VEIRA

DE-ESSER

VEIRA DeEss

User Manual

A de-esser that shows you every “s” it turns down. It measures sibilance against the voice’s own level, so the same “s” is caught in quiet and loud passages, and it cuts only that band for exactly as long as the “s” lasts.



Contents

Welcome 3
Getting started 4
What you need 4
Install with VEIRA Manager 4
Activation and the licence 4
Formats and where the files go 5
The panel at a glance 6
Using the controls 7
How a de-esser works 9
What happens inside VEIRA DeEss 10
Controls 11
DETECTION: RELATIVE, ABSOLUTE, THRESHOLD, LOW and HIGH 11
REDUCTION: SPLIT, WIDE, RANGE, ATTACK and RELEASE 14
MONITOR: LISTEN, LOOKAHEAD and the stereo modes 16
Displays 19
The sibilance display 19
The NOW panel 20
Meter bridge (IN | GR | OUT) 22
Presets 24
The preset browser 24
The preset menu 24
Saving your own presets 24
Presets in your DAW 25
The factory folders 25
Recipes 26
De-ess a lead vocal 26
Clean up a podcast or voice-over 26
De-ess a vocal inside a mix or master 26
Tame hi-hats and cymbals 27
Smooth a bright instrument 27
Track or stream without latency 27
Find exactly what you're removing 27
Specifications 28
Troubleshooting and questions 29

Welcome

Thank you for choosing **VEIRA DeEss**. It is a de-esser: a processor that turns down the sharp “s”, “sh”, “z”, “t” and “ch” sounds of a voice (the **sibilants**) while leaving the rest of the voice alone. It works just as well on the hard edges of instruments: hi-hats, pick clicks, fret squeaks, bow scratch, buzzy synths, or the vocal sibilance inside a finished mix.

You set it with six knobs and a few buttons, and you watch it work on one large display: the waveform turns green wherever an “s” was turned down, a detector lane shows what the de-esser hears, and a NOW panel shows the cut across frequency at this very moment.

What makes it different

- **It follows the voice, not a fixed level.** In RELATIVE mode it measures the high band *against the voice’s own level*, so one threshold catches the same “s” whether the singer whispers or belts. You don’t have to reset it after a gain change.
- **You see every “s” it catches.** The waveform shows the input and output on top of each other and turns green, with a green strip along the top edge, wherever the de-esser cut.
- **It cuts only the band, and only while the “s” lasts.** In SPLIT mode a smooth shelf turns down just the top of the voice; the vowels underneath are untouched. When nothing is being cut, the output is bit-for-bit the input.
- **Lookahead.** With LOOKAHEAD on, the cut is already in place when an “s” begins, so even the very first edge of it is controlled.
- **Hear what it does.** LISTEN BAND plays what the detector hears; LISTEN CUT plays only what is being taken away.
- **Mid and side.** De-ess only the middle of a stereo image (a centred lead vocal in a mix) or only the sides.
- **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. *How a de-esser works* explains the idea in two pages. *Controls* explains each knob and button with drawings of what it does. *Displays* teaches you to read the waveform, the detector lane, the NOW panel and the meters. *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:

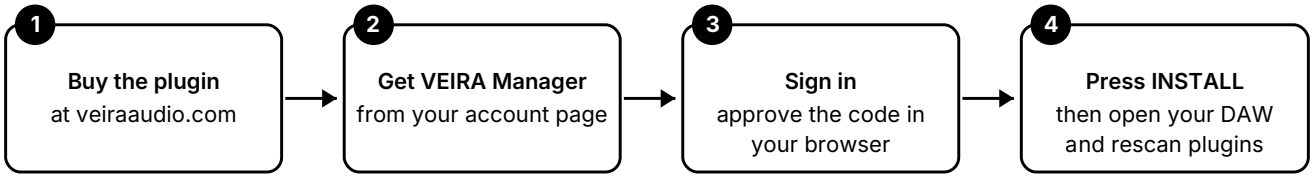


FIGURE 1 From purchase to first sound in four steps.

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

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 DeEss 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.

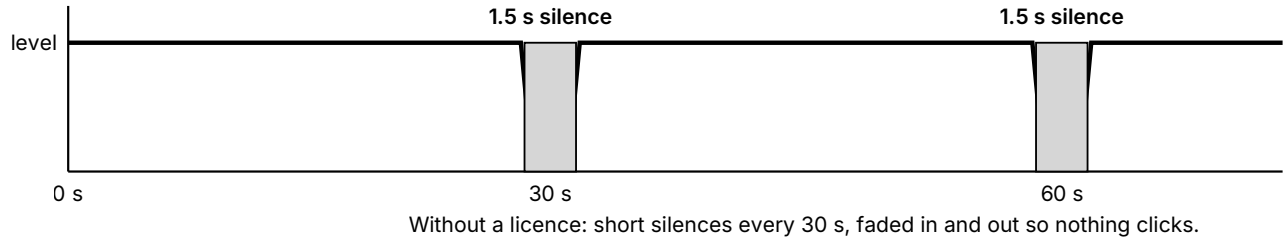


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 DeEss. 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 DeEss 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 DeEss with the *Default: Init* preset loaded, catching the sibilants of a sung phrase.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	Waveform	The last 5 seconds of input and output; green where an “s” was turned down.
3	Detector lane	What the detector hears over time, the threshold, and what was removed.
4	NOW panel	The cut across frequency right now, the band handles, and the detector against the threshold.
5	Meter bridge	Input level, gain reduction, output level and loudness.
6	RELATIVE / ABSOLUTE	How the de-esser measures the band: against the voice, or in dBFS.
7	THRESHOLD	Above this, the band is held down.
8	LOW	The bottom of the band the de-esser listens to and cuts.
9	HIGH	The top of the band, or *Open*.

	Part	What it does
10	SPLIT / WIDE	Cut only the band, or turn the whole signal down.
11	RANGE	The most it ever cuts.
12	ATTACK	How fast the cut comes in.
13	RELEASE	How fast the cut goes away after an “s”.
14	LISTEN BAND, LISTEN CUT, LOOKAHEAD	Monitoring, and 3 ms of lookahead.
15	STEREO / MID / SIDE	Which part of the stereo image is de-essed.

Using the controls

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

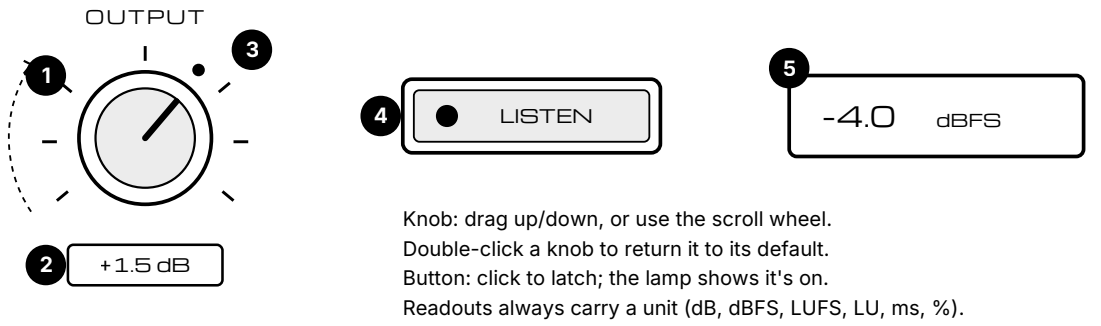


FIGURE 4 The parts you’ll find on every VEIRA panel (the labels are examples).

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

- **Knobs** show their value **in their middle**, and a lit ring (blue on screen; in print, the lighter arc) shows how far each is turned. Drag, use the wheel, or double-click (or Alt/Option-click) for the default.
- **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 (**-15** for THRESHOLD, **40** for RELEASE); for LOW and HIGH, **6.5k**, **6.5 kHz** and **6500** all mean 6.5 kHz, and **open** opens HIGH. Press Escape or click elsewhere to leave it unchanged.
- **Buttons** have no lamps: a button that is on is filled (orange on screen; in print, the solid, lighter buttons), one that is off is dark with an outline.
- **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 de-esser works

If you already know de-essers, skip to *Controls*. If not, these pages make every control obvious.

