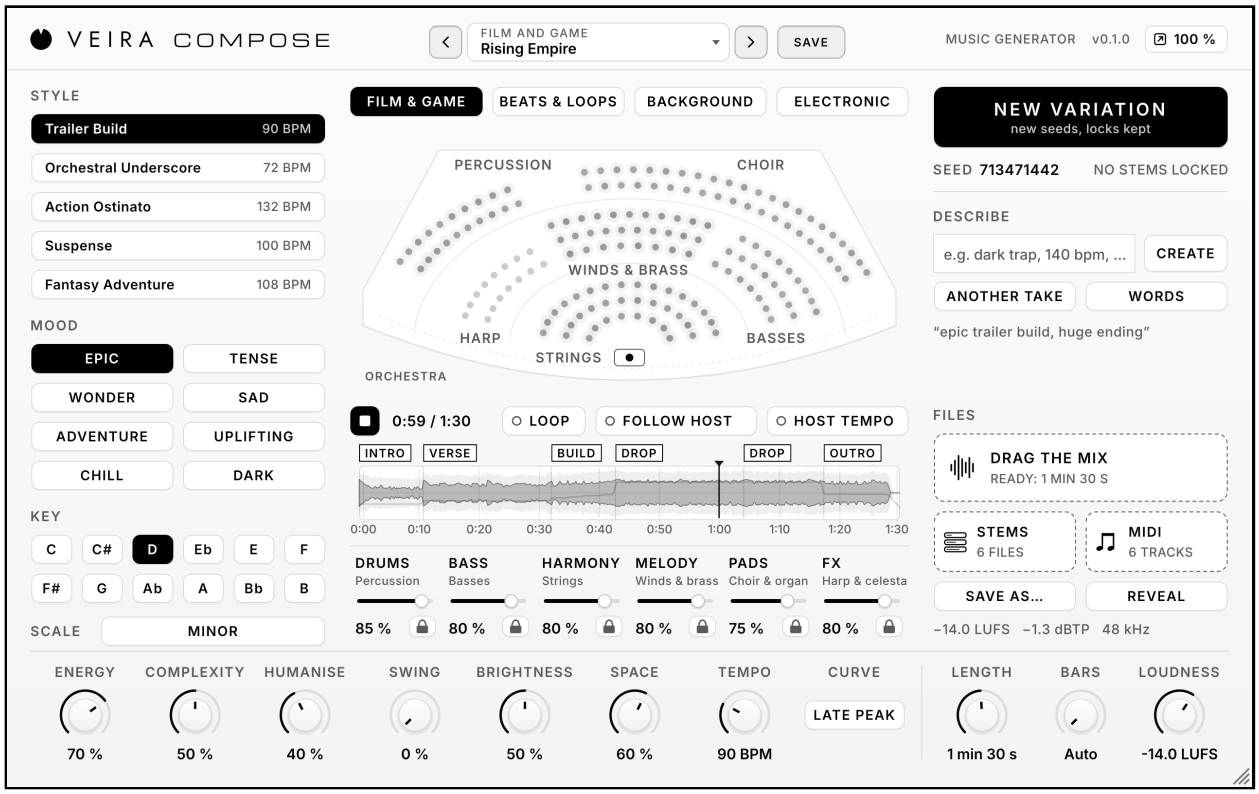
VEIRA

MUSIC GENERATOR

VEIRA Compose

User Manual

A music generator: pick one of twenty styles or describe the music in a few words, shape it while it plays, and drag the finished piece into your session as a mix, as stems or as MIDI.



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Welcome

Thank you for choosing **VEIRA Compose**. It writes complete, original instrumental music for you: a trailer cue that builds to a huge ending, a laid-back beat for a vlog, a bright corporate track, a seamless loop for a game menu. Pick a style, or describe the music in a few words, shape it with a handful of big controls while it plays, and drag the finished piece into a track of your session: the whole mix, every stem on its own, or the notes as MIDI.

Everything is made inside the plugin: its own composition engine writes the notes, its own synthesised instruments play them, and its own mix and master finish them. There are no samples and no recordings inside, nothing to download, and it never goes online, not even to read a description.

What to expect from the sound. Every instrument is synthesised. The strings, brass and choir are built from oscillators, filters and formants, and the drums are analogue-style synthesis. They sound like a hybrid, synthesised orchestra and a synthesised kit, not like recordings of real players, and that suits some styles better than others: the electronic styles, beats and film percussion are at home; the acoustic kit and the orchestral strings have a synthetic character of their own. Listen to the factory presets to hear what each style does.

What makes it different

- **Twenty styles in four families:** Film and Game, Beats and Loops, Background and Electronic, five styles each, with eight moods, twelve keys and seven scales.
- **Describe it in words:** type “dark trap, 140 bpm, 8 bar loop” and press CREATE. A vocabulary of words sets the scene, offline, and the panel shows what it understood.
- **Six stems you control:** DRUMS, BASS, HARMONY, MELODY, PADS and FX, each with its own level and LOCK. NEW VARIATION writes a new piece and keeps the stems you locked.
- **A stage you can see:** an orchestra seating plan, or a modern ensemble, whose sections glow with each stem as it plays.
- **Shape it while it plays:** ENERGY, COMPLEXITY, HUMANISE, SWING, BRIGHTNESS, SPACE, TEMPO and the intensity CURVE.
- **Mix, stems and MIDI:** 24-bit WAVs at your session’s sample rate, at the LOUDNESS you set (−14 LUFS by default) with the true peak under −1 dBTP. The stems add up to the mix exactly.
- **The same piece, every time:** the same settings and seeds always make the same piece, sample for sample.
- **51 factory scenes** in 5 folders, every style represented.

How this manual is organised. *Getting started* installs and activates the plugin. *The panel at a glance* names its parts. *How a piece is made* explains the idea and the engine. One chapter each covers *Choosing the music*, *The stage and the stems*, *Variations and seeds*, *Describe the music*, *Shape*, *Length, bars and loops*, *Playing the piece* and *Into your session*. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

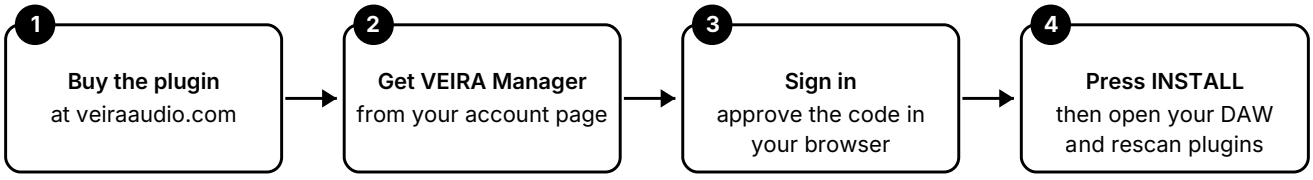
Getting started

What you need

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

Install with VEIRA Manager

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



One account works on up to three computers. Updates are free for life.

FIGURE 1 From purchase to first sound in four steps.

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

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 Compose 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.

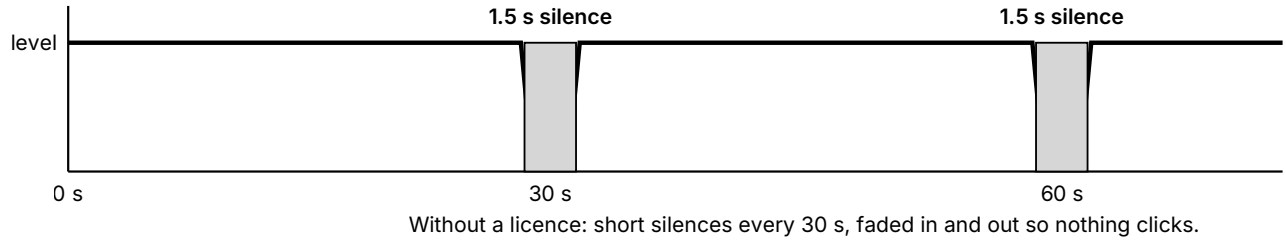


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Compose. 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 Compose 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

