1 From purchase to first sound in four steps.

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

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 Comp 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.

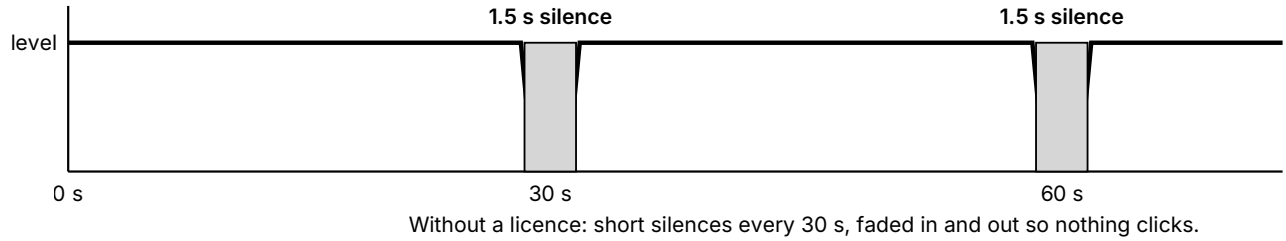


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Comp. 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 Comp 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

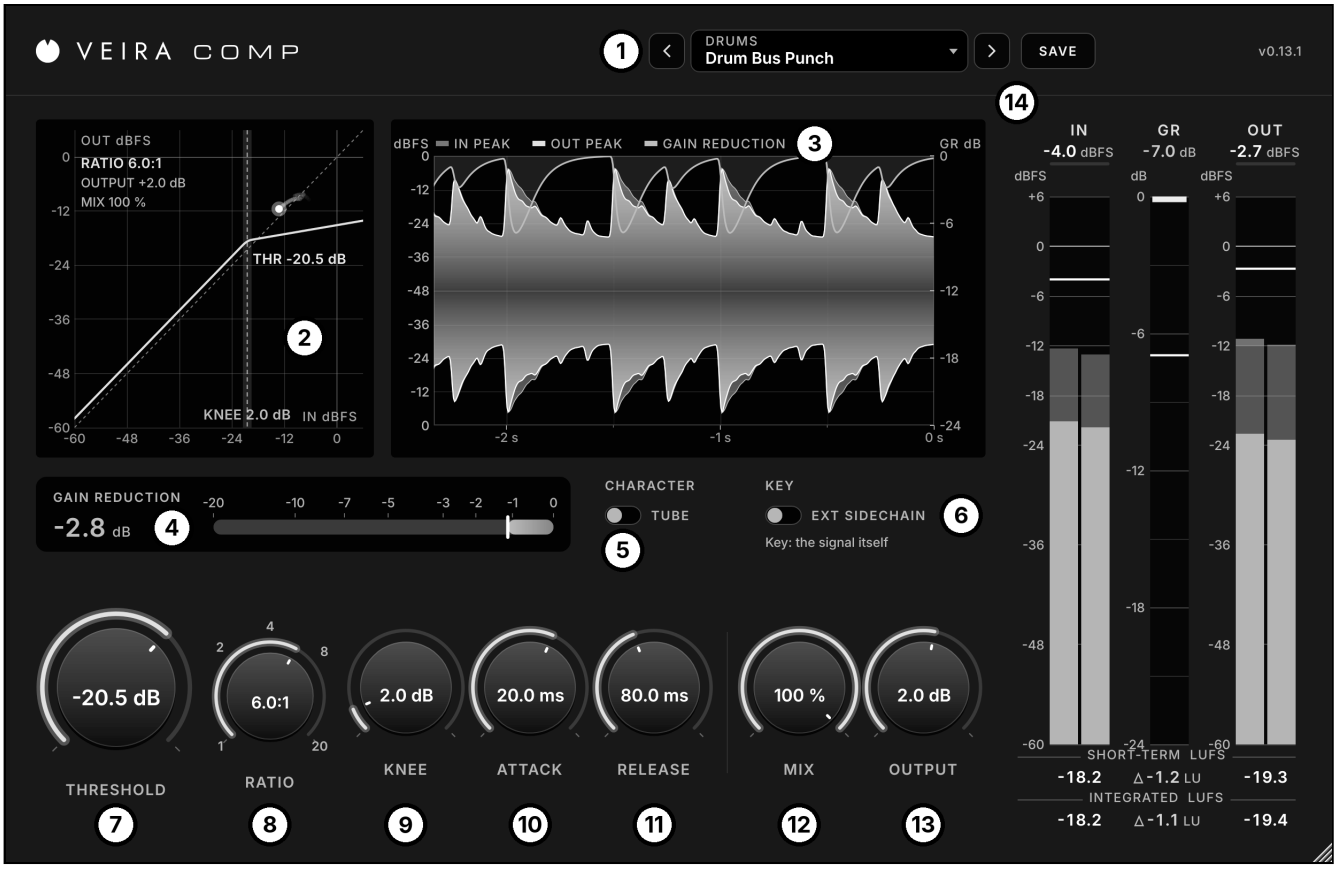


FIGURE 3 VEIRA Comp, with the factory preset *Drums: Drum Bus Punch* loaded.

The window has four areas: the **transfer curve** and the **waveform** across the top, the **gain-reduction meter** with the TUBE and EXT SIDECHAIN switches in the middle, the **knobs** along the bottom, and the **meter bridge** down the right.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	Transfer curve	The compressor's curve, with your signal moving on it.
3	Waveform	About 3.5 seconds of input, output and gain reduction.
4	Gain-reduction meter	How much is being turned down, with the movement of an analog VU.
5	TUBE	Adds tube-style warmth (under the caption CHARACTER).
6	EXT SIDECHAIN	Lets a sidechain input drive the compressor (under the caption KEY), with a line that says what the detector hears.
7	THRESHOLD	The level above which compression starts.