A voice is mostly **vowels**: strong, low and mid frequencies, from the fundamental up to a few kilohertz. **Sibilants** are different. An “s” is a burst of hiss with very little low end, and most of its energy sits high, usually somewhere between 4 and 10 kHz. On a close microphone, after compression and a bright EQ, sibilants can stand out far more than they did in the room: they sound sharp, spitty or whistling, and they tire the listener’s ears.

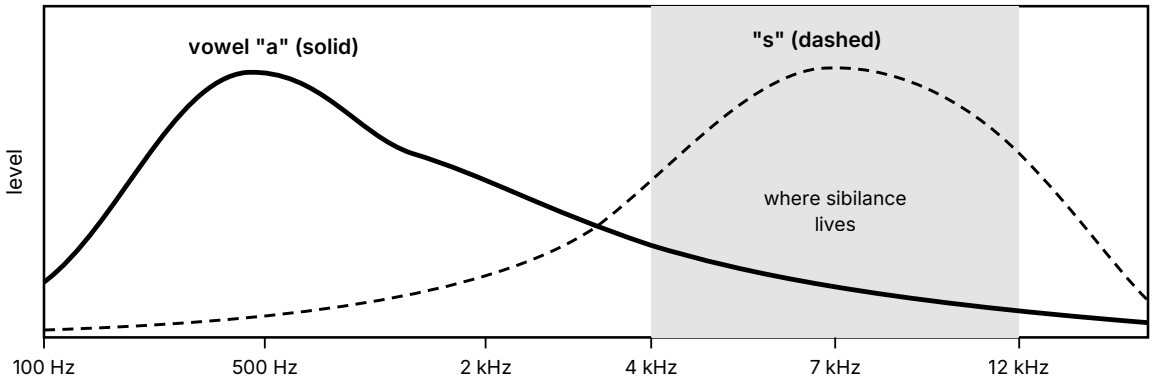


FIGURE 5 A vowel’s energy sits low; an “s” puts most of its energy high, typically between 4 and 10 kHz (shaded).

You could turn the top end down with an EQ, but then every vowel would sound dull too. A de-esser is an **automatic EQ that only acts when an “s” happens**. It listens to the high band; when that band gets loud, it turns the band down; when the “s” ends, it lets go.

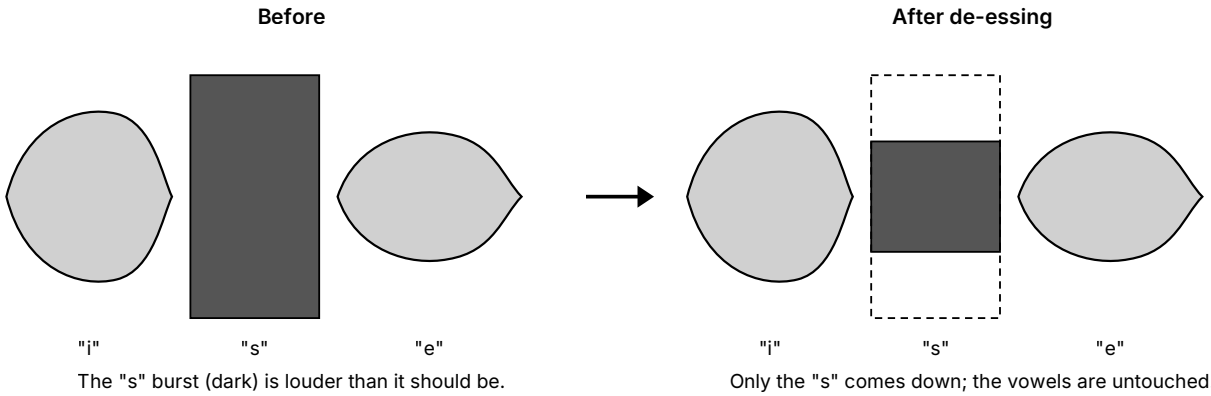


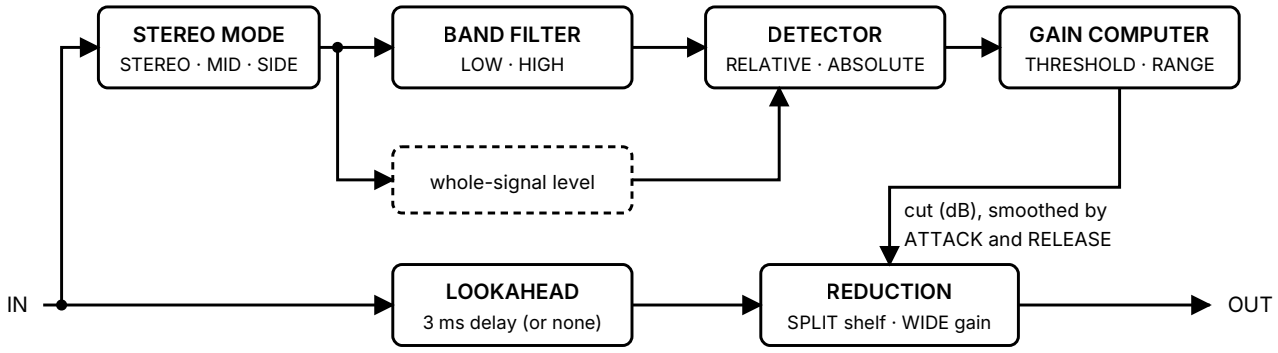
FIGURE 6 The word “ice” before and after. The de-esser turns down the sibilant (dark) for exactly as long as it lasts; the dashed outline shows where it was.

Five ideas cover everything:

- **The band:** which frequencies the de-esser listens to and cuts (LOW and HIGH).
- **Threshold:** how loud the band must get before it is turned down.
- **Range:** the most it is ever allowed to turn down, so it can never swallow a word.

- **Attack and release:** how quickly the cut comes in at the start of an “s” and goes away after it.
- **Split or wide:** whether only the band is turned down, or the whole signal, as if the singer leaned away from the mic.

What happens inside VEIRA DeEss



The detector path (top) decides how much to cut; the audio path (bottom) is delayed by the lookahead and then cut. The dashed box is used only in RELATIVE mode.

FIGURE 7 Signal flow. The top row listens; the bottom row is what you hear. With [LOOKAHEAD] on, the audio waits 3 ms so the cut is ready when the “s” arrives.

Step by step:

1. **Stereo mode** picks what the detector listens to: both channels linked ([STEREO]), the middle of the image ([MID], left plus right) or the sides ([SIDE], left minus right).
2. **The band filter** keeps only the sibilance band: a steep 24 dB/oct high-pass at [LOW] and, unless [HIGH] is open, a 12 dB/oct low-pass at [HIGH]. Its power is averaged over 3 ms.
3. **The detector** turns the band’s level into a number: in [RELATIVE] mode, dB against the whole voice’s recent level; in [ABSOLUTE] mode, plain dBFS.
4. **The gain computer** compares that number with [THRESHOLD] and decides how many dB to cut, never more than [RANGE]. [ATTACK] and [RELEASE] smooth the cut.
5. **The reduction** applies the cut to the (delayed) audio: only the band in [SPLIT], the whole signal in [WIDE].

When there is nothing to cut, nothing is touched. While no “s” is being cut, the output is exactly the input (3 ms later with [LOOKAHEAD]), bit for bit. After an “s”, the release ends exactly at 0 dB.

Controls

Button groups. In VEIRA DeEss most buttons work in groups where exactly one is lit (filled orange on screen): RELATIVE or ABSOLUTE, SPLIT or WIDE, and one of STEREO, MID and SIDE. Clicking one switches the others off. LISTEN BAND and LISTEN CUT are a pair where *at most* one is lit: click the lit one again to go back to normal listening. LOOKAHEAD is a simple on/off button.