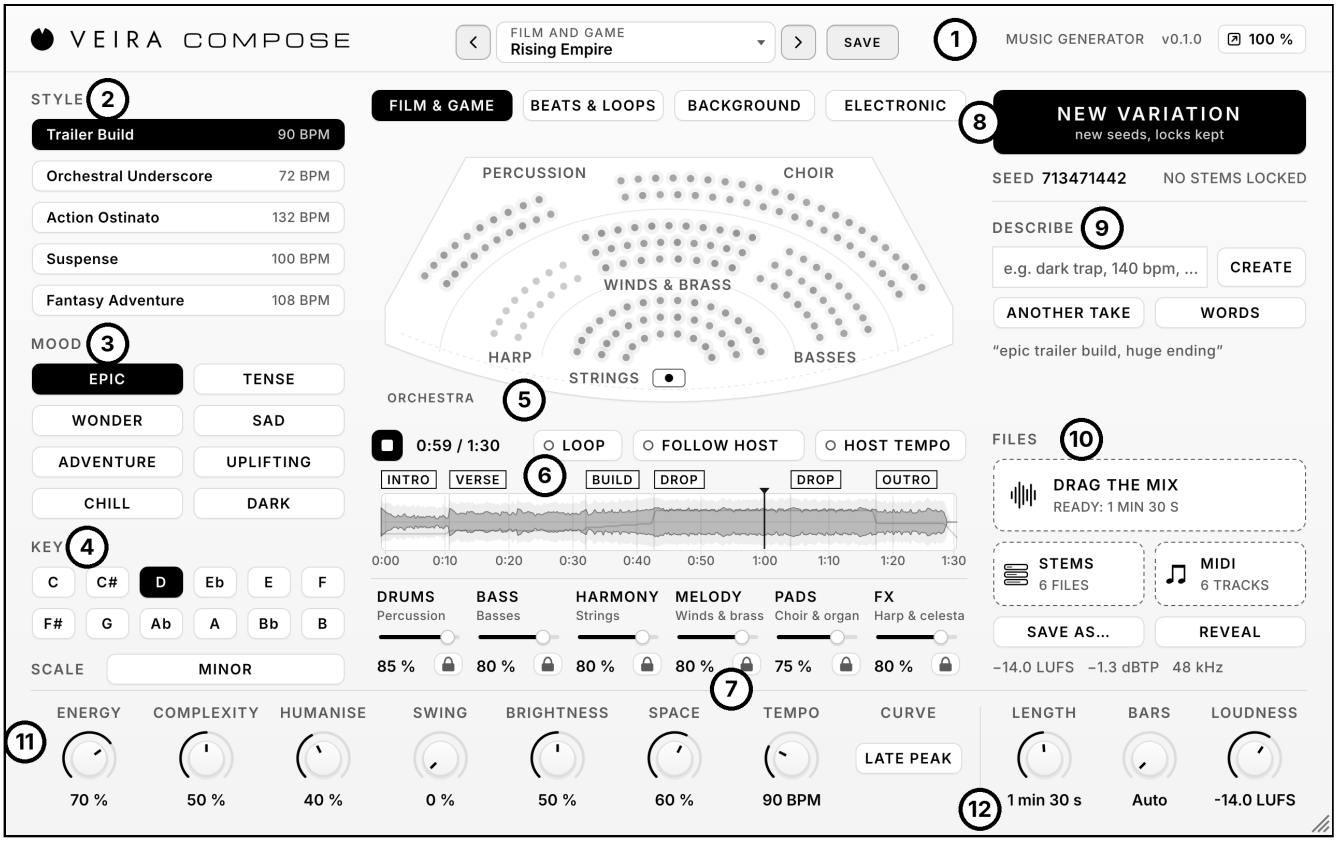


FIGURE 3 VEIRA Compose playing *Film and Game ▸ Rising Empire*: 1 the header, 2 STYLE, 3 MOOD, 4 KEY and SCALE, 5 the families and the stage, 6 the transport and the score strip, 7 the stems, 8 NEW VARIATION and the SEED, 9 DESCRIBE, 10 FILES, 11 the shape knobs and CURVE, and 12 LENGTH, BARS and LOUDNESS.

	Part	What it holds
1	Header	The preset browser, SAVE, the version and the size button.
2	STYLE	The five styles of the family shown, each with its starting tempo. The chosen one is filled in charcoal.
3	MOOD	Eight moods. The chosen one is filled.
4	KEY and SCALE	Twelve keys and the scale menu.
5	The stage	The four family buttons above the stage: the orchestra or the modern ensemble, its sections glowing with each stem.
6	The piece	PLAY or STOP, the time, LOOP, FOLLOW HOST, HOST TEMPO, and the score strip: the sections and the whole piece with its playhead.
7	The stems	A fader and a LOCK for each of the six stems.

	Part	What it holds
8	Variations	NEW VARIATION, the SEED and how many stems are locked.
9	DESCRIBE	The text box, CREATE, ANOTHER TAKE, WORDS and what it understood.
10	FILES	DRAG THE MIX, STEMS, MIDI, SAVE AS…, REVEAL and the render's status.
11	Shape	ENERGY, COMPLEXITY, HUMANISE, SWING, BRIGHTNESS, SPACE, TEMPO and CURVE.
12	Length and level	LENGTH, BARS and LOUDNESS.

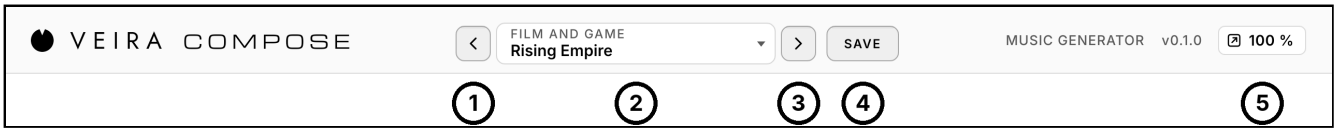


FIGURE 4 The header: 1 and 3 the previous and next preset, 2 the preset's folder and name (an asterisk: changed since it loaded), 4 SAVE, and 5 the size button, here at 100 %.

Using the controls

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

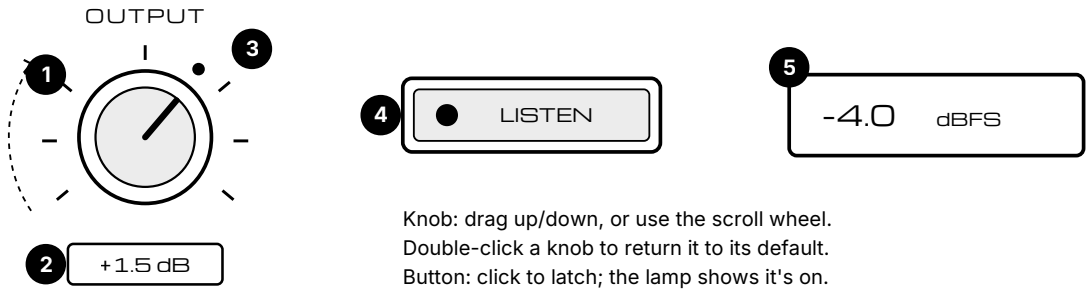


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 1 **Knob.** Drag up to turn it clockwise, down to turn it back, or use your mouse wheel. **Double-click** returns it to its default. The engraved pointer and the small dot on the scale show where it's set.
- 2 **Value window.** The backlit window under each knob shows its exact value with its unit.
- 3 **Silkscreen label.** The control's name, as it appears in your DAW's automation list.
- 4 **Push button.** Click to switch on; the lamp lights and the cap sits lower in its bezel. Click again to switch off.
- 5 **Readout.** Live numbers update ten times a second so you can read them while the meters move. A value over 0 dBFS shows as a warning.

Tooltips: hover over any control or display for a short explanation. On displays, the tooltip depends on where you point.

Automation: every knob and button is a host parameter, so you can automate it in your DAW and control it from a MIDI controller or control surface that your DAW maps.

Units: VEIRA never shows a bare number. **dBFS** is level against digital full scale (0 dBFS is the loudest a digital signal can be); **dB** is a change in gain; **LUFS** is loudness as streaming services and broadcasters measure it; **LU** is a difference in loudness (1 LU = 1 dB).

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

- **Knobs are white discs** with a grey ring and a charcoal arc, their value printed beneath them (70 %, 90 BPM, 1 min 30 s, -14.0 LUFS). Drag up and down or use the wheel; double-click for the default; right-click a knob (Control-click on a Mac) to type a value, for example 1:30 on LENGTH.
- **Faders** in the stem strip work the same way: drag the cap, double-click for the default, right-click to type.
- **Chosen buttons are filled in charcoal** with white type (the style, the mood, the key, the family shown). **Buttons with a dot** (LOOP, FOLLOW HOST, HOST TEMPO) are on when the dot is filled, off when it is a hollow ring. A locked stem's LOCK is filled too.
- **Tooltips** explain every control: hover over it.
- **The window size.** VEIRA Compose opens at 100 %, 1280 × 800 points. To change it, click the size button 5 in the header and choose 75, 90, 100, 125, 150 or 200 % or *Fit to screen* (sizes that don't fit your display are left out); or drag the grip in the bottom-right corner (double-click it for 100 %); or press Cmd + = and Cmd + - (Ctrl on Windows) to step up and down and Cmd + 0 for 100 %. Your DAW saves the size with the session, and new instances open at the size you chose last.

How a piece is made

A piece of music in a few words

Most of the music you hear under a video, in a game or in an advert is built the same way. It has a **form**: an intro, verses and choruses, perhaps a build that leads to a drop, a break, an ending. It has **harmony**: a few chords that repeat and move. And it has **parts**: drums keep time, a bass holds the low end, chords fill the middle, a melody gives the ear something to follow, pads add a bed and effects mark the big moments. Each part is often delivered as its own file, a **stem**, so an editor can turn one down under a voice or leave it out.

Writing, playing, mixing and mastering all of that takes time. VEIRA Compose does it for you, and lets you steer it with a few big controls.