	Part	What it does
8	RATIO	How hard it compresses above the threshold.
9	KNEE	How gently compression starts around the threshold.
10	ATTACK	How fast compression grabs.
11	RELEASE	How fast it lets go.
12	MIX	Blends dry and compressed: parallel compression.
13	OUTPUT	The final level out of the plugin.
14	Meter bridge	Input level, gain reduction, output level and loudness.

Using the controls

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

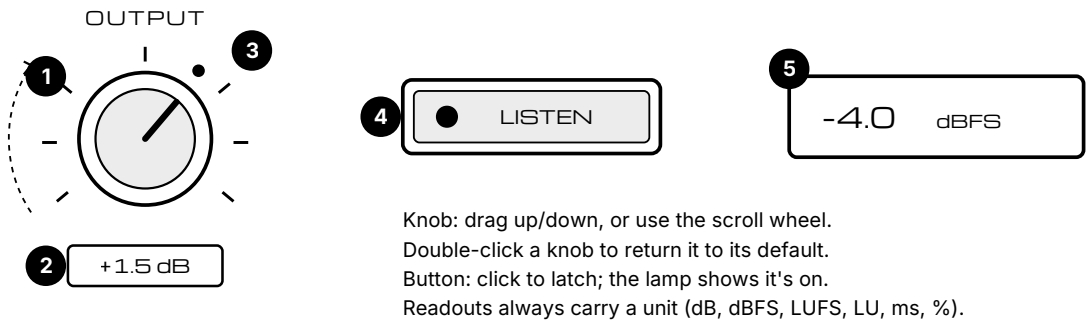


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Comp'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. RATIO has its ratios (1, 2, 4, 8 and 20) printed around it. 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: **-18**, **4** or **250** for THRESHOLD, RATIO or RELEASE. Press Escape or click elsewhere to leave it unchanged.
- **Switches** replace the push buttons: TUBE and EXT SIDECHAIN each have a small slide switch to the left of their name. Click the switch or the name. When a switch is on, its knob slides to the right, its track fills (orange on screen; in print, the solid track rather than an outline) and its name turns brighter.
- **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.

How a compressor works

If you already know compressors, skip to *Controls*. If not, two pages here will make every control obvious.

A compressor is an automatic hand on a fader. It listens to the signal, and whenever the signal gets louder than a level you choose (the **threshold**), it turns it down by an amount you choose (the **ratio**). Loud moments come down, quiet moments are left alone, so the difference between them (the **dynamic range**) gets smaller. Then you turn the whole thing back up with OUTPUT, and the quiet details become easier to hear.

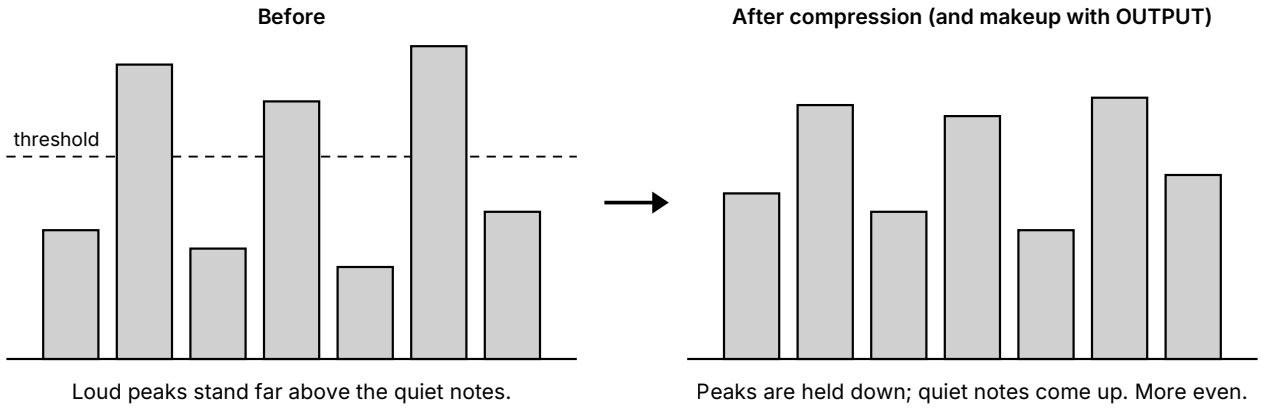


FIGURE 5 Compression narrows the gap between loud and quiet moments.

Four ideas cover everything:

- **Threshold:** where the turning down starts. Lower threshold = more of the signal gets compressed.
- **Ratio:** how much it turns down. At 4:1, a signal 8 dB over the threshold comes out only 2 dB over it.
- **Attack and release:** how quickly the hand moves down when the signal goes over, and back up when it falls under.
- **Makeup gain:** after turning the peaks down, you raise everything back up (OUTPUT) so the track is as loud as before, only more even.

What happens inside VEIRA Comp

The detector is **stereo-linked**: both channels are turned down by the same amount, so the stereo image never shifts. It reacts to **peaks**, not to an average, which means thresholds bite a little harder than the same number on an RMS-style compressor.