DETECTION: RELATIVE, ABSOLUTE, THRESHOLD, LOW and HIGH

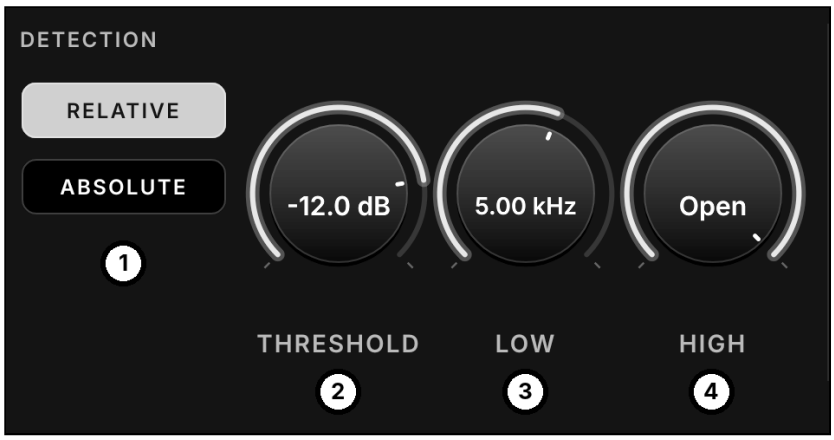


FIGURE 8 The DETECTION section: 1 RELATIVE / ABSOLUTE, 2 THRESHOLD, 3 LOW and 4 HIGH, each with its value in its middle.

Control	Range	Default	What it does
RELATIVE / ABSOLUTE	two buttons	RELATIVE	How the band's level is measured: against the whole signal (dB) or on its own (dBFS).
THRESHOLD	−60 to 0 dB	−12.0 dB	Above this, the band is held down. In RELATIVE it is dB below the voice; in ABSOLUTE it is dBFS.
LOW	1 to 16 kHz	5.00 kHz	The bottom of the band the de-esser listens to and cuts (24 dB/oct).
HIGH	2 to 20 kHz, or *Open*	Open	The top of the band (12 dB/oct). Turned fully up (from 19.5 kHz) the band has no upper limit.

RELATIVE and ABSOLUTE

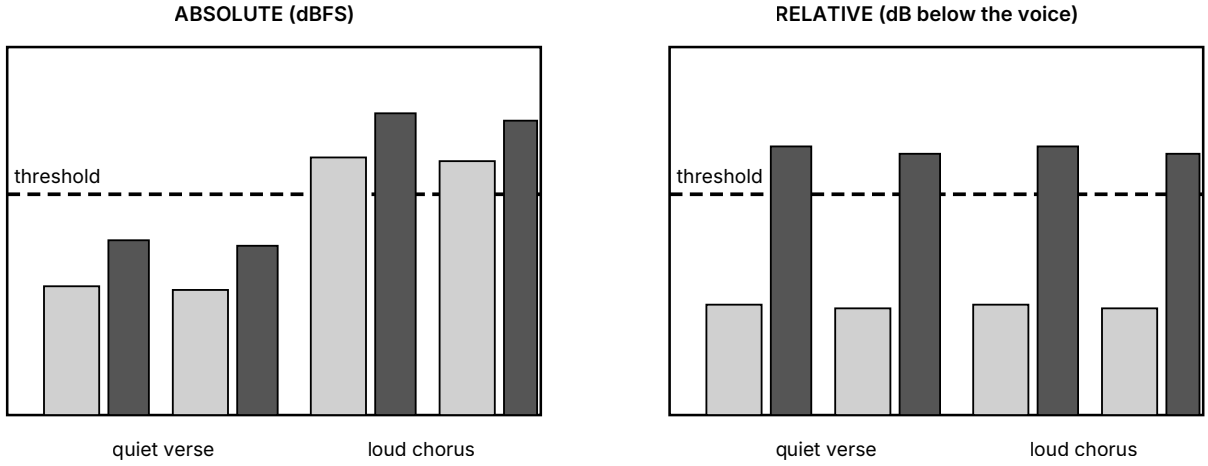
This choice is the heart of VEIRA DeEss, and the reason it works so well on voices.

ABSOLUTE is how a classic de-esser works. The detector reads the level of the band in **dBFS** (a sine wave in the band reads its own peak level). When it rises above THRESHOLD, the de-esser cuts. The problem with voices is that a singer's level changes all the time: set the threshold for the loud chorus and the "s" sounds in the quiet verse slip through; set it for the verse and the chorus is over-cut, vowels included.

RELATIVE measures the band **against the voice's own recent level**. The voice level rises quickly (15 ms) and falls slowly (300 ms), so it holds the level of the vowels through the consonant that follows them. On that scale:

- a vowel's high band sits **20–35 dB below** the voice;
- a gentle "s" sits about **12–15 dB below**;
- a harsh "s" sits **a few dB below**, or even above 0 when the "s" is louder than the vowels.

Turn the whole voice up or down and both move together, so **one threshold catches the same sounds at any level**. Harsh sibilants are cut more than gentle ones, which is exactly what your ear wants. A band quieter than −65 dBFS can't trigger anything in [RELATIVE] mode, so breaths and noise in the pauses are left alone.



Light bars: a vowel's high band. Dark bars: an "s". Left: the verse's s sounds never reach the threshold, and the chorus's vowels nearly do. Right: measured against the voice, every "s" crosses it and no vowel does.

FIGURE 9 The same phrase sung quietly and loudly. [ABSOLUTE] sees the level; [RELATIVE] sees how sibilant each moment is, whatever the level.

Which one?

- [RELATIVE] for **one voice**: a lead or backing vocal, speech, voice-over, podcast, and also for a solo instrument whose level moves a lot (the violin, cello, sax and brass-attack presets use it). Also for vocal sibilance in a mix or master, with a closed band (see *Recipes*).
- [ABSOLUTE] for **anything that isn't one voice**: hi-hats, cymbals, guitars, bass, piano, synths, or several voices sharing a track. It depends on your level: if your track is 4 dB hotter, raise [THRESHOLD] 4 dB.

THRESHOLD

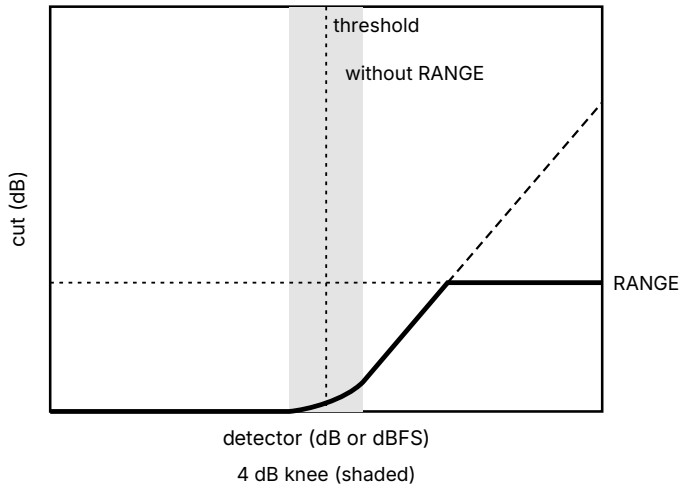
Above the threshold, the band is held **at** the threshold: an "s" that rises 6 dB over it is cut by 6 dB (up to [RANGE]). Around the threshold there is a 4 dB soft knee, so the cut fades in smoothly rather than switching on.

The knob always shows the number in **dB**. What it means depends on the detection mode: in [RELATIVE] it is "dB below the voice" (−12 dB = the band may sit up to 12 dB under the voice before it is cut); in [ABSOLUTE] it is plain dBFS. The detector lane's scale and the NOW read-outs switch between dB and dBFS to match.

- In [RELATIVE], start at the default −12 dB. **Lower** (more negative, toward −15 or −17 dB) catches gentler "s" sounds; **higher** (toward −9 dB) catches only the harshest.

- In ABSOLUTE, play the loudest sibilant passage and lower the threshold until the GR meter moves only on the sounds you want.

You can also **drag the amber threshold line** in the detector lane or in the NOW panel. Double-click it to return to the default.



Reading the curve

Below the threshold: no cut at all.

Around it: the cut fades in over a 4 dB soft knee.

Above it: every dB over the threshold is cut (the band is held at the threshold) ...

... until the cut reaches RANGE. It never cuts more than that.

FIGURE 10 How much VEIRA DeEss cuts for a given detector reading. THRESHOLD moves the corner left and right; RANGE sets the flat ceiling.

LOW and HIGH: the band

LOW is the most important tone control. It sets where the de-esser starts to listen *and* (in SPLIT) where it starts to cut:

- **5 kHz** (the default) suits most voices.
- **Lower (4–4.5 kHz)** for deep male voices, lispy "sh" sounds and dark microphones.
- **Higher (6–7 kHz)** for bright female voices, sopranos and whistling "s" sounds that sit high above bright vowels.