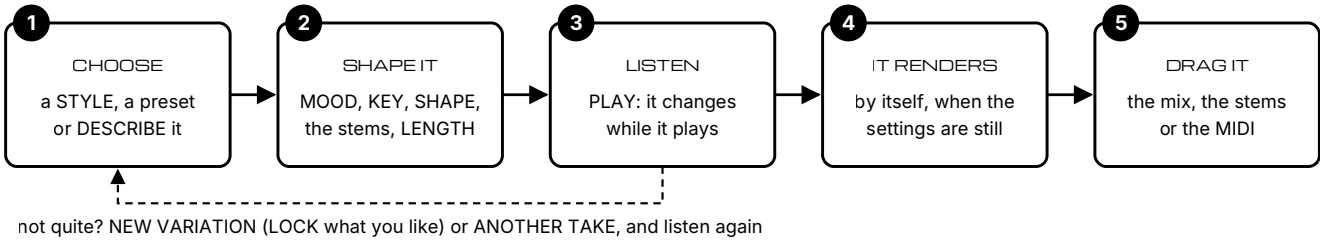


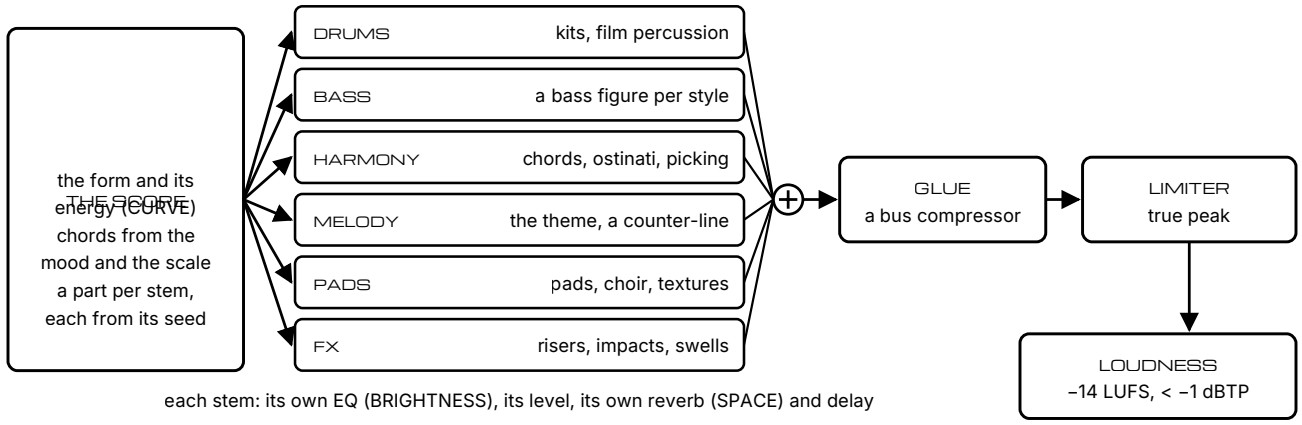
FIGURE 6 From an idea to files in your session.

What happens inside VEIRA Compose

A piece is a **scene** (the style, mood, key and scale, the tempo, the length, every knob and fader) plus its **seeds**: one number for the piece, and from it one seed for each stem, which makes every random choice that stem's part makes.

From the scene the engine writes a **score**. It lays out the **form** (intro, verse, chorus, build, drop, break and outro, sized to the length), gives each section an energy from the intensity CURVE, chooses a verse and a chorus progression from the mood's pool of chords and builds them from the scale, and voice-leads them so each chord moves as little as possible. Then it writes a part for each stem in the style's manner: drum patterns with fills into each section, a bass figure, chords as sustained strings, ostinati, broken chords or picking, a melody made from short motifs whose long notes land on the chords, pads, and effects such as risers through builds and impacts as drops land. Each part plays where its section's energy calls for it.

The six stems are then played by synthesised instruments, each through its own channel, and summed into one mix.



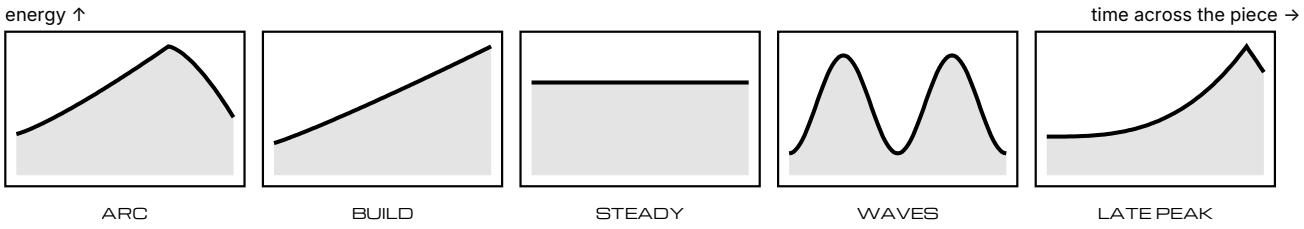
Everything is synthesised by the plugin as it plays: no samples, no recordings. The glue and limiter gains are worked out on the mix and applied to every stem alike, so the stems add up to the mix exactly.

FIGURE 7 The engine, from the score to the files.

The same piece, every time. Every random decision is made from the seeds, so the same scene and the same seeds always make exactly the same piece, sample for sample, at any buffer size. That is why a preset or a saved session gets the very same music back a year later.

The form and the intensity curve

A piece is never one level from start to finish. The CURVE decides how its energy moves; each section takes its energy from where it falls on the curve, and ENERGY raises or lowers the whole curve. More energy brings in more parts and has them play harder.



Each section takes its energy from the curve; ENERGY moves the whole curve up or down.

FIGURE 8 The five intensity curves.

- **Arc** rises to a peak about two-thirds of the way through and falls away. The default.
- **Build** starts low and grows to the end.
- **Steady** keeps the energy even: a bed that never draws attention.
- **Waves** rises and falls twice.
- **Late Peak** grows slowly and explodes near the end, then drops for the last moment: the trailer shape.

The score strip shows the piece's sections as boxed marks (INTRO, VERSE, BUILD, DROP, OUTRO ...), so you can see the form you are hearing.

Choosing the music

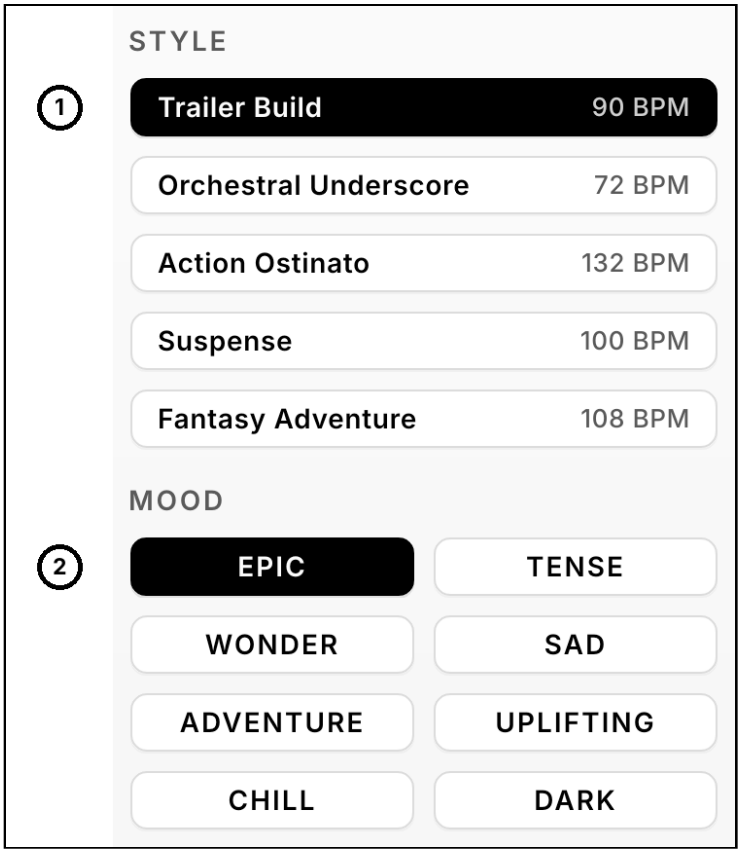


FIGURE 9 1 STYLE: the five Film and Game styles, *Trailer Build* chosen; 2 MOOD, EPIC chosen.

The families and STYLE

The four buttons above the stage choose which **family** of styles the STYLE list shows: FILM & GAME, BEATS & LOOPS, BACKGROUND and ELECTRONIC. Showing a family doesn't change the music; clicking one of its styles does. Each style tile shows its starting tempo.

Clicking a style loads its starting point (its tempo, swing, mood, scale, BRIGHTNESS, SPACE and the stem levels) and makes a new piece. The KEY, LENGTH, ENERGY and LOUDNESS stay as they were. The Beats and Loops styles also turn LOOP on.

Family	Style	Tempo	Starting mood and scale	Character
Film and Game	Trailer Build	90 BPM	Epic, Minor	builds, hits, big brass
	Orchestral Underscore	72 BPM	Sad, Minor	piano, strings, gentle
	Action Ostinato	132 BPM	Adventure, Minor	driving strings, drums
	Suspense	100 BPM	Tense, Harmonic Minor	pulses, low drones
	Fantasy Adventure	108 BPM	Wonder, Lydian	harp, horns, wonder

Family	Style	Tempo	Starting mood and scale	Character
Beats and Loops	Hip-Hop	90 BPM	Dark, Minor	piano, a booming sub-bass, swing
	Trap	140 BPM	Dark, Harmonic Minor	sliding sub-bass, hat rolls
	House	124 BPM	Uplifting, Minor	four on the floor
	Boom Bap	92 BPM	Chill, Dorian	dusty drums, swing
	Lo-Fi Beat	80 BPM	Chill, Dorian	warm keys, tape
Background	Lo-Fi Study	76 BPM	Chill, Major	soft, steady, cosy
	Corporate	115 BPM	Uplifting, Major	bright, positive
	Chill	95 BPM	Chill, Major	mellow, open
	Acoustic	100 BPM	Uplifting, Major	picked guitar, warm
	Ambient Piano	70 BPM	Wonder, Major	solo piano, space
Electronic	Synthwave	100 BPM	Adventure, Minor	retro drive, neon
	Ambient Techno	122 BPM	Chill, Dorian	deep pulse, dub chords
	Downtempo	95 BPM	Chill, Minor	slow groove, haze
	Drum and Bass	174 BPM	Dark, Minor	breaks, rolling bass
	Synth Pop	112 BPM	Uplifting, Major	bright synths, hooks

The style decides far more than its starting point: the form, the drum kit and its patterns, which instruments play each stem, how often the chords change, the reverb and how much the kick pumps the other parts. The Film and Game styles play on the orchestra; the other three families on the modern ensemble (see *The stage and the stems*).