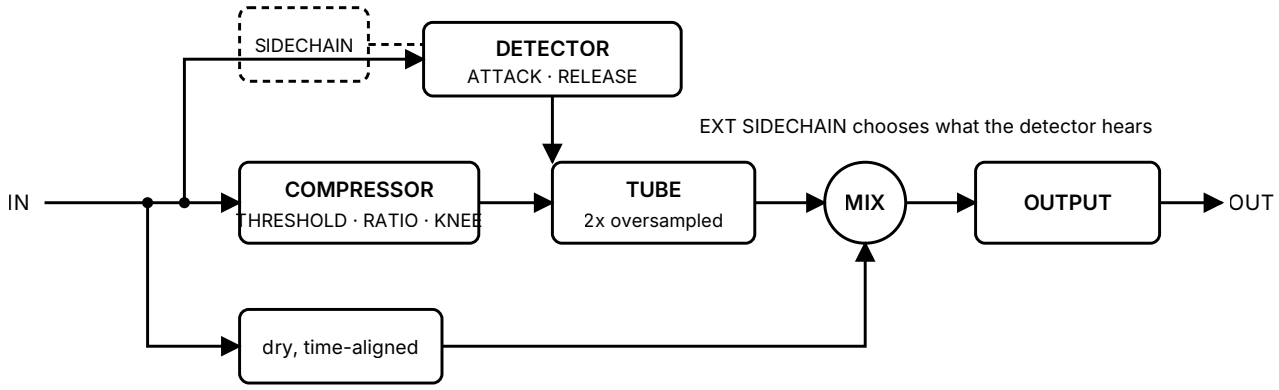


FIGURE 6 Signal flow. The detector listens to the input (or the sidechain with EXT SIDECHAIN on) and sets how much the compressor turns down. MIX blends in the untouched dry signal, delayed by exactly the plugin's latency so nothing smears.

Controls

THRESHOLD, RATIO and KNEE: how much



FIGURE 7 1 THRESHOLD, 2 RATIO with its ratios around the knob, and 3 KNEE. Each knob shows its value in its middle.

Control	Range	Default	
THRESHOLD	−60 to 0 dB	−21 dB	The level, in dBFS peak, above which compression starts.
RATIO	1:1 to 20:1	3:1	How much the level over the threshold is reduced. 4:1 sits at the top of the knob.
KNEE	0 to 24 dB	6 dB	The width of the soft zone around the threshold. 0 dB = hard knee.

THRESHOLD. Turn it down until the gain-reduction readings start to move on the loud parts. Everything above the threshold is compressed; everything below passes untouched. Because VEIRA Comp listens to peaks, a single loud transient crosses the threshold even if the average level is low.

RATIO. For every *n* dB the signal goes over the threshold, only 1 dB comes out. 2:1 is gentle levelling; 4:1 is firm, typical for vocals and bass; 8:1 and up acts more and more like a limiter, catching peaks almost completely.

KNEE. With a hard knee (0 dB), compression switches on abruptly at the threshold. A soft knee starts compressing gently a little before the threshold and reaches the full ratio a little after it. Soft knees sound smoother and are forgiving on the mix bus; hard knees sound more obvious and punchy.

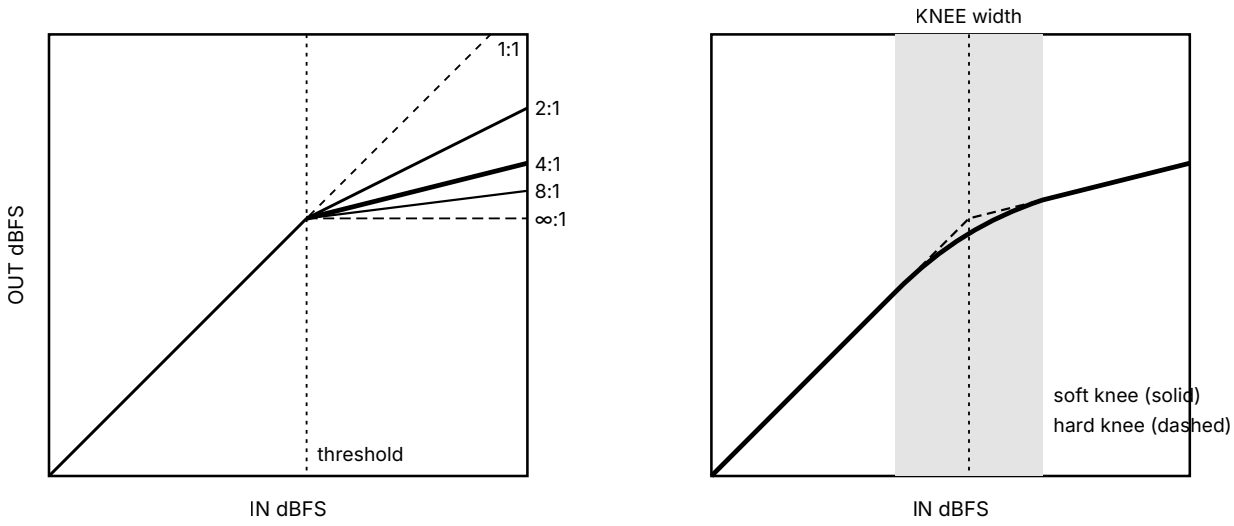


FIGURE 8 Left: the same threshold with different ratios. Above the threshold, the line flattens more as the ratio rises. Right: a soft knee rounds the corner over the width set by KNEE, centred on the threshold.

> **Tip:** The transfer curve at the top left of the window draws exactly these lines for your current settings, with a live dot showing where your signal is right now. See *Displays*.

ATTACK and RELEASE: how fast



FIGURE 9 1 ATTACK, 2 RELEASE, 3 MIX and 4 OUTPUT.

Control	Range	Default	
ATTACK	0.1 to 200 ms	10 ms	How fast gain reduction builds once the signal crosses the threshold.
RELEASE	5 to 2000 ms	120 ms	How fast gain reduction recovers once the signal falls back.

Both times are *time constants*: the time to make about two-thirds (63 %) of the move. The full move takes roughly three times as long.