HIGH closes the band from above. At *Open* (fully clockwise, and the knob reads Open) the band reaches all the way up. Close it when you want the de-esser to ignore the very top: for example at 11–12 kHz, so the "air" above the sibilance stays open, or on a mix at 12–14 kHz so cymbal shimmer doesn't trigger it. HIGH always stays at least a major third (1.25 ×) above LOW, so the band can never collapse.

You can also **drag the LOW and HIGH handles** on the NOW panel (see *Displays*). Drag HIGH to the top of the panel to open it, and double-click a handle to reset it.

> **Tip:** To find the sibilance, press LISTEN BAND and sweep LOW while the voice plays. The "s" sounds should jump out loudly while the vowels almost disappear. Then switch LISTEN BAND off again.

REDUCTION: SPLIT, WIDE, RANGE, ATTACK and RELEASE

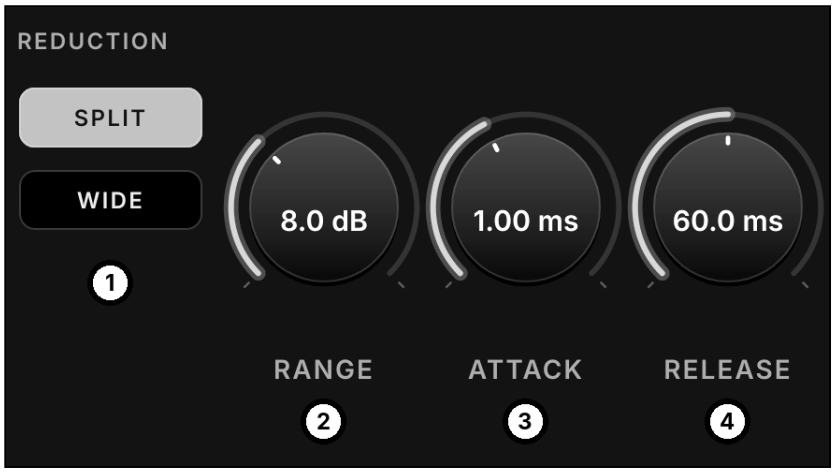
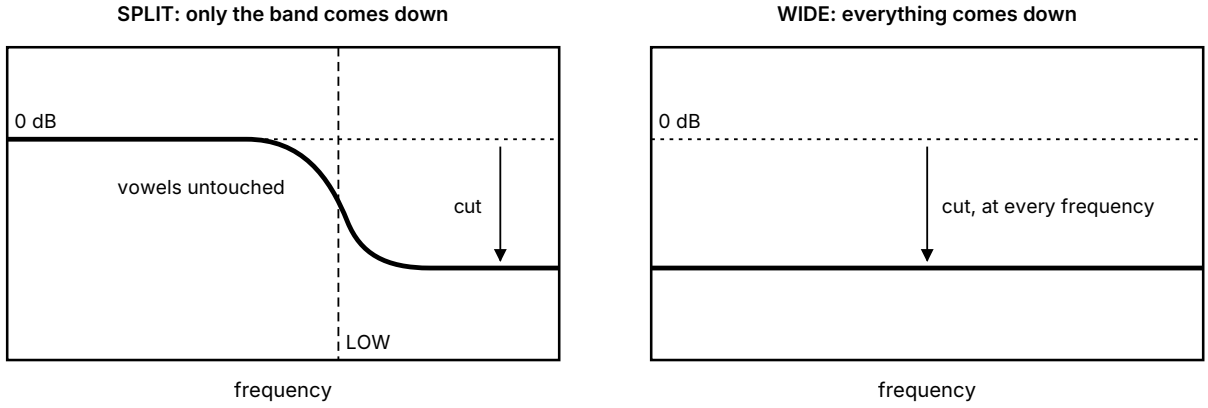


FIGURE 11 The REDUCTION section: 1 SPLIT / WIDE, 2 RANGE, 3 ATTACK and 4 RELEASE.

Control	Range	Default	What it does
SPLIT / WIDE	two buttons	SPLIT	Cut only the band (a dynamic shelf), or turn the whole signal down.
RANGE	0 to 24 dB	8.0 dB	The most the band (or, in WIDE, the signal) is ever cut.
ATTACK	0.1 to 20 ms	1.00 ms	How fast the cut comes in once an "s" crosses the threshold.
RELEASE	5 to 500 ms	60.0 ms	How fast the cut goes away after the "s".

SPLIT and WIDE



During an "s", with the band open. SPLIT is a smooth shelf: about 70 % of the cut at LOW and the full cut from 1.5 × LOW.

FIGURE 12 SPLIT turns down a high shelf starting just below LOW; WIDE turns down the whole signal by the same amount.

- **SPLIT** (the default) turns down only the band, through a smooth high shelf that starts just below LOW: about 70 % of the cut at LOW, and the full cut from 1.5 × LOW up. A vowel's upper harmonics an octave below LOW are barely touched (−0.6 dB during a 20 dB cut). With a closed band, the shelf gives the level back above HIGH, so the air on top stays. The shelf never boosts, and at 0 dB of cut it does nothing at all. This is the most transparent way to de-ess.

- **WIDE** turns the **whole signal** down by the cut while an “s” is detected, the way a singer naturally turns away from the microphone on a hard consonant. It is the classic broadband de-esser sound: very natural on some voices, but on a long “s” you may hear the start of the next vowel duck. The band settings still decide *when* it cuts; they just don’t shape *what* is cut.

RANGE

RANGE caps the cut. However loud an “s” gets, the band never comes down by more than this. It’s a safety net: with a high cap, a very harsh “s” can be pulled down far enough to sound like a lisp.

- **4–6 dB:** gentle, invisible polish; instruments and mix buses.
- **8 dB** (default): everyday vocal de-essing.
- **10–12 dB:** firm control of harsh or hissy sibilance.
- **24 dB:** an effect (see the *Creative FX* presets).

Watch the GR column of the meter bridge: if its peaks keep touching RANGE, the cap is doing the work, and lowering THRESHOLD won’t make the de-esser cut any deeper.

ATTACK and RELEASE

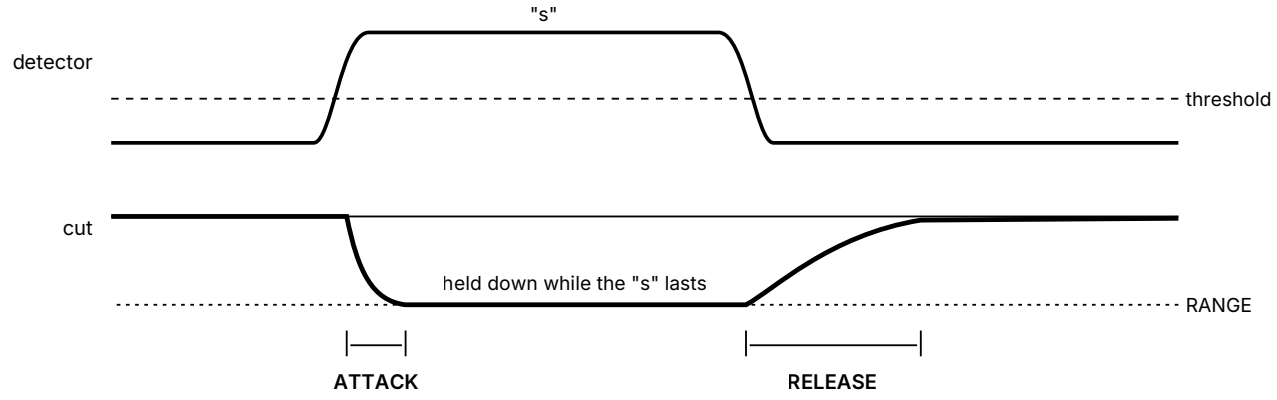


FIGURE 13 An “s” arrives: the cut builds over the attack time and stays while the “s” lasts; when it ends, the cut fades back to 0 dB over the release time.

ATTACK sets how quickly the cut reaches its depth once an “s” crosses the threshold. The default 1 ms grabs the front of the “s” cleanly; together with LOOKAHEAD nothing gets past it.