MOOD

The mood chooses the harmony's character: which chord progressions the piece draws on, and the scale it starts in. Clicking a mood sets the mood and its scale and keeps everything else, the seeds included.

Mood	Its character	Its scale
EPIC	big, rising, heroic	Minor
TENSE	uneasy, pulsing	Harmonic Minor
WONDER	bright, magical	Lydian
SAD	tender, falling	Minor
ADVENTURE	bold, moving	Mixolydian
UPLIFTING	warm, positive	Major
CHILL	easy, mellow	Major

Mood	Its character	Its scale
DARK	low, shadowed	Phrygian

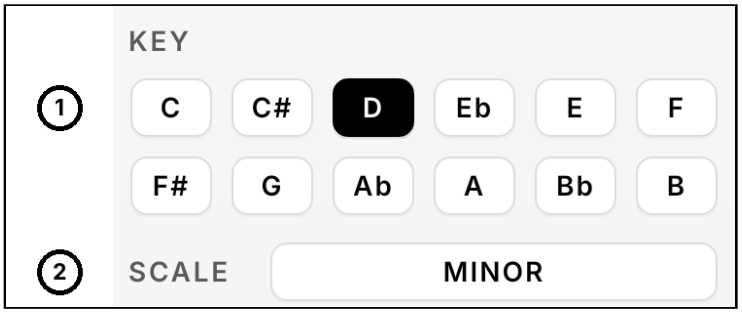


FIGURE 10 1 KEY, here D; 2 SCALE, here MINOR.

KEY and SCALE

Control	Range	Default	What it does
KEY	C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B	D	The key the piece is in.
SCALE	Major, Minor, Dorian, Phrygian, Lydian, Mixolydian, Harmonic Minor	Minor	The scale or mode of the harmony and the melody. Click it for the menu.

- **Match your project.** Set KEY and SCALE to the key of the music around the piece, or of a song you are scoring to, and the chords and melody stay inside it.
- **The scale colours the piece.** Major and Lydian are open and bright, Mixolydian bold, Minor and Dorian darker, Harmonic Minor tense, Phrygian the darkest. A mood sets one for you; SCALE changes it afterwards.

The stage and the stems

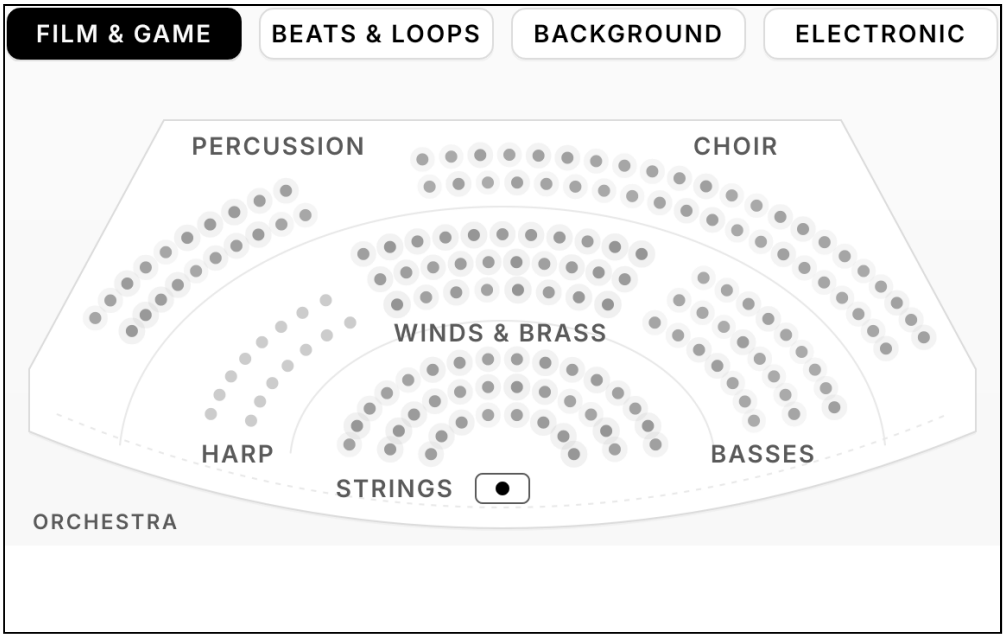


FIGURE 11 The orchestra, for the Film and Game styles, half way through *Rising Empire*. Glowing seats are playing; the seats of HARP, the FX stem, are quiet at this moment. The dot at the front is the conductor's podium.

The stage

The stage in the middle of the panel is a seating plan seen from above. Its sections are the six stems, and while the piece plays each section's seats glow with its stem's level, eased at about 60 frames a second, so you can see which parts are playing and how hard. On screen the orchestra glows warm gold and the modern ensemble deep blue; in print, a glowing seat is darker and has a soft halo, and a quiet seat is a small plain dot.

- **A stem at 0 %** shows empty, hollow seats.
- **A locked stem** shows a padlock beside its section's name.
- **Click a section** to select it: its fader and its LOCK are highlighted in the strip below.
- **A change of family** crossfades the plan over a second.

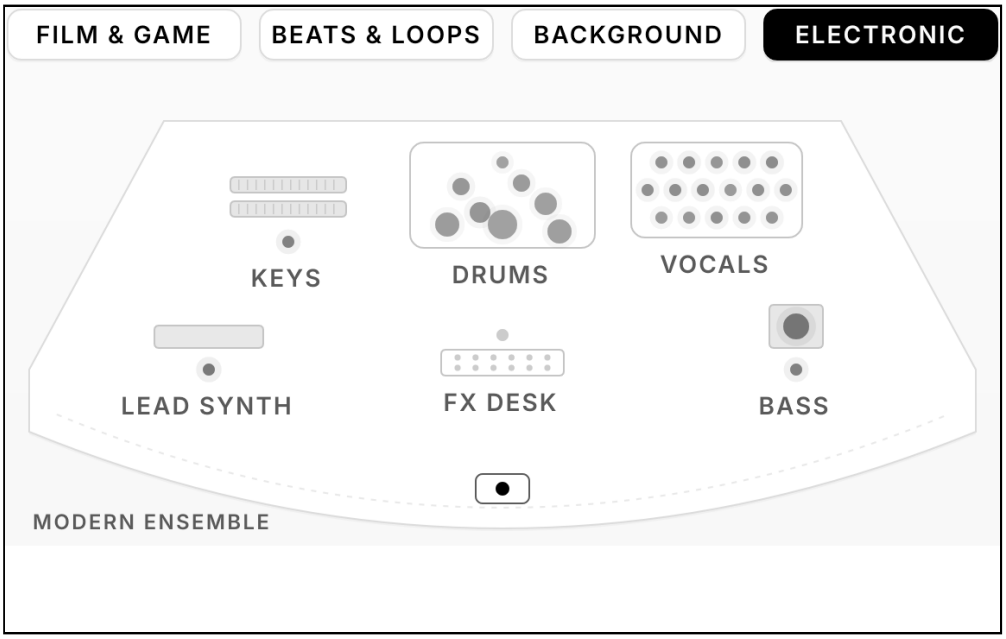
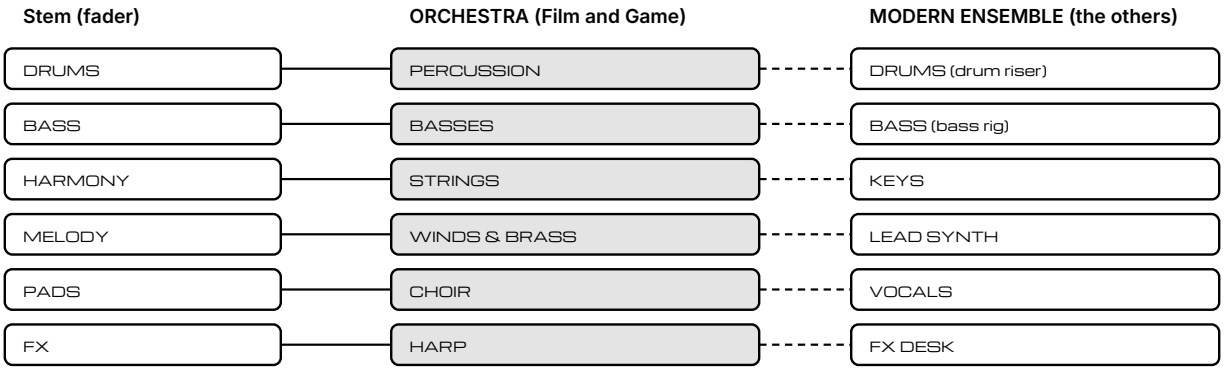


FIGURE 12 The modern ensemble, for the Beats and Loops, Background and Electronic styles, here playing *Electronic* ▸ *Neon Highway*.