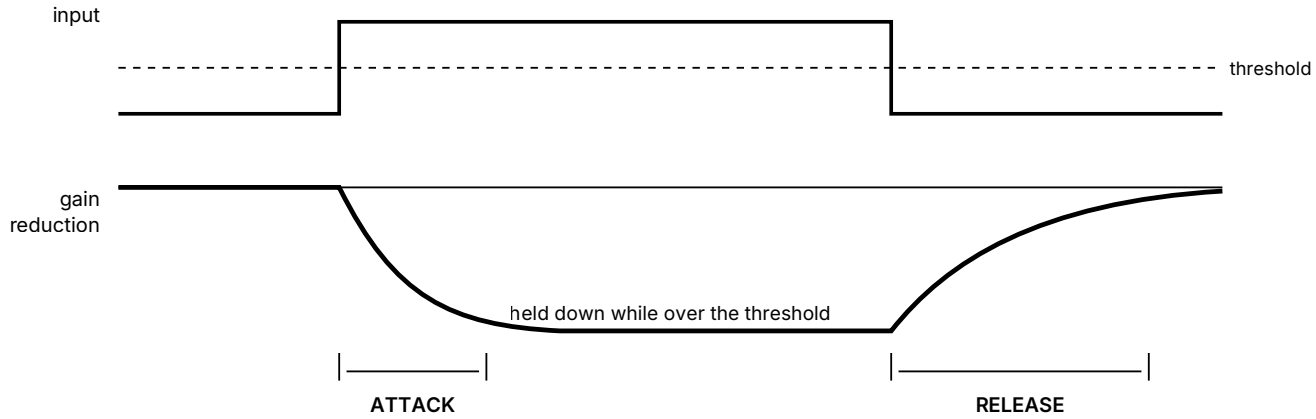


FIGURE 10 When a loud note arrives, gain reduction builds over the attack time; when it ends, the gain comes back over the release time.

Choosing ATTACK

- **Fast (0.1–3 ms):** catches the very start of every note. Smooth and controlled, but drums lose their crack.
- **Medium (5–20 ms):** lets the first few milliseconds of each hit through, then clamps down. This is how compression adds *punch*: the transient pokes out above a controlled body.
- **Slow (30 ms and up):** reacts to phrases more than to notes; good for gentle levelling of vocals and buses.

Choosing RELEASE

- **Fast (20–80 ms):** recovers between notes. More energy and density, but too fast on low-frequency material can cause distortion or a fluttering sound.
- **Medium (100–300 ms):** follows the music naturally; the most common setting.
- **Slow (500 ms and up):** smooth, slow riding. With a lot of gain reduction it can sound like the track is "breathing", which is sometimes the effect you want.

> **Tip:** Watch the red gain-reduction curve on the waveform display. If it never returns to the top between hits, the release is too slow for that tempo and the compressor never fully lets go.

MIX: parallel compression

MIX (0 to 100 %, default 100 %) blends the compressed signal with the untouched dry signal. At 100 % you hear only the compressor; at 0 % only the dry signal; in between, both.

This is **parallel compression**, sometimes called New York compression: compress hard, then blend underneath the original. The dry signal keeps all its natural attack, the compressed one fills in the quiet parts, and the result sounds thick and loud without sounding squashed. The dry signal is delayed by exactly the same amount as the compressed one, so blending never causes phasing.

When MIX is below 100 %, the transfer curve shows both: the solid curve is what you hear, and a faint dashed curve shows the 100 % wet compressor alone.

OUTPUT: makeup gain

OUTPUT (−24 to +24 dB, default +1.5 dB) sets the final level of the plugin, after MIX. Compression turns peaks down, so the track usually gets quieter: use OUTPUT to bring it back.

Level-match before you judge. Louder almost always sounds better, so compare fairly: play a section, look at the Δ **INTEGRATED** reading on the meter bridge, and adjust OUTPUT until it reads close to 0.0 LU. Now bypassing the plugin compares the sound, not the volume.

TUBE: warmth



FIGURE 11 1 TUBE, under the caption CHARACTER; 2 EXT SIDECHAIN, under the caption KEY; 3 the key status line. Both switches are off here.

TUBE sends the compressed signal through a triode-style saturation stage. It adds mostly **second harmonics**, the soft, rounded warmth associated with valve gear, and a little third harmonic. The stage runs at twice the sample rate internally, which keeps the added harmonics clean.

- It reacts to level: at −6 dBFS the second harmonic sits about 27 dB below the note, at −18 dBFS about 38 dB below, and below −40 dBFS the signal stays clean. So louder passages get more colour, like real hardware.
- It **doesn't change the level**: quiet signals pass at exactly the same gain, so switching TUBE on and off compares colour, not loudness.
- Switching crossfades over 30 ms, so it never clicks, and the plugin's latency stays the same whether it's on or off.

Try it on bass, vocals and the mix bus, and on anything that sounds too clean or thin.

EXT SIDECHAIN: external sidechain

With EXT SIDECHAIN on, the compressor's detector listens to the **sidechain input** instead of the track itself. The track is still what gets turned down, but *another* signal decides when. The line under the switch tells you what the detector hears:

- **Key: the signal itself**: EXT SIDECHAIN is off; the track drives itself.
- **Key: the sidechain input**: EXT SIDECHAIN is on and the sidechain is connected.
- **Key: no sidechain connected**: EXT SIDECHAIN is on but your DAW hasn't connected a sidechain. See *Sidechain*.