- **0.1–0.5 ms:** very fast, for sharp, spitty sibilance, slap clicks and pick attacks.
- **1–2 ms:** the normal setting for voices.
- **10–20 ms:** slow. Short transients (snare hits, consonants like “t”) pass before the cut arrives, so only *sustained* hiss is caught. The mix-bus and mastering presets use 10–20 ms so drum transients pass.

RELEASE sets how quickly the cut goes away after the “s”.

- **25–40 ms:** fast and tight, for fast speech and dense rap. Too fast on long “s” sounds can let the cut flutter.
- **50–80 ms** (default 60 ms): natural for most voices.

- **120 ms and up:** smoother, for constant top-end taming on instruments; very long releases dull the start of the next vowel.

> **Tip:** If the vowel right after an "s" sounds dull or lispy, shorten RELEASE or raise THRESHOLD. In the waveform, the green tint should end where the "s" ends, not run on into the next vowel.

MONITOR: LISTEN, LOOKAHEAD and the stereo modes

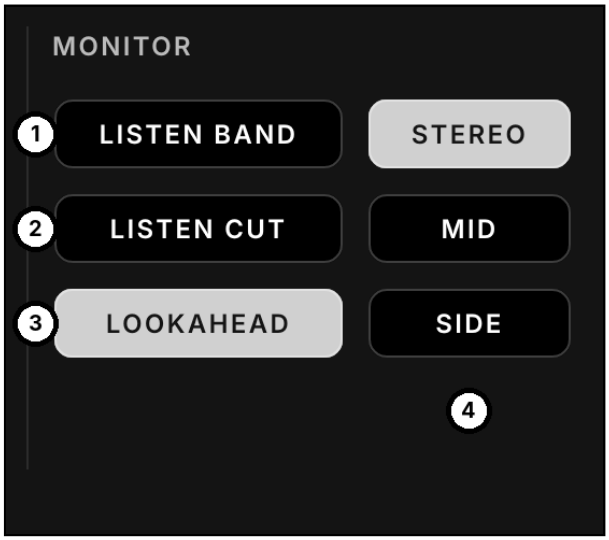


FIGURE 14 The MONITOR section: 1 LISTEN BAND, 2 LISTEN CUT, 3 LOOKAHEAD and 4 STEREO / MID / SIDE.

Control	Settings	Default	What it does
LISTEN BAND	on / off	off	Hear what the detector hears: the band alone.
LISTEN CUT	on / off	off	Hear only what the de-esser takes away.
LOOKAHEAD	on / off	on	Delays the audio 3 ms so the cut is in place when an "s" starts. Adds 3 ms of latency.
STEREO / MID / SIDE	three buttons	STEREO	De-ess both channels linked, only the middle of the image, or only the sides.

LISTEN BAND and LISTEN CUT

These two buttons change what you **hear**, not what the de-esser does. Only one can be on at a time; click the lit one again to return to normal.

- **LISTEN BAND** plays the band the detector listens to: the signal after the LOW and HIGH filters. Use it to tune the band: the sibilants should jump out and the vowels should almost vanish.
- **LISTEN CUT** plays **only what is being removed**. Cut plus output always adds up exactly to the input. If you hear crisp "s" sounds, the de-esser is working on the right thing; if you hear pieces of vowels, raise THRESHOLD or LOW. The preset *Creative FX ▸ Listen Removed Only* starts you in this mode.

Remember to switch them off before you bounce: they are saved with the session like every other control.

LOOKAHEAD

With LOOKAHEAD on (the default), VEIRA DeEss delays the audio by **3 ms** while the detector listens to the undelayed signal. By the time the “s” reaches the output, the cut is already on its way, so even the first edge of the “s” is controlled.

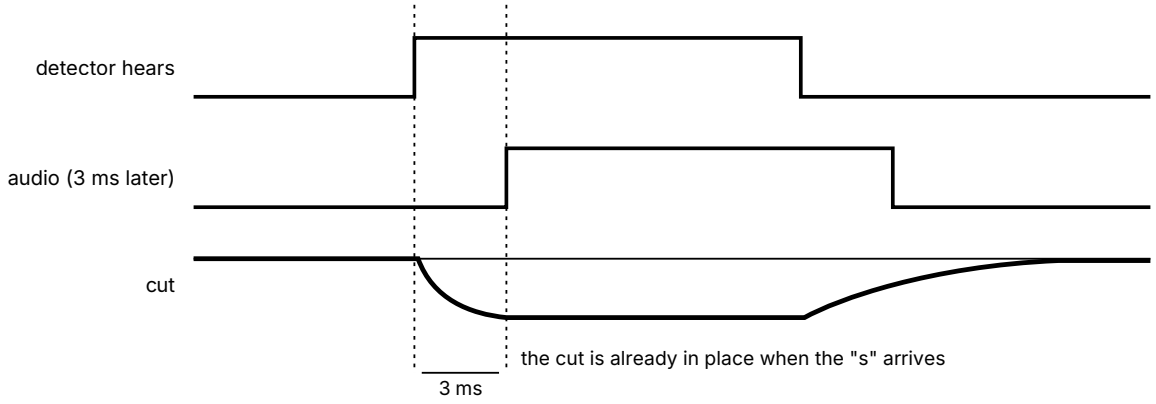


FIGURE 15 With LOOKAHEAD, the detector hears the “s” 3 ms before you do, so the cut has already built up when the delayed audio arrives.

- **Latency:** 3 ms (144 samples at 48 kHz), reported to your DAW, which compensates for it automatically. With LOOKAHEAD off, the latency is zero.
- **When to switch it off:** for tracking, live monitoring, streaming and stage use, where every millisecond counts. Use a faster ATTACK instead (0.3 ms), as the *Live Vocal No Latency*, *Live Stream Low Latency* and *Mix No Latency* presets do.
- **Not automatable.** Because it changes the plugin’s delay, LOOKAHEAD can’t be automated; DAWs can’t follow a delay change in the middle of playback. Set it before you play.
- **Bypass stays in time.** When you bypass VEIRA DeEss in your DAW, the bypassed sound is delayed by the same 3 ms, so the track never jumps out of time.

STEREO, MID and SIDE

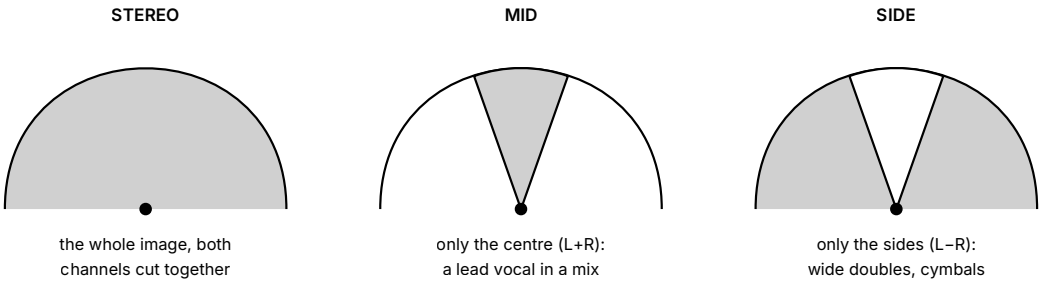


FIGURE 16 The three stereo modes.

- **STEREO** (default): both channels are detected together and cut by the same amount, so the stereo image never shifts.
- **MID**: only the middle of the image (left plus right) is detected and cut; the sides pass untouched. This is the best way to de-ess a **centred lead vocal inside a mix**: wide cymbals and guitars keep their shimmer. Most *Mix Bus* and *Mastering* presets use it.

- **SIDE**: only the sides (left minus right) are detected and cut. Use it for sibilance spread wide by doubled or stereo backing vocals, or wide cymbals, while the centre stays as it is.
- On a **mono track**, MID and SIDE are greyed out: there is no stereo image to split.

Displays

The sibilance display

The large window is one instrument with three parts, all sharing the same time: the **waveform** on top, the **detector lane** below it, and the **NOW** panel on the right. It scrolls from right to left; the newest moment is at the right edge (0 s).