The stage shows where each stem sits; it doesn't add instruments. The orchestra's sections and the modern ensemble's stations are names for the six stems, and the sounds in them are those of the style you chose. The VOCALS riser, for example, is where the pads stem stands: VEIRA Compose makes no singing.



The stage shows where each stem sits. The labels are places on the stage, not extra instruments: there are no vocals, and the orchestra is synthesised. The fader strip prints the section under each stem's name.

FIGURE 13 Which section is which stem.

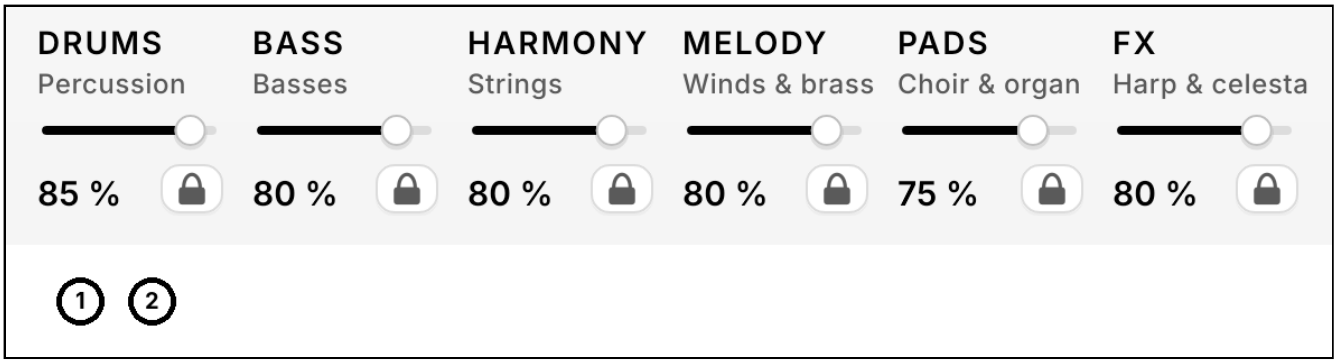


FIGURE 14 The stem strip: 1 each stem's name, its place on the stage (Percussion, Basses ...), its fader and level; 2 its LOCK.

The stems

Fader	Range	Default	The stem
DRUMS	0 to 100 %	80 %	The drums and percussion.
BASS	0 to 100 %	80 %	The bass.
HARMONY	0 to 100 %	80 %	The chords: sustained strings, ostinati, broken chords, comping, picking.
MELODY	0 to 100 %	80 %	The theme and its counter-melody.
PADS	0 to 100 %	80 %	Pads, choir and textures.
FX	0 to 100 %	70 %	Risers, impacts, swells and stingers, and tape noise in the lo-fi styles.

80 % is the stem's own level; above it is louder, below it softer, and 0 % turns the stem off. Each style sets its own starting levels. A level change is heard at once while the piece plays, without a new piece being written, and the files are rendered with it.

- **Make room for a voice.** Lower MELODY (and FX if the hits crowd it) under dialogue or a singer.
- **A bare loop.** Take MELODY to 0 % for a writing loop to play or sing over.
- **The stems add up.** The stems you drag are each as they sit in the mix, at your levels, so they add up to the mix exactly.

Variations and seeds

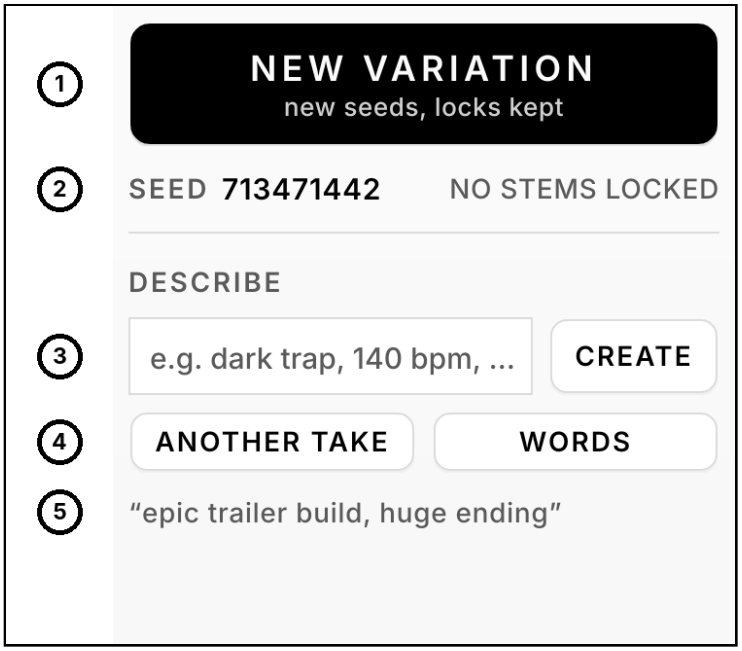


FIGURE 15 1 NEW VARIATION, 2 the SEED and how many stems are locked; DESCRIBE: 3 the text box and CREATE, 4 ANOTHER TAKE and WORDS, and 5 what it understood (here, the preset’s description).

NEW VARIATION, the SEED and LOCK

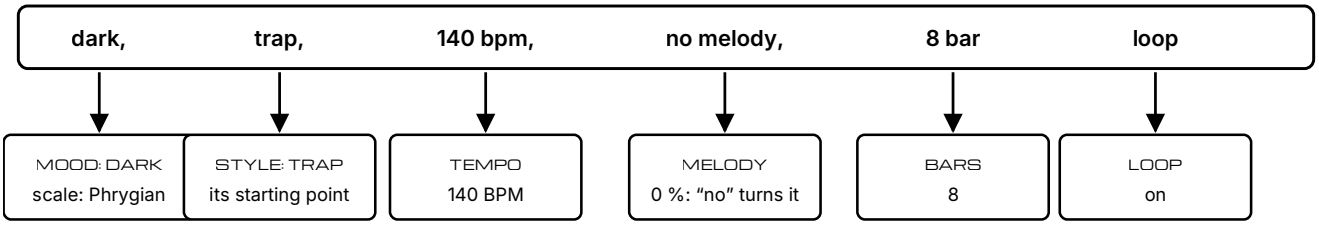
- NEW VARIATION makes a new piece from the same settings: every stem that is not locked gets a new seed, so new chords, a new drum pattern, a new melody, in the same style, mood, key and shape.
- LOCK under a stem keeps its seed, and so its part, when you press NEW VARIATION, pick a new style or press ANOTHER TAKE. Lock the melody you love and try new backings under it; lock the drums and try new chords. Beside the seed, the panel says how many stems are locked (NO STEMS LOCKED, 1 STEM LOCKED, 2 STEMS LOCKED ...).
- SEED shows the piece’s number, and is saved with the session and in presets. Double-click it to type one (0 to 4294967295): with the same settings, the same seed makes exactly the same piece. Locked stems keep their own seeds.

A locked part is the same notes, played in the new piece: if the new variation chose different chords, the locked melody plays its notes against them, so give it a few tries.

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

Describe the music

Type what you want in a few words, the way you would describe it to a composer, and press CREATE (or Return): *“dark trap, 140 bpm, 8 bar loop”*, *“epic trailer, D minor, 2 minutes”*, *“gentle acoustic, warm, no drums”*. The words it knows become settings, applied like a preset with your words kept as its description, and the new piece starts playing. It all happens inside the plugin, offline: no account, no internet and no cost.



Understood: dark · trap · no melody · loop · 140 BPM · 8 bars

The style word loads Trap’s starting point (tempo, swing, mood, scale, levels); the mood word then sets the mood and its scale.

Numbers win over the starting point. The KEY was not mentioned, so it keeps its setting.

FIGURE 16 How a description becomes a scene: each word it knows changes a few settings.

What it understands

Kind of word	Examples	What they set
Styles	trailer, underscore, action, suspense, fantasy, hip-hop, trap, house, boom bap, lofi, corporate, chill, acoustic, solo piano, synthwave, techno, downtempo, dnb, synth pop	The first one picks the style and its starting point.
Families	cinematic, film, game; background, vlog, podcast; electronic, edm; beat, groove	A style of that family, when no style is named.
Moods	epic, tense, magical, sad, adventurous, happy, relaxed, dark, and many more	The first one picks the mood and its scale.
Instruments and stems	drums, percussion, bass, sub, piano, strings, brass, choir, guitar, harp, synth, bells, melody, pads, fx, risers, vinyl	Raises that stem’s level; some also suggest a style (strings: underscore, guitar: acoustic).
Character	driving, gentle, sparse, complex, bright, warm, spacious, dry, swung, straight, loose, tight	ENERGY, COMPLEXITY, BRIGHTNESS, SPACE, SWING and HUMANISE.
Shape and tempo	building, steady, waves, climax, arc; slow, fast, half time; “120 bpm”, or a number from 60 to 200	CURVE and TEMPO.
Keys	“in D minor”, “F# dorian”, “Eb major”, “Am”, “harmonic minor”	KEY and SCALE.
Length and loop	“30 s”, “2 minutes”, “1:30”, “16 bars”, “8-bar”, loop, seamless, one-shot, short, long	LENGTH, BARS and LOOP.