Displays

Gain-reduction meter

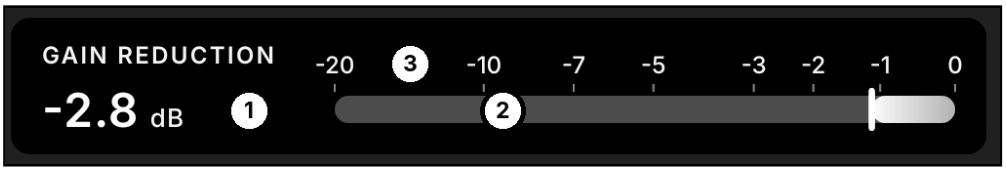


FIGURE 12 The gain-reduction meter: 1 the readout, 2 the bar and 3 its scale, in dB.

The horizontal meter under the displays shows **gain reduction** in dB. 2 The bar (red on screen; in print, the lighter block) grows from the right-hand end, 0 dB (no compression), towards the left as the compressor turns the signal down. 3 Its scale is a VU meter's: 0, −1, −2, −3, −5, −7, −10 and −20 dB, with the first few dB taking the most room, so small amounts of compression are easy to read.

The bar moves exactly like the needle of an analog VU meter: it reaches 99 % of a change in 300 ms, with a slight overshoot of about 1.3 %. Like a VU, it averages, so it swings with the musical feel of the compression and sits lower than the peaks. 1 The number beside it (-2.8 dB in the picture) shows the deepest gain reduction of the last quarter-second, so it usually reads a little more than the bar.

How much is right? As a starting point: 2–4 dB for gentle levelling and the mix bus, 4–8 dB for firm vocal and bass control, 10 dB or more as an effect or for parallel compression.

Meter bridge (IN | GR | OUT)

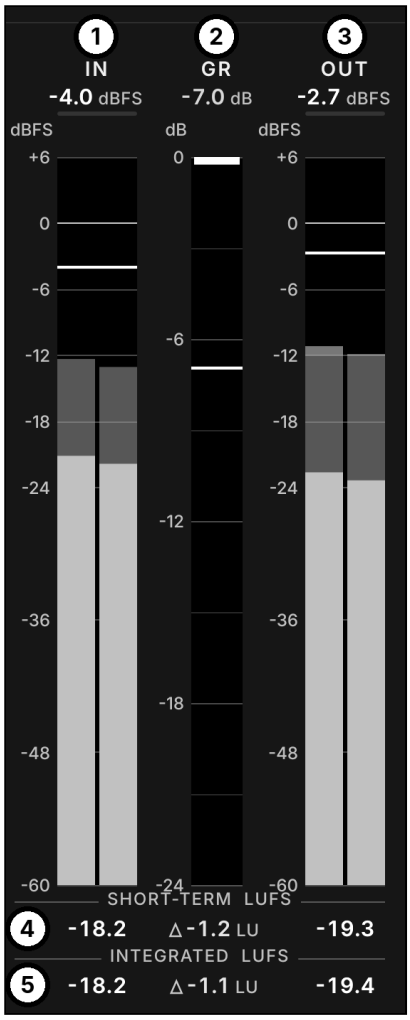


FIGURE 13 VEIRA Comp's meter bridge: 1 input, 2 gain reduction, 3 output, 4 short-term and 5 integrated loudness with the OUT − IN difference.

VEIRA Comp's bridge has a **GR** column between the input and output meters: an orange bar growing downward from 0 to −24 dB, with its two-second peak as a readout above it (for example -7.0 dB). Everything else works as described below.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Comp 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.

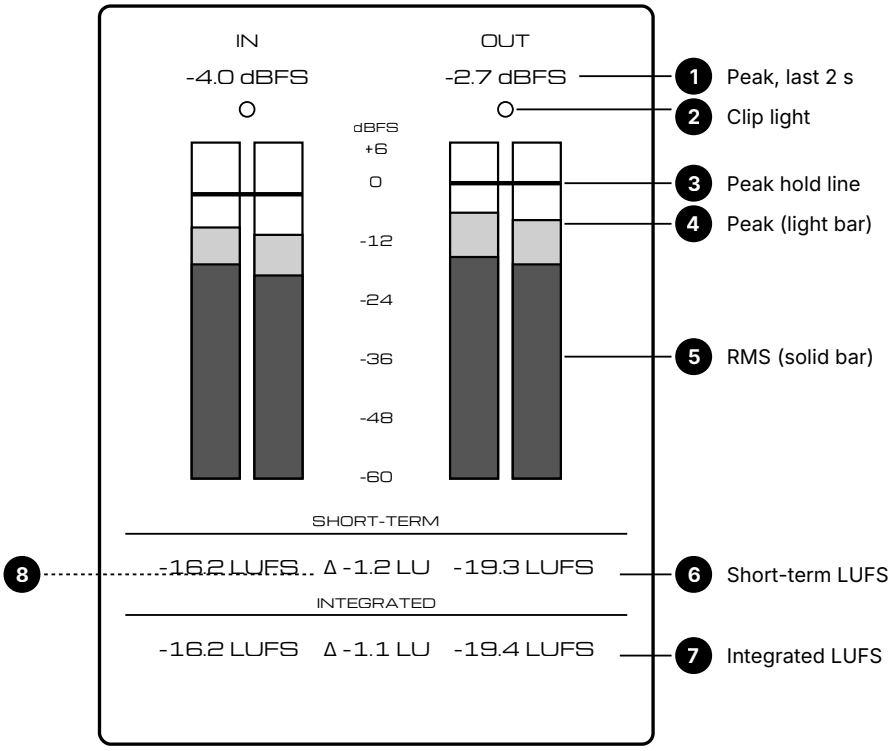


FIGURE 14 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 Comp 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.