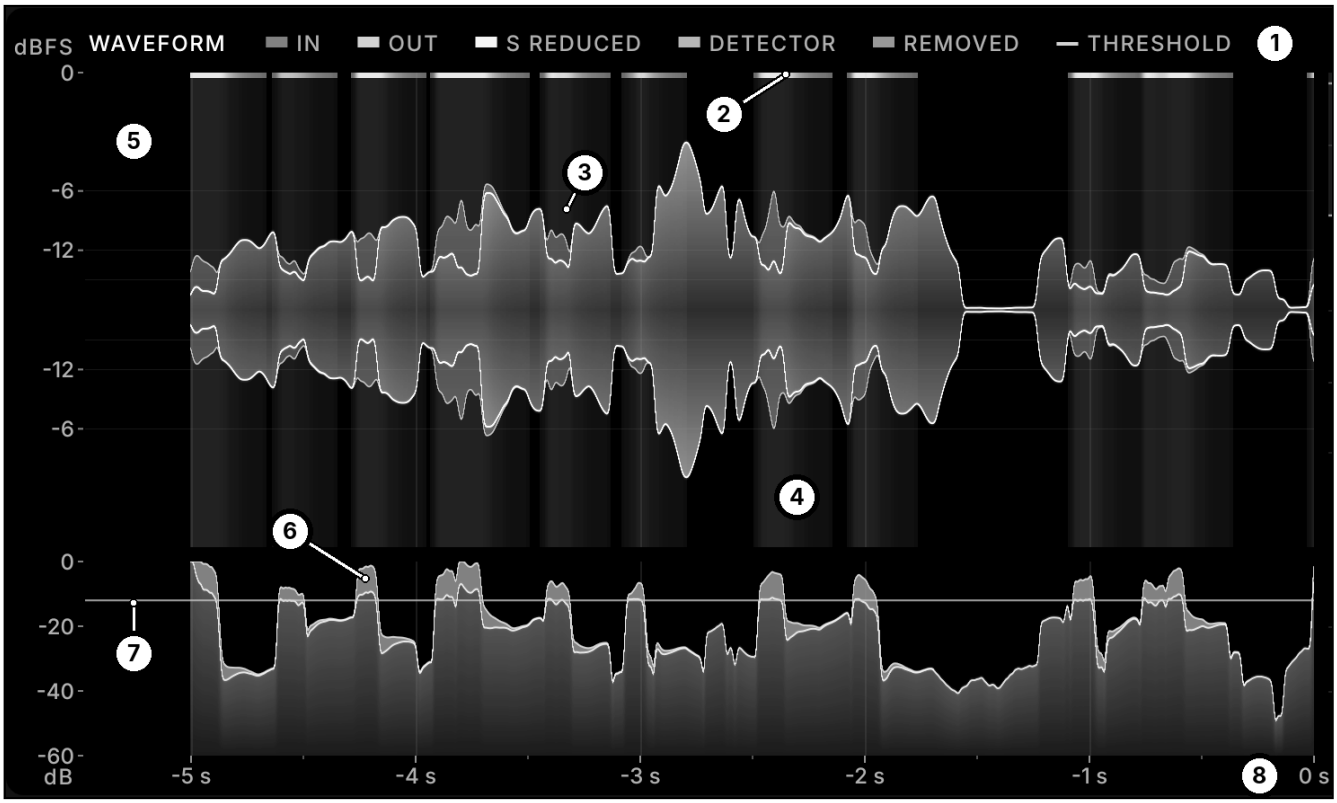


FIGURE 17 The waveform and the detector lane: 1 legend, 2 the green strip showing how deep each cut went, 3 output (amber, in front) over input (grey, behind), 4 the green tint where an "s" was turned down, 5 the amplitude scale, 6 what was removed (red), 7 the threshold (amber line) and 8 the time scale.

The waveform

The waveform shows the last **5 seconds** as a mirrored outline, the way your DAW draws audio.

- 3 **Input and output.** The input is drawn in grey, behind; the output in amber, in front. Where the two outlines are the same, VEIRA DeEss did nothing.
- 4 **Green where an "s" was turned down.** Wherever the de-esser cut, the waveform turns light green: faintly for a small cut, fully green from a 6 dB cut. The part that was taken away (where the input stands above the output) shows as a faint green "ghost" above the output outline. In black and white, look for the lighter patches where the outline is doubled: the outer line is the input, the inner one the output.
- 2 **The strip along the top edge** marks every cut, and its brightness shows how deep the cut went. It's the quickest way to count which syllables were caught.
- 5 **The scale is linear amplitude**, like a DAW's: 0 dBFS at the top and bottom edges, −6 dBFS at half height, −12 dBFS at a quarter.

- The input is drawn as it reaches the output (after the lookahead), so the two line up exactly.

Hover anywhere over the waveform for a read-out at that moment: TIME (s), IN and OUT (dBFS) and CUT (dB).

The detector lane

The detector lane draws what the de-esser **hears**, for every 8 ms, on the same time axis.

- **The teal area** is the detector value: the band's level, in dB below the voice (RELATIVE) or in dBFS (ABSOLUTE). The lane's scale switches to match.
- 7 **The amber line** is THRESHOLD. Drag it up or down to set the threshold; double-click it to reset.
- 6 **Red, on top of the teal,** is what the de-esser removed. Each red peak is one "s" being turned down. In print, the red peaks are the slightly darker caps that sit above the threshold line.

Hover over the lane for TIME, DETECTOR (dB or dBFS) and CUT (dB).

What to look for: the red caps should sit on the sibilants only. In RELATIVE mode, vowels sit well below the line (20–35 dB under the voice) and an "s" pokes up through it. If the teal is above the line for whole words, the threshold is too low or LOW is too low.

The NOW panel

The NOW panel shows what the de-esser is doing **at this very moment**, on its own frequency scale, from 200 Hz at the bottom to 20 kHz at the top (labelled from 500 Hz to 10k).

- 1 **The cut across frequency** (red, filled from the right-hand CUT dB scale, 0 to −24 dB). In SPLIT you see the shelf: no cut on the vowels' frequencies at the bottom, the full cut above LOW. In WIDE the cut is the same at every frequency.
- 4 **The dashed line** is the deepest cut RANGE allows.
- 2 3 **The band handles.** The two dashed horizontal lines with round handles are HIGH (top, reads *OPEN* when open) and LOW (with its frequency). Drag a handle up or down to set it; drag HIGH to the top of the panel to open the band; double-click a handle to reset it.
- 5 **The live detector bar** rises with the detector against the threshold (amber marker). Drag the threshold marker here too.
- 6 **The read-outs** show the DETECTOR value, the CUT right now and the THRESHOLD.

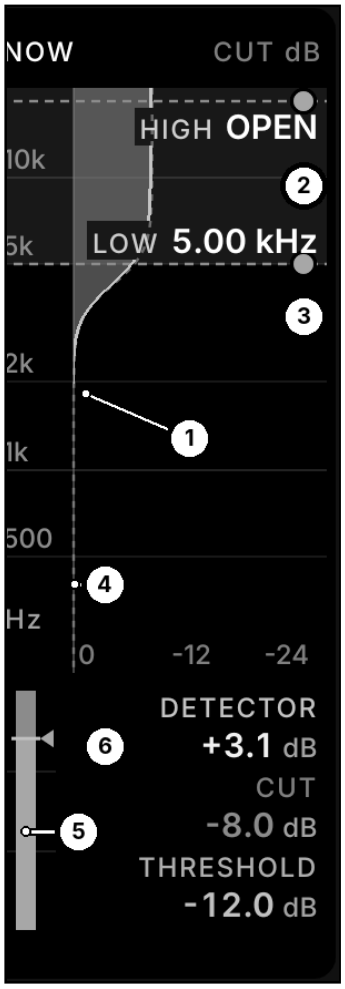


FIGURE 18 The NOW panel: 1 the cut right now across frequency, 2 the HIGH handle, 3 the LOW handle, 4 the most RANGE allows (dashed), 5 the live detector bar and threshold, 6 the DETECTOR, CUT and THRESHOLD read-outs.