Turning words around. “no”, “not” and “without” turn the next word around: “no drums” turns the drums off, “not bright” makes it darker. **“very”** and **“slightly”** give more or less of the next word. Either reaches the next two words only. “chill” beside another style word is read as that style’s mood (“chill lofi”).

A few Spanish and German words work too: moods such as *épico*, *triste*, *oscuro*, *tranquilo*; *episch*, *traurig*, *dunkel*, *ruhig*; *lento*, *rápido*, *langsam*, *schnell*; keys with *mayor*, *menor*, *Dur*, *Moll*; *sin*, *ohne*, *kein*; *muy*, *sehr*; and lengths in *minutos*, *segundos*, *Minuten*, *Sekunden*, *compases*, *Takte*.

Reading what it understood

Under the buttons, the panel shows what it understood, for example *Understood: dark · trap · no melody · loop · 140 BPM · 8 bars*. Words it doesn’t know are ignored, and anything no word touches keeps its current setting, so you can describe a change (“brighter, no drums”) as well as a whole scene. If it knew none of your words, it says so with a few words to try; the settings stay, though the piece still takes a new seed from the words. Up to 300 characters are read.

- WORDS opens the list of the words it knows, grouped as in the table above.
- **The same words always make the same piece:** the seed comes from the words. Locked stems are kept.
- ANOTHER TAKE draws a new piece from the same words; the read-out counts the takes.
- **Loading a preset** shows its description under the box, so you can read how it was meant.

> **Tip:** Describe first, then fine-tune. DESCRIBE gets you close in one line; the knobs, the stems and NEW VARIATION take you the rest of the way.

Shape

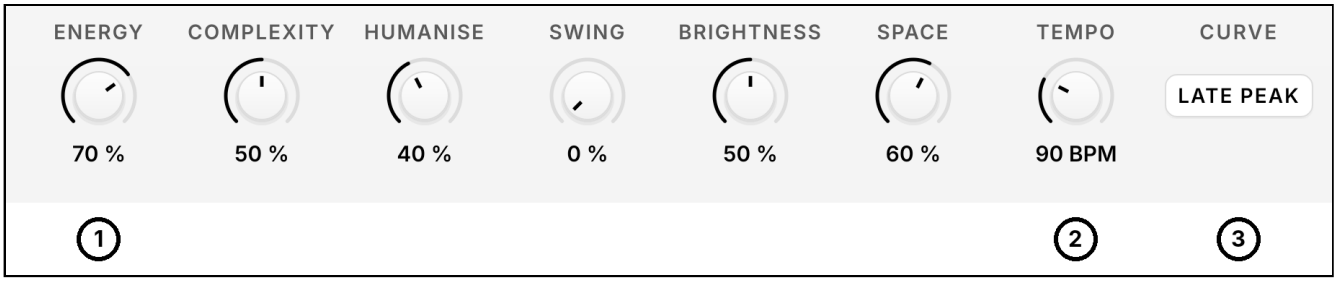


FIGURE 17 1 ENERGY, COMPLEXITY, HUMANISE, SWING, BRIGHTNESS and SPACE; 2 TEMPO; 3 CURVE, here LATE PEAK.

The shape knobs

Control	Range	Default	What it does
ENERGY	0 to 100 %	60 %	How much is going on: which parts play in each section, and how hard they play.
COMPLEXITY	0 to 100 %	50 %	How detailed the writing is: busier melodies and drums, richer chords (sevenths, ninths).
HUMANISE	0 to 100 %	40 %	Timing and velocity that move a little, as a player's do.
SWING	0 to 100 %	0 %	Swing on the sixteenths: straight at 0 %, a triplet feel near 70 %.
BRIGHTNESS	0 to 100 %	50 %	The tone, from darker and softer to bright and open: the instruments' filters and the stems' EQ.
SPACE	0 to 100 %	55 %	The reverb, from closer and drier to large and long.
TEMPO	50 to 200 BPM	90 BPM	The tempo. With HOST TEMPO on, the session's tempo is used instead.
CURVE	Arc, Build, Steady, Waves, Late Peak	Arc	How the energy moves over the piece (see *How a piece is made*). Click it for the menu.

The defaults are those of *Default ▸ Init*; every style has its own tempo, swing, BRIGHTNESS and SPACE.

- **Two kinds of change.** BRIGHTNESS, SPACE and the stem levels act on the sound at once. ENERGY, COMPLEXITY, HUMANISE, SWING, TEMPO, CURVE, the key, the scale, the mood and the length change the notes, so the piece is written again (with the same seeds) and the preview crossfades into it.
- ENERGY **is the busiest knob.** Under dialogue keep it low; for a featured cue raise it. It moves the whole curve, so a high ENERGY with *Late Peak* makes the biggest ending.
- **The counter-melody.** In the styles that have one, a counter-melody joins in the high-energy sections and the choruses, as long as COMPLEXITY is above 25 %.

- SWING **and** HUMANISE set the groove. Boom bap and lo-fi live on swing; trap and house want it straight.
- TEMPO is the beat's speed. Each style's tile shows where it starts.

Length, bars and loops

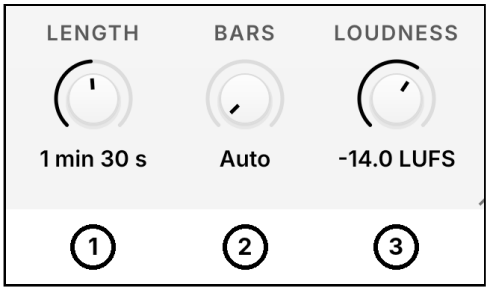


FIGURE 18 1 LENGTH, 2 BARS and 3 LOUDNESS.

Control	Range	Default	What it does
LENGTH	15 s to 10 min	1 min	How long the piece is. Right-click to type, for example 1:30.
BARS	Auto, 1 to 256 bars	Auto	The length in bars instead. Auto: from LENGTH. A loop is exactly this many bars.
LOOP	on, off	off	A seamless loop of whole bars, or a piece with an intro and an ending.
LOUDNESS	−24 to −8 LUFS	−14.0 LUFS	The loudness the files are rendered at (see *Into your session*).

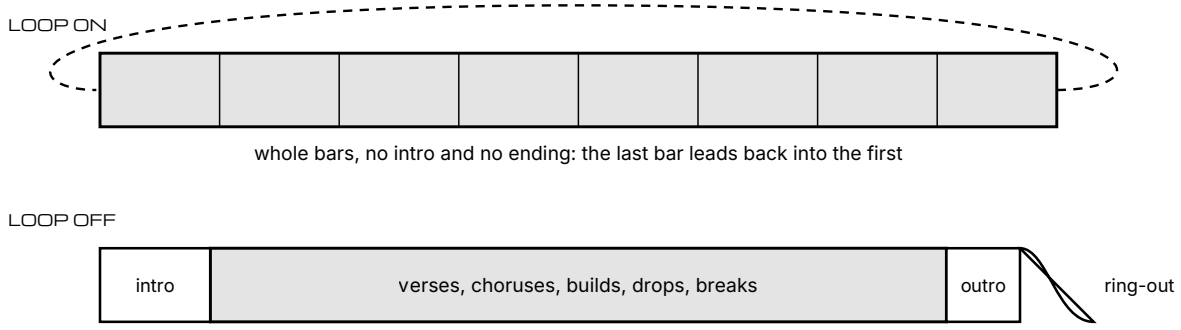


FIGURE 19 LOOP off and on.

- LOOP **off** makes a piece with a beginning and an end: an intro, the middle, an outro and a short ring-out, the last half second faded. With BARS at Auto the file is exactly LENGTH long; with a number of bars it is those bars plus a 3-second ring-out.
- LOOP **on** makes a seamless loop of whole bars, with no intro and no ending; its last bar leads back into its first. The file starts warm, as if it had been playing for a while, and the music it plays on past the end (up to two seconds) is laid over its start with a crossfade, so you can loop it in your DAW, a video editor or a game engine without a click. With BARS at Auto, LENGTH is rounded to whole bars (to a multiple of four bars once the loop is longer than about six bars).
- BARS is the easiest way to make a loop that fits a phrase: 4, 8, 16 or 32 bars. The longest piece is 10 minutes, so at slow tempos fewer bars fit.

Playing the piece

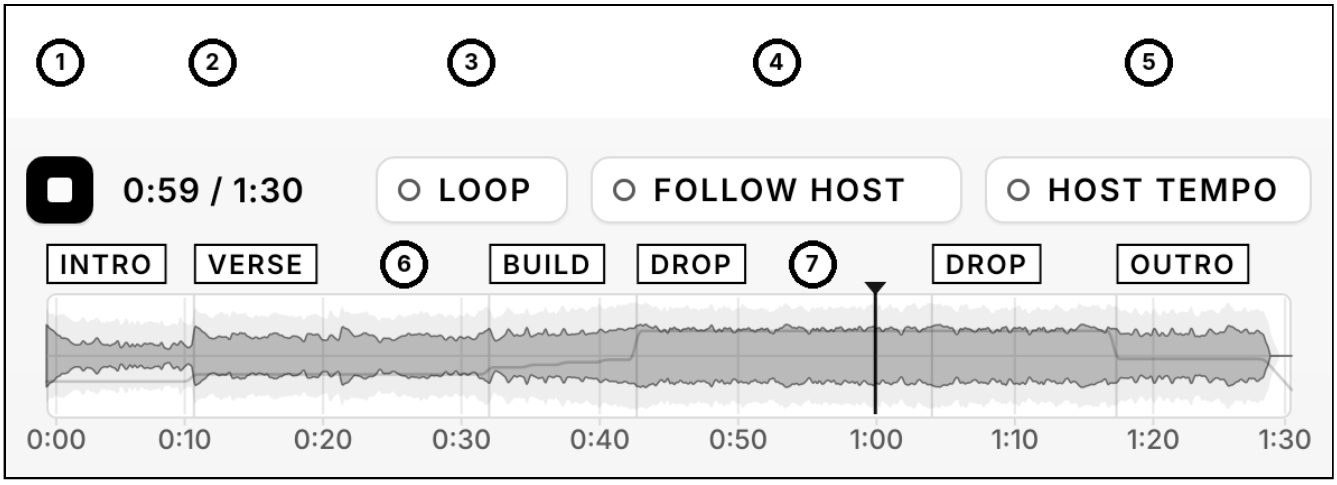


FIGURE 20 1 PLAY, here showing STOP while it plays, 2 the time, 3 LOOP, 4 FOLLOW HOST, 5 HOST TEMPO, 6 the sections and 7 the whole piece with its playhead.