Transfer curve

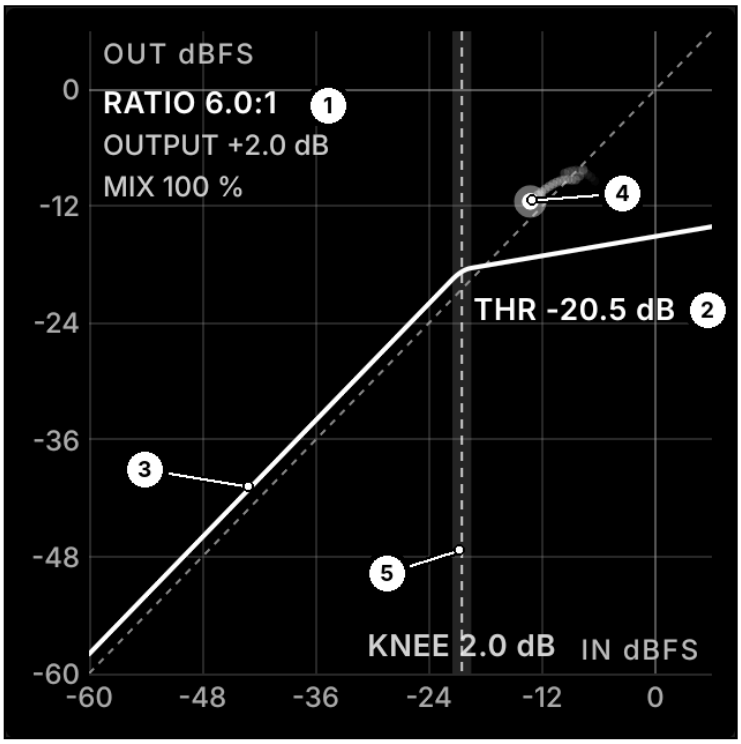


FIGURE 15 The transfer curve: 1 legend, 2 threshold, 3 the curve, 4 the live signal dot, 5 the knee zone.

The transfer curve plots **input level** (across, IN dBFS) against **output level** (up, OUT dBFS), from −60 to +6 dBFS on both axes.

- The **dashed diagonal** is 1:1: no change.
- 2 The **dashed vertical line** marks the threshold, labelled with its value (THR -20.5 dB).
- 5 The **shaded zone** is the soft knee (KNEE 2.0 dB).
- 3 The **solid curve** is what VEIRA Comp actually does, including MIX and OUTPUT. Below the threshold it runs parallel to the 1:1 line (shifted up or down by OUTPUT); above, it bends flatter by the ratio.
- 4 The **live dot** shows where your signal is on the curve right now, with a short trail, and a bar under it shows how much is being taken off at this moment.
- 1 The **legend** lists RATIO, OUTPUT and MIX.

Hover anywhere over the curve to read it at that input level: IN dBFS, OUT dBFS and the gain reduction in dB.

Waveform

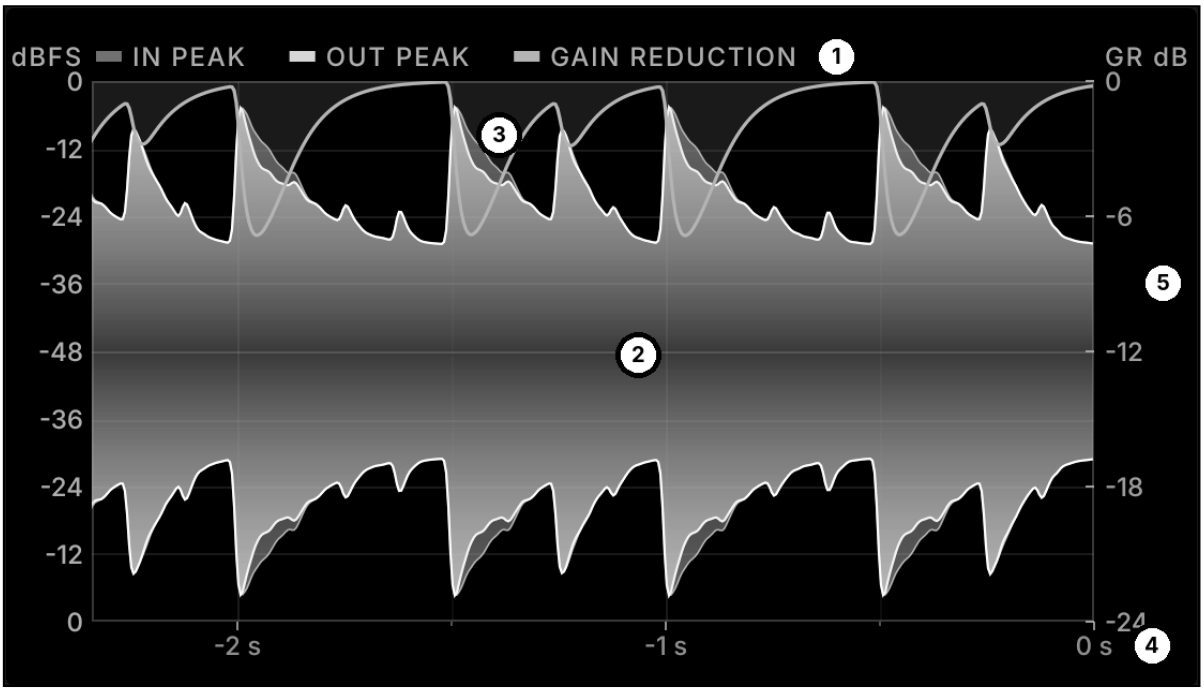


FIGURE 16 The waveform: 1 legend, 2 input (grey) and output (blue) peaks, 3 gain-reduction curve, 4 time scale, 5 gain-reduction scale.

The waveform shows the last 3.5 seconds, newest at the right edge (0 s).