Meter bridge (IN | GR | OUT)

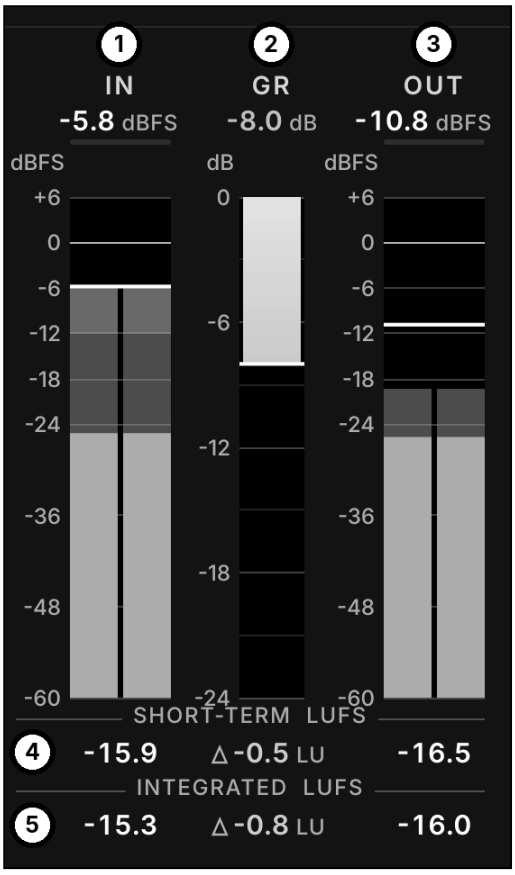


FIGURE 19 VEIRA DeEss's meter bridge: 1 input, 2 gain reduction, 3 output, 4 short-term and 5 integrated loudness with the OUT − IN difference.

VEIRA DeEss's bridge has a **GR** column between the input and output meters: an orange bar growing downward from 0 to −24 dB (in print, the lighter bar hanging from the top), with its peak over the last two seconds as a readout above it (for example -8.0 dB). In SPLIT it shows the depth of the shelf cut; in WIDE it shows how far the whole signal came down. Click it to reset its hold. Everything else works as described below.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA DeEss 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.

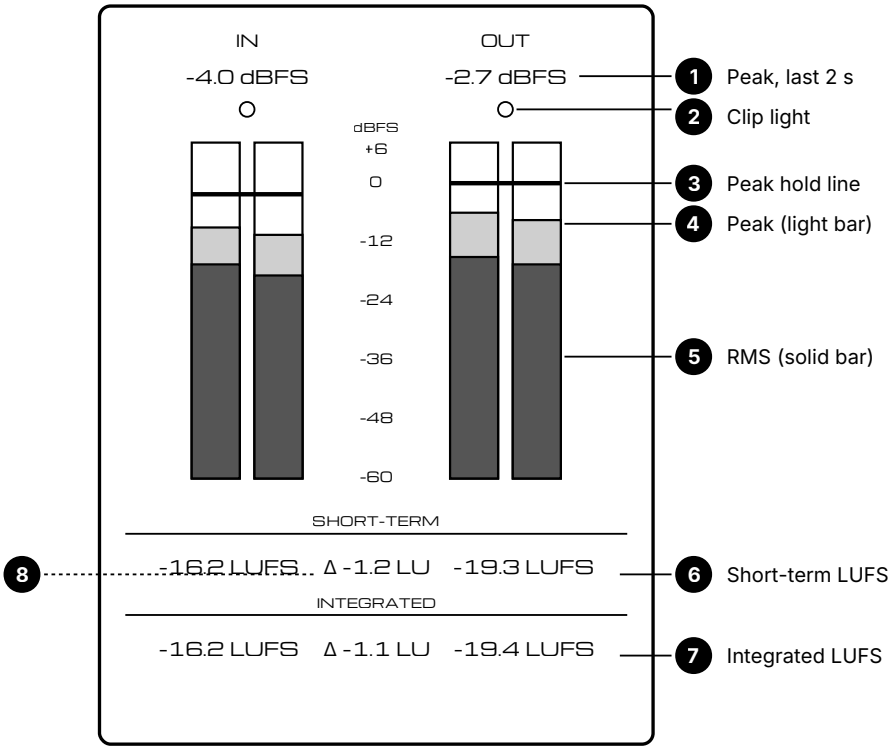


FIGURE 20 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 DeEss 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.

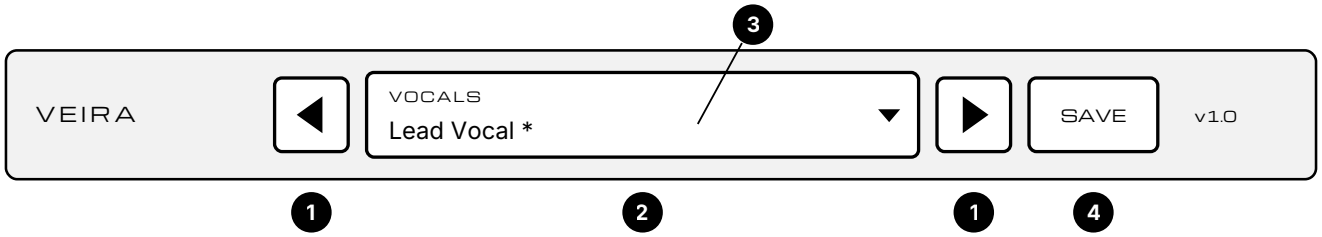
How much is right? De-essing barely changes loudness: on a vocal, a well-set de-esser changes the integrated loudness by well under 1 LU, so the Δ reading should stay close to 0. If Δ INTEGRATED drops by more than 1 LU on a voice, the de-esser is probably cutting vowels too.

Presets

VEIRA DeEss comes with **70 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 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 DeEss 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 DeEss/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA DeEss\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

> **Levels matter (sometimes).** Presets in RELATIVE mode (vocals, speech, mix bus, mastering, and the violin, cello, sax and brass-attack presets) follow the source's own level and work at any gain. Presets in ABSOLUTE mode (drums, most instruments, *Interview Multi Voice*) assume instruments around −8 dBFS peak and drums around −6 dBFS: if your track is hotter or quieter, move THRESHOLD by the same number of dB first.

Folder	Presets
Default	Init
Drums	Hi-Hat Harshness, Open Hat Wash Control, Overhead Cymbal Splash, Snare Top Sizzle, Drum Room Harshness
Bass	Fret Noise Tamer, Slap Click Control, Pick Attack Rounder, Bass Amp Fizz Control
Guitar	Acoustic String Squeak, Pick Attack Softener, Bright Strum Tamer, Electric Fizz Control
Keyboards	Bright Piano Tamer, Piano Hammer Click, Synth Fizz Control, Lead Synth Harshness
Strings	Violin Rosin Tamer, Bow Noise Smooth, Cello Bow Scratch, String Section Edge
Brass	Trumpet Edge Tamer, Horn Section Smooth, Trombone Blare Control, Brass Attack Softener
Woodwinds	Flute Breath Tamer, Sax Rasp Smooth, Clarinet Reed Squeak, Recorder Breath Soften
Vocals	Female Pop Vocal, Male Lead Vocal, Rock Vocal Grit, Rap Vocal Tight, Ballad Vocal Smooth, Harsh Sibilance Fix, Gentle Vocal Polish, Backing Vocal Tuck, Breathy Intimate Vocal, Deep Baritone Vocal, Soprano Air Control, Live Vocal No Latency, Male Harsh S Clamp, Wideband Vocal Classic, Soul Vocal Silk
Mix Bus	Mix Vocal S Tamer, Mix Mid Sibilance, Mix Gentle S Polish, Mix Low S Focus, Mix No Latency
Mastering	Master Sibilance Gentle, Master Mid Sibilance, Master Bright Mix S, Master Low S Focus, Master Stereo Linked S
Speech	Podcast Host Female, Podcast Host Male, Voice-Over Clean, Deep Narrator Voice, Broadcast Announcer, Film Dialog Natural, Audiobook Narrator, Lav Mic Harsh S, Live Stream Low Latency, Interview Multi Voice
Creative FX	Extreme Lisp Effect, Listen Removed Only, Vocal Pump Ducker, Dynamic Dark Tape, S Dropout Effect

Recipes

Step-by-step starting points. In each, listen with and without the plugin, and keep an eye on the Δ INTEGRATED reading: de-essing should barely change the loudness.