PLAY, FOLLOW HOST, HOST TEMPO and MIDI

- PLAY previews the piece in the plugin, whatever your DAW's transport is doing, and shows STOP while it plays. The time shows where you are and the piece's length.
- FOLLOW HOST plays the preview with your DAW's transport instead, locked to its bars: start the transport at bar 9 and the piece plays from its bar 9.
- HOST TEMPO uses your session's tempo instead of TEMPO (within 50 to 200 BPM).
- **A MIDI note** starts the preview from the top while you hold it; letting go of every note stops it.
- **The score strip** shows the whole piece: its sections as boxed marks, the energy of the piece before it is rendered and its waveform once it is, and the playhead. Click or drag on it to move the playhead.

VEIRA Compose is an instrument: put it on an instrument (or software instrument) track. It has no audio input, and plays in stereo. While it plays, changes are heard at once: the sound controls act straight away, and when the notes change the preview crossfades into the new piece.

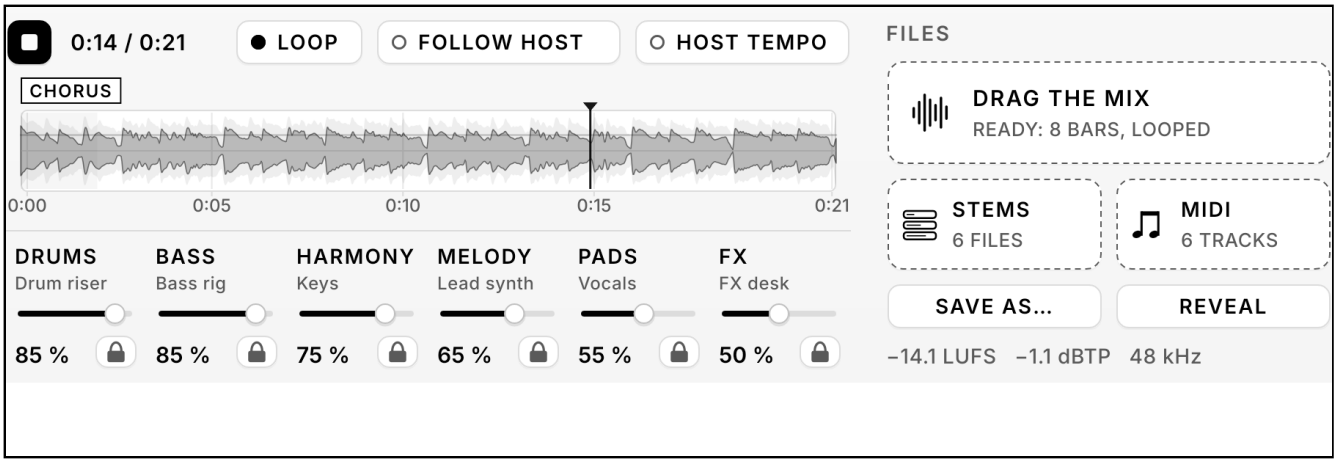


FIGURE 21 *Beats and Loops ▸ Night Drive Beat* playing: LOOP on (its dot filled), an 8-bar loop of 21 seconds, the stems named after the modern ensemble's stations, and the files ready.

Into your session

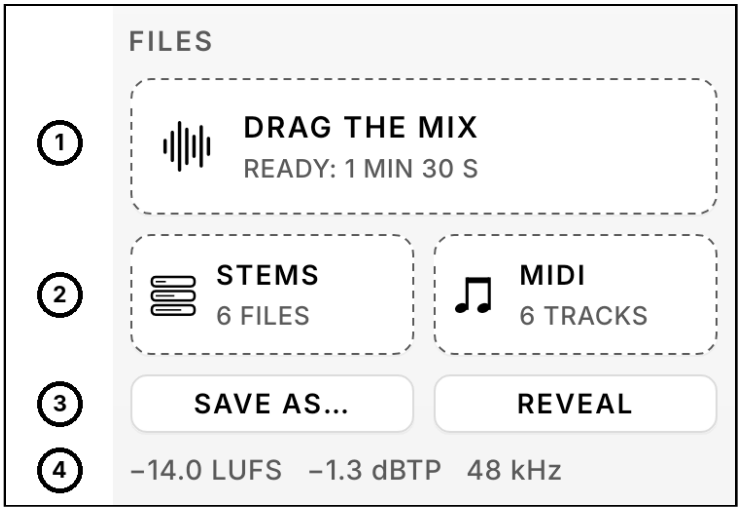


FIGURE 22 FILES: 1 DRAG THE MIX, ready, 1 min 30 s; 2 STEMS and MIDI; 3 SAVE AS… and REVEAL; 4 the render: its loudness, true peak and sample rate.

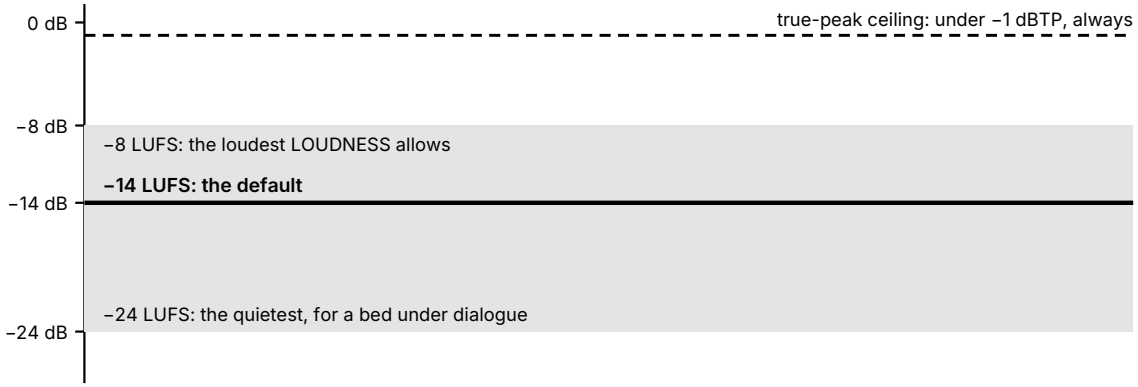
The files

The piece is rendered in the background as soon as the settings have been still for 0.7 seconds, several times faster than real time (a 10-minute piece with its stems takes about a minute), so by the time you reach for a card it says READY and the drag is instant. While it renders, the cards show PREPARING with its progress and the status line shows RENDERING; pressing a card asks for the render at once.

- DRAG THE MIX into a track of your session: the piece arrives as one stereo audio file where you drop it.
- STEMS drags every stem at once, one stereo file each (6 FILES when all six play). Most DAWs put each dropped file on its own new track, all starting at the same point. A stem at 0 %, or with nothing to play in this style, is left out.
- MIDI drags one MIDI file with a track per stem (6 TRACKS): the drums on channel 10 with General MIDI drum notes, the other stems on channels 2 to 6, with the tempo, the key signature (for Major, Minor and Harmonic Minor) and the sections as markers. The FX stem's sounds appear as marker notes from C6 up. Use it to play the parts on your own instruments.
- SAVE AS… saves the mix where you choose, with its stems in a folder beside it and its MIDI file.
- REVEAL shows the rendered files.

Every audio file is a 24-bit WAV at your session's sample rate (48 kHz when the host hasn't said), named after the piece (Trap_F-HarmonicMinor_140bpm_8bars_loop_123.wav). It carries a broadcast-wave description (VEIRA Compose as its originator) and the scene itself, so a file always tells you its settings and seeds. The stems are each as they sit in the mix, so they add up to the mix exactly.

Loudness

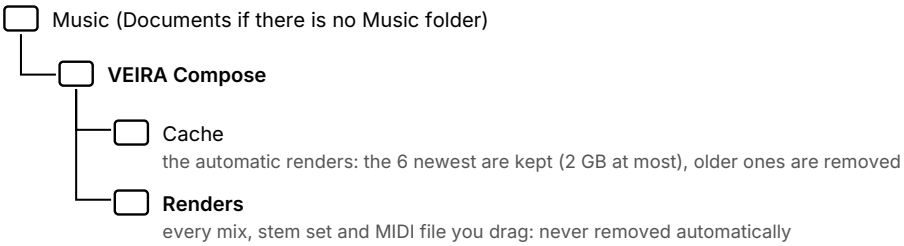


The grey band is the LOUDNESS range. Each mix is measured whole and set to it; the preview plays at the same level.