- 2 **Level:** the input peak (grey, behind) and the output peak (blue, in front; in print, the lighter filled shape), mirrored around the centre line. The left scale is in **dBFS**: 0 at the top and bottom edges, −48 in the middle. Because it's a decibel scale, the gap between the two outlines *is* the level change, and it reads the same for loud and quiet passages.
- 3 **Gain reduction:** a curve hanging from the top edge. Its scale 5 is on the right, 0 to −24 dB. Level and GR share one grid: every line is 12 dB of level and every second line 6 dB of GR.
- 4 **Time:** a mark every second.

Hover anywhere for a cursor that reads the time, the input and output peak (dBFS) and the gain reduction (dB) at that moment.

What to look for: with drums, each hit should show a sharp grey spike with the output following the attack and then dropping as the GR curve dips. If the output outline is as flat as a ruler, you're over-compressing. If the GR curve never climbs back to the top edge, the release is too long for the tempo.

Sidechain

A sidechain lets one track control the compressor on another. The classic uses:

- **Kick ducks bass:** the bass dips a little on every kick, so the low end stays clear.
- **Pumping:** a pad or the whole mix breathes with a four-on-the-floor kick.
- **Voice-over ducks music:** music drops automatically whenever someone speaks.

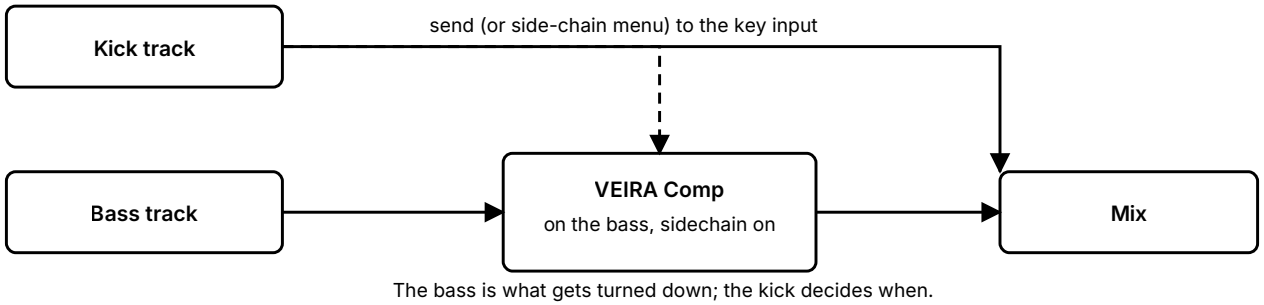


FIGURE 17 Sidechain routing for “kick ducks bass”.

Setting it up

1. Insert VEIRA Comp on the track you want to turn down (the bass, in the example).
2. Route the key signal (the kick) to VEIRA Comp’s **sidechain input**. Every DAW does this a little differently:
   - **Logic Pro:** at the top of the plugin window, choose the kick track or a bus in the **Side Chain** menu.
   - **Cubase / Nuendo:** click the side-chain button in the plugin window’s header to enable the input, then on the kick track add a send to *VEIRA Comp – Side-Chain*.
   - **Ableton Live, Studio One, Reaper and others:** look for the plugin’s sidechain or “key” input in the routing of the kick track’s send, or in the plugin’s input pins.
3. Switch on EXT SIDECHAIN. The status line should read **Key: the sidechain input**. If it reads **Key: no sidechain connected**, the DAW hasn’t connected the input yet: check step 2.
4. Play both tracks. Lower THRESHOLD until the gain-reduction meter shows 3–6 dB on each kick. Set ATTACK fast (0.5–2 ms) so the duck starts with the kick, and RELEASE so the bass returns just before the next kick (100–200 ms at most tempos).

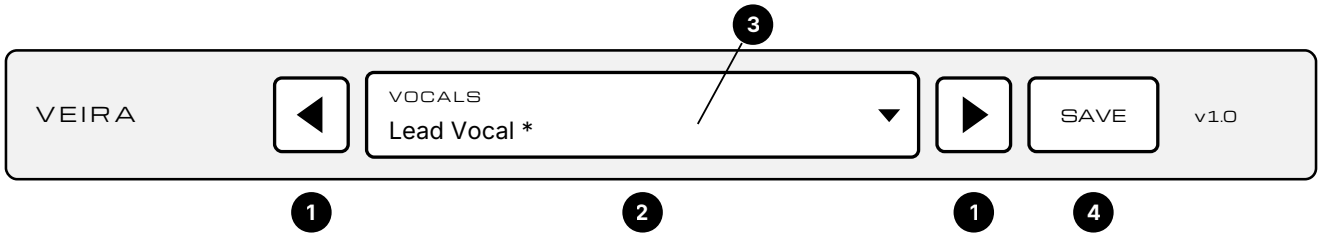
> **Tip:** The *Sidechain* preset folder has ready-made starting points: *Kick Ducks Bass*, *EDM Pump*, *Voice Over Ducks Music*, *Pad Clears for Lead*, *Guitars Duck Under Vox* and *Reverb Ducks by Vocal*. Switch on EXT SIDECHAIN and connect the key, and they work at once.