De-ess a lead vocal

1. Load **Vocals ▸ Female Pop Vocal** or **Vocals ▸ Male Lead Vocal**, or start from **Default ▸ Init**. Keep [RELATIVE], [SPLIT] and [LOOKAHEAD] on.
2. Play the most sibilant passage. Press [LISTEN BAND] and move [LOW] until the "s" sounds jump out and the vowels almost vanish (usually 4.5–7 kHz). Switch [LISTEN BAND] off.
3. Lower [THRESHOLD] until the waveform turns green on the "s" sounds and the GR column shows about 4–6 dB on them. The vowels should stay amber.
4. Press [LISTEN CUT] for a moment: you should hear crisp "s" sounds only. If you hear vowels, raise [THRESHOLD] or [LOW]. Switch it off.
5. If the "s" starts to sound like a lisp, lower [RANGE] or raise [THRESHOLD]. If the next vowel sounds dull, shorten [RELEASE].

> **Tip:** Put VEIRA DeEss **after** your compressor and bright EQ. Both push sibilance up, and the de-esser should catch what they've added (*Rock Vocal Grit* is made for exactly this).

Clean up a podcast or voice-over

1. Load **Speech ▸ Podcast Host Female**, **Podcast Host Male** or **Voice-Over Clean**.
2. Set [THRESHOLD] so each "s" shows 4–6 dB on the GR column. Because detection is relative, it holds across the whole episode, quiet and loud.
3. For a lavalier with hissy "s" sounds, try **Lav Mic Harsh S**; for long narration, the gentler **Audiobook Narrator**.
4. Several people on one track? Use **Interview Multi Voice**: it works in [ABSOLUTE], so move [THRESHOLD] by however much your peaks differ from −8 dBFS.

De-ess a vocal inside a mix or master

1. Load **Mix Bus ▸ Mix Mid Sibilance** on a mix or vocal stem, or **Mastering ▸ Master Sibilance Gentle** on a master.
2. These listen to a closed band (for example 4.5–12 kHz) in [MID] only, with a 10–20 ms attack so snare hits and hi-hats mostly pass.
3. Aim for 1.5–2.5 dB off the vocal's "s" sounds. Watch the green strip on the waveform: it should light on the sibilants, not on every hi-hat.
4. A crash cymbal may dip the top band a few dB while it rings, as with any de-esser. If that's too much, raise [THRESHOLD] or [LOW].
5. If the sibilance comes from wide doubled vocals, try **Master Stereo Linked S** instead.

Tame hi-hats and cymbals

1. Load **Drums ▸ Hi-Hat Harshness** on a hat mic or loop, or **Overhead Cymbal Splash** on overheads. These work in [ABSOLUTE].
2. Play the loudest section and set [THRESHOLD] so only the accents move the GR column (3–4 dB at most).
3. Use [LISTEN BAND] to place [LOW] on the clang (6–7 kHz for hats, around 5 kHz for crashes).

Smooth a bright instrument

1. Pick the preset for your instrument: for example **Keyboards ▸ Bright Piano Tamer**, **Guitar ▸ Pick Attack Softener**, **Bass ▸ Fret Noise Tamer** or **Woodwinds ▸ Flute Breath Tamer**. Most instrument presets work in [ABSOLUTE], so first move [THRESHOLD] by however much your track peaks above or below −8 dBFS.
2. Press [LISTEN BAND] and set [LOW] (and [HIGH], for a closed band such as a string squeak at 2.8–4.5 kHz) on the noise you want to soften. Switch it off.
3. Set [THRESHOLD] so the GR column shows 3–5 dB on the offending notes only.
4. Some presets are **constant tamers** by design: *Synth Fizz Control*, *Lead Synth Harshness*, *String Section Edge*, *Trumpet Edge Tamer*, *Horn Section Smooth* and *Trombone Blare Control* hold the top end 2–3 dB down on almost every note and cut more as it gets brighter. Raise [THRESHOLD] if you want them to act on peaks only.

Track or stream without latency

1. Load **Vocals ▸ Live Vocal No Latency**, **Speech ▸ Live Stream Low Latency** or **Mix Bus ▸ Mix No Latency**. [LOOKAHEAD] is off in all three, so the plugin adds no delay.
2. Set [THRESHOLD] while the singer or speaker performs at their normal level.
3. The fast attack (0.3–1 ms) does the lookahead's job; a tiny bit of the very first edge of each "s" passes, which is rarely audible live.

Find exactly what you're removing

1. Load **Creative FX ▸ Listen Removed Only**: it plays only what the default settings take away.
2. Adjust [THRESHOLD] and [LOW] until you hear only "s" sounds, with no vowels.
3. Switch [LISTEN CUT] off (or load another preset and copy your settings) before you mix on.

Specifications

Type	Split-band / wideband de-esser with relative or absolute detection
Channels	Mono and stereo; MID and SIDE on stereo tracks
Latency	3 ms with LOOKAHEAD (144 samples at 48 kHz), reported to the host; zero without
Detection	Band: 24 dB/oct high-pass at LOW, 12 dB/oct low-pass at HIGH; power averaged over 3 ms. RELATIVE: against the voice level (15 ms up, 300 ms down), no triggering below −65 dBFS. ABSOLUTE: dBFS
Gain computer	Band held at the threshold, 4 dB soft knee, capped at RANGE
THRESHOLD	−60 to 0 dB (default −12.0 dB)
LOW	1 to 16 kHz (default 5.00 kHz)
HIGH	2 to 20 kHz, *Open* from 19.5 kHz (default Open); always at least 1.25 × LOW
RANGE	0 to 24 dB (default 8.0 dB)
ATTACK	0.1 to 20 ms (default 1.00 ms)
RELEASE	5 to 500 ms (default 60.0 ms)
RELATIVE / ABSOLUTE	Detection mode (default RELATIVE)
SPLIT / WIDE	SPLIT: 4th-order high shelf from just below LOW, never boosts; WIDE: whole-signal gain (default SPLIT)
LISTEN BAND / LISTEN CUT	Monitor the band, or only what is removed (default off)
LOOKAHEAD	3 ms, on or off (default on); not automatable
STEREO / MID / SIDE	Stereo mode (default STEREO)
Idle	Bit-exact pass-through while nothing is cut
Switching	Modes, listen and lookahead switch with a 5 ms fade out and in, so they never click
Metering	IN, GR and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Display	5 s waveform with cut marking, detector lane, NOW panel with draggable LOW, HIGH and threshold
Presets	70 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 Vdes

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 DeEss 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**.

It doesn't cut anything. Check the GR column. If it stays at 0, lower THRESHOLD. In ABSOLUTE mode on a quiet track the band may never reach the threshold; in RELATIVE mode a band quieter than −65 dBFS never triggers. Also check RANGE isn't at 0 dB, and that LOW is where the sibilance is (use LISTEN BAND).

The voice sounds dull or lispy. The de-esser is cutting too much or too long. Raise THRESHOLD, lower RANGE, shorten RELEASE, or raise LOW. In the detector lane, red should appear only on the "s" sounds.

Hi-hats or cymbals trigger it on a mix. Close the band with HIGH (12–14 kHz), switch to MID, and lengthen ATTACK to 10–20 ms. Start from a *Mix Bus* preset.

My track is suddenly quiet and sounds thin. LISTEN BAND or LISTEN CUT is on. Click the lit button to switch it off.

MID **and** SIDE **are greyed out.** The track is mono. They need a stereo signal.

Can I automate LOOKAHEAD**?** No. It changes the plugin's delay, which DAWs can't follow during playback. Every other control can be automated.

Does VEIRA DeEss change the sound when it isn't cutting? No. While nothing is being cut, the output is the input, bit for bit (3 ms later with LOOKAHEAD, which your DAW compensates).

How do I type an exact value? Right-click the knob (Control-click on a Mac), type the value (for example **6.5k** for LOW) and press Return.

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.

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 DeEss · User Manual · Version 0.3.1

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

© 2026 VEIRA. Proudly made in the Dominican Republic. VST is a trademark of Steinberg Media Technologies GmbH. Audio Units, Logic Pro and macOS are trademarks of Apple Inc. Pro Tools and AAX are trademarks of Avid Technology, Inc. All other trademarks belong to their owners and are used only to describe compatibility.