FIGURE 23 LOUDNESS sets the files' integrated loudness; the true peak always stays under −1 dBTP.

Every mix is measured whole and set to its [LOUDNESS] (integrated loudness, ITU-R BS.1770), with its true peak kept under −1 dBTP by a true-peak limiter. The stems get the same gain as the mix. The default, −14 LUFS, is a common level for music played on its own; lower it for a bed under dialogue. The status line under [FILES] shows the rendered mix's loudness, true peak and sample rate. The preview plays at the same level.

Where the renders go



For example Trap_F-HarmonicMinor_140bpm_8bars_loop_123.wav, its folder "… Stems" with "… - Drums.wav" and the rest, and its .mid.

FIGURE 24 The renders folder.

- [Cache] holds the automatic renders: the 6 newest are kept (2 GB at most), older ones are removed.
- [Renders] holds every file you have dragged. These are **never removed automatically**, because your session may play them from there, so clear out the ones you no longer use now and then. A 10-minute stereo file at 48 kHz is about 173 MB, and its stems as much again each.

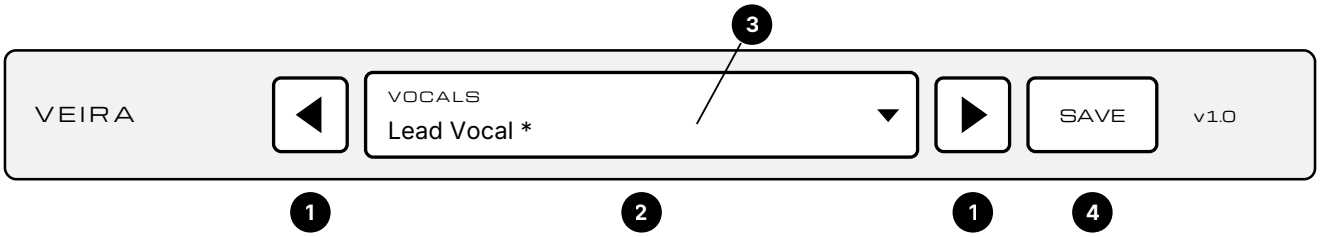
> **Tip:** Your DAW may copy dropped files into the session's own audio folder (most can do this when you import). If you move a session to another computer, check that it has its own copy, or save the piece into the session folder with [SAVE AS…].

Presets

VEIRA Compose comes with **51 factory presets** in 5 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 25 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 Compose 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 Compose/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Compose\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
Film and Game	Rising Empire, Last Stand, Heroes Rise, Quiet Grief, Letters Home, Rooftop Chase, Siege Engine, Something Is Wrong, Night Corridor, Enchanted Forest, Over the Mountains, Countdown Pulse, Boss Battle, Game Menu Loop
Beats and Loops	Night Drive Beat, Corner Store, Cold Streets Trap, Glass Bells Trap, Sunrise House, Late Club, Dusty Crates, Cipher Session, Rainy Window, Late Night Notes, Halftime Pressure
Background	Study Session, Coffee Corner, Bright Future, Product Launch, Team Spirit, Slow Sunday, Evening Lounge, Open Road, Front Porch, Morning Routine, Still Water, First Snow
Electronic	Neon Highway, Retro Sunset, Arcade Loop, Deep Pulse, Fog Machine, Slow Motion City, Velvet Haze, Rolling Deep, Liquid Light, Midnight Runner, Bright Lights, Midnight Pop, Club Intro Loop

Every preset is a whole piece. A preset holds the scene and its seeds, so it always makes the same piece. Every one renders at −14 LUFS with its true peak under −1 dBTP, so they sit at the same level in your session. *Default ▸ Init* is Trailer Build, Epic, in D minor at 90 BPM, 1 minute long. FOLLOW HOST and HOST TEMPO belong to your session and are not changed by a preset. Hover a preset's name to read its note: it says what to turn first.

Recipes

A trailer cue that hits on time

1. Load *Film and Game* ▸ *Rising Empire*, or describe it: “epic trailer, D minor, 2 minutes, climax”.
2. Set [LENGTH] to the length of the cut, and [CURVE] to *Late Peak* so the biggest moment lands near the end.
3. Raise [ENERGY] for a bigger peak, and drag [STEMS] into the session so you can ride the [FX] hits against the picture.

A bed under a voice-over

1. Choose *Background* ▸ *Corporate* or *Lo-Fi Study*, or load *Background* ▸ *Morning Routine*.
2. Set [CURVE] to *Steady*, lower [ENERGY], and lower [MELODY] so nothing competes with the voice.
3. Set [LOUDNESS] lower (for example −20 LUFS) and [LENGTH] a little longer than the voice-over, then drag the mix under it.

A seamless loop for a game

1. Load *Film and Game* ▸ *Game Menu Loop* or *Electronic* ▸ *Arcade Loop*, or turn [LOOP] on.
2. Set [BARS] to 16 or 32 so the loop is a whole phrase.
3. [SAVE AS…] the mix into your game project; it loops sample for sample, without a click.

A writing loop for a song

1. Load *Beats and Loops* ▸ *Night Drive Beat*, or describe it: “dark hip hop, 90 bpm, 8 bar loop”.
2. Set [KEY] and [SCALE] to your song’s key, and turn on [HOST TEMPO] and [FOLLOW HOST] so it plays with your session.
3. Take [MELODY] to 0 % for room to write, and drag [MIDI] too if you want to replace a part with your own instrument.

New backings under the same melody

1. Find a piece whose melody you like.
2. Press [LOCK] under [MELODY].
3. Press [NEW VARIATION] until the drums, bass and chords suit you; each press keeps the melody’s part.

Many takes of one idea

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

Specifications

Type	Music generator (instrument): no audio input, stereo output, MIDI input
Sound	Synthesised instruments (no samples, no recordings); composition, mix and master inside the plugin, offline
Styles	20 in four families (Film and Game, Beats and Loops, Background, Electronic); 8 moods; KEY (12 keys), SCALE (7 scales and modes)
Stems	DRUMS, BASS, HARMONY, MELODY, PADS, FX, 0 to 100 % (80 % is the stem's own level), each with LOCK; shown on the stage
Variations	NEW VARIATION, SEED (0 to 4294967295), a seed per stem; the same settings and seeds make the same piece
Describe	DESCRIBE: English words with a few Spanish and German ones, offline; "Understood:" line, WORDS, ANOTHER TAKE; up to 300 characters
Shape	ENERGY, COMPLEXITY, HUMANISE, SWING, BRIGHTNESS, SPACE, 0 to 100 %; TEMPO 50 to 200 BPM; CURVE: Arc, Build, Steady, Waves, Late Peak
Length	LENGTH 15 s to 10 min, BARS Auto or 1 to 256, LOOP (seamless) or a piece with an ending
Playback	PLAY, FOLLOW HOST (with the DAW's transport, locked to its bars), HOST TEMPO, MIDI note (from the top)
Files	Mix and stems as 24-bit WAVs at the session's sample rate (48 kHz if not given), with the scene in the file; MIDI with a track per stem; rendered in the background; drag, SAVE AS..., REVEAL
Loudness	LOUDNESS −24 to −8 LUFS integrated (default −14, ITU-R BS.1770), true peak under −1 dBTP; the stems add up to the mix
Latency	None
Parameters	24, all automatable; the seeds, the locks and the description are saved with the session and in presets
Presets	51 factory presets in 5 folders, 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, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vcps

Troubleshooting and questions

The sound drops out for a moment every 30 seconds. The plugin isn't activated on this computer. Open VEIRA Manager and sign in; the strip at the bottom of the plugin's window says exactly what's wrong. See *Getting started* ▸ *Activation and the licence*. Until it is activated, the files it renders have the same short silences as the preview, so render the pieces you keep once it is activated.

I can't find it in my DAW's effects. It is an instrument: look for it where your DAW lists software instruments (in Logic Pro, as an instrument on a software instrument track), under the manufacturer **VEIRA**. Make sure VEIRA Manager shows SHOW (installed) for it, then rescan plugins.

I press PLAY and hear nothing. Check the stem faders (all at 0 % is silence) and that the track isn't muted. With FOLLOW HOST on, the preview follows your DAW's transport: start the transport.

The cards say PREPARING. The piece is rendering in the background; a long piece takes a little while (10 minutes with its stems in about a minute). It starts when the settings have been still for 0.7 seconds, so stop turning knobs, or press a card to ask for it at once. If the status says THE RENDER FAILED: CHECK THE DISK, make room on the disk.

The piece changed when I moved a knob. Most controls change the notes (see *Shape*), so the piece is written again with the same seeds: it keeps its character but the details can move. To keep a part exactly, lock its stem. BRIGHTNESS, SPACE and the stem levels only change the sound.

DESCRIBE didn't do what I meant. It reads a vocabulary of words, not sentences: unusual phrasing is ignored, and the read-out shows what it understood. Press WORDS to see the words it knows, or try a style, a mood, a tempo and a length: "chill lofi, 80 bpm, 16 bar loop".

Do the instruments sound like a real orchestra? No. Every instrument is synthesised, so the orchestra sounds like a hybrid, synthesised orchestra. For a featured orchestral cue, try fewer layers: lower PADS and FX, and let the strings and low brass carry it.

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

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

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



VEIRA Compose · User Manual · Version 0.1.0

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

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