Presets

VEIRA Comp comes with **72 factory presets** in 13 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 18 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 Comp 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 Comp/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Comp\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
Drums	Kick Punch, Snare Crack, Toms Ring Control, Overheads Gentle, Room Mic Crush, Drum Bus Glue, Drum Bus Punch, NY Parallel Smash
Bass	Bass DI Even, Bass Pick Punch, Fingerstyle Smooth, Synth Bass Lock, Bass Tube Growl, Bass Parallel Weight
Guitar	Acoustic Strum Even, Acoustic Fingerpick, Clean Electric Spank, Country Chicken Pick, Distorted Rhythm Tight, Lead Sustain
Keyboards	Piano Gentle Ride, Pop Piano Punch, Rhodes Warmth, Organ Swell Tamer, Synth Pad Smooth, Synth Pluck Snap
Strings	Orchestral Level Ride, String Section Glue, Pop Strings Upfront, Solo Violin Smooth, Pizzicato Even
Brass	Orchestral Brass Ride, Horn Section Punch, Brass Stab Tamer, Solo Trumpet Smooth, Low Brass Weight
Woodwinds	Orchestral Winds Ride, Flute Breath Even, Clarinet Smooth, Sax Solo Presence, Pop Sax Section
Vocals	Vocal Gentle Ride, Pop Vocal Upfront, Vocal Opto Smooth, Rap Vocal Lock, Rock Vocal Grit, Backing Vox Tuck, Vocal Parallel Thicken, Spoken Word Level
Mix Bus	Mix Bus Glue, Mix Bus Punch, Mix Bus Warm Tube, Mix Bus Slow Ride, Mix Bus Parallel Lift, Vocal Bus Blend
Mastering	Master Transparent, Master Gentle Glue, Master Punch Keeper, Master Tube Warmth, Master Parallel Density
Sidechain	Kick Ducks Bass, EDM Pump, Voice Over Ducks Music, Pad Clears for Lead, Guitars Duck Under Vox, Reverb Ducks by Vocal
Creative FX	Lo-Fi Squash, Breathing Pump, Transient Snap, Slow Tube Squeeze, Tube Color Only

Levels matter. The presets assume healthy gain staging: single tracks peaking around −10 to −6 dBFS, close drum mics at −6 to −3 dBFS, and buses and the master at −6 to −3 dBFS. If your track is hotter or quieter, move THRESHOLD by the same number of dB first and leave the other controls alone.

Recipes

Step-by-step starting points. In each, set OUTPUT last, so the Δ INTEGRATED reading is near 0.0 LU when you compare with bypass.

Even out a lead vocal

1. Load **Vocals ▸ Vocal Gentle Ride**, or start from Init.
2. Set RATIO to 3:1–4:1, ATTACK 5–10 ms, RELEASE 80–150 ms, KNEE 6 dB.
3. Lower THRESHOLD until the gain-reduction meter shows 3–6 dB on the loudest words and little or nothing on the quiet ones.
4. On the waveform, the output outline should be noticeably flatter than the input across the phrase, but each word should still have its own shape.
5. Optional: TUBE on for a little warmth and presence.

Punch on a drum bus

1. Load **Drums ▸ Drum Bus Punch**.
2. ATTACK 10–30 ms lets the stick hit through; RELEASE 60–120 ms recovers before the next hit.
3. Aim for 2–5 dB of gain reduction on the snare. On the waveform, each hit's first spike should pass, then the output drops below the input.

Parallel "New York" drums

1. Load **Drums ▸ NY Parallel Smash**, or: RATIO 8:1 or more, ATTACK 1 ms, RELEASE 60–100 ms, THRESHOLD low enough for 10–15 dB of GR.
2. Bring MIX down from 100 % until the room and sustain fill in under the natural hits, usually 25–45 %.
3. Level-match with OUTPUT and compare.

Glue on the mix bus

1. Load **Mix Bus ▸ Mix Bus Glue**.
2. Keep the ratio low (1.5:1–2:1), KNEE wide (12 dB or more), ATTACK 20–30 ms, RELEASE 100–300 ms.
3. Aim for 1–3 dB of gain reduction. If you can hear it working, back off.

Duck a bass under the kick

Follow *Sidechain ▸ Setting it up*, starting from **Sidechain ▸ Kick Ducks Bass**.

Specifications

Type	Feed-forward, stereo-linked peak compressor
Channels	Mono and stereo; sidechain input mono or stereo
Latency	49 samples, constant, reported to the host for delay compensation
Frequency response	Flat within 0.001 dB to 21 kHz at 48 kHz (TUBE off)
THRESHOLD	−60 to 0 dB (default −21 dB)
RATIO	1:1 to 20:1 (default 3:1)
KNEE	0 to 24 dB (default 6 dB)
ATTACK	0.1 to 200 ms (default 10 ms)
RELEASE	5 to 2000 ms (default 120 ms)
MIX	0 to 100 % (default 100 %)
OUTPUT	−24 to +24 dB (default +1.5 dB)
TUBE	Triode-style saturation, 2x oversampled, level-neutral, 30 ms crossfade
EXT SIDECHAIN	Detector driven by the sidechain input
Metering	Gain-reduction meter with VU ballistics; IN, GR and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Presets	72 factory presets in 13 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 Vcmp

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 Comp 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**.

EXT SIDECHAIN **is on but nothing happens.** Check the key status line. *Key: no sidechain connected* means your DAW hasn't connected the sidechain input; see *Sidechain*. If it says *Key: the sidechain input* but the gain-reduction meter doesn't move, the key signal may be too quiet for the threshold: lower THRESHOLD.

The track got quieter after compressing. That's normal: compression turns peaks down. Raise OUTPUT until Δ INTEGRATED reads about 0.0 LU.

The gain-reduction bar and its number disagree. They measure differently on purpose. The number shows the deepest gain reduction of the last 250 ms; the bar averages, like a real VU, so it sits lower.

The window is too small (or too big) on my screen. Drag its bottom-right corner. It scales from 75 % to 200 % and keeps its proportions; the size is saved with your session.

How do I type an exact value? Right-click the knob (Control-click on a Mac), type the number and press Return.

Does TUBE make it louder? No. Its small-signal gain is exactly unity. On loud material the added harmonics can add a fraction of a dB of measured loudness; check the Δ reading.

Do my sessions keep my settings? Yes. Every control, the selected preset and the window size are saved with your session.

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



VEIRA Comp · User Manual · Version 0.13.1

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

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