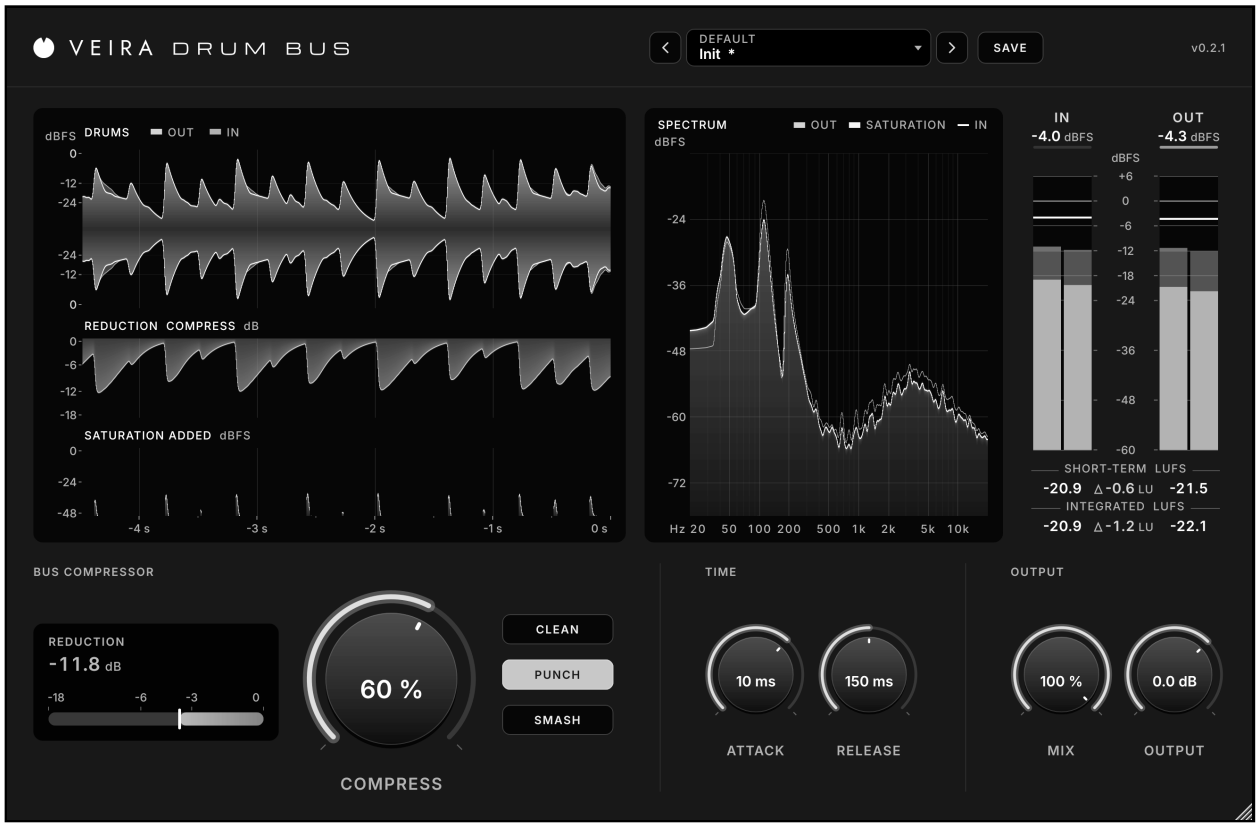
VEIRA

DRUM BUS COMPRESSOR

VEIRA Drum Bus

User Manual

A drum bus compressor with few controls and a hidden EQ. One big COMPRESS knob glues, punches or smashes the kit, at the level it came in.



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Welcome

Thank you for choosing **VEIRA Drum Bus**. A drum bus is the track where all the drums of a song meet: kick, snare, toms, cymbals and room mics, mixed together. A compressor across it is one of the oldest tricks in mixing. It turns the loudest hits down a little, gives the level back, and the kit comes together: the room, the ghost notes and the sustain come forward, the hits sit in one piece, and with more of it the whole kit gets bigger and more exciting.

VEIRA Drum Bus does that with very few controls:

- **A hidden EQ.** Before anything else, the drums lose 5 dB around 350 Hz, the boxy, cardboard part of a kit. Always: it's part of the plugin's sound, not a control.
- **One big** COMPRESS **knob** glues, punches or smashes the kit.
- CLEAN**,** PUNCH **and** SMASH set how: transparent glue, a firmer bus with some colour, or heavy compression with drive.
- ATTACK **and** RELEASE shape the hits and the room, MIX blends the compressed drums with the untouched ones, and OUTPUT sets the level.

What makes it different

- **It works against the drums' own level.** COMPRESS isn't a threshold in dBFS: the drums are compared with their own long-term level, so the same setting does the same thing on a quiet bus and a loud one. The same kit at −4 and −30 dBFS gets the same reduction, within 0.1 dB.
- **It changes the sound, not the loudness.** The level is given back automatically and measured on the drums: from 30 to 100 % COMPRESS, every character lands within 0.55 dB of the input's loudness on a kit. You hear what the compression does, not that it got louder.
- **Parallel compression that keeps its level.** At MIX between 0 and 100 % the blend is matched too, so you can tuck smashed drums under the untouched ones without the bus jumping in level.
- **Saturation that doesn't alias.** PUNCH and SMASH drive the hits into a soft curve; only what the curve changes is computed at 4x and added back.
- **Everything glides,** the character included, so every control can move while the music plays.
- **65 measured presets** in 11 folders, sorted by style of drums.
- **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 installs and activates the plugin. *The panel at a glance* names every part of the window. *How a drum bus compressor works* is a short primer, then shows what happens inside the plugin. *Controls* explains every knob and button, with drawings computed from the plugin's own engine. *Displays* explains the DRUMS and SPECTRUM windows and the meters. Then come the presets, step-by-step recipes, 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:

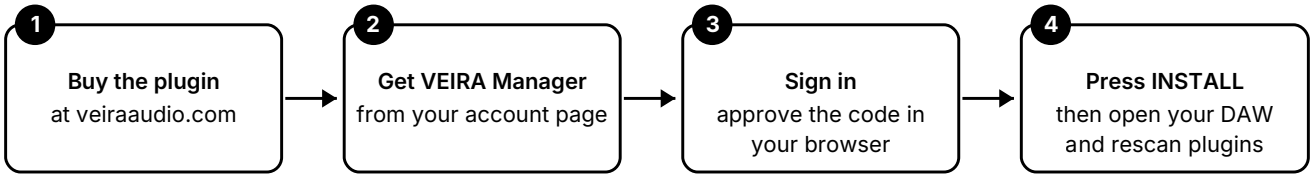


FIGURE 1 From purchase to first sound in four steps.

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

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 Drum Bus 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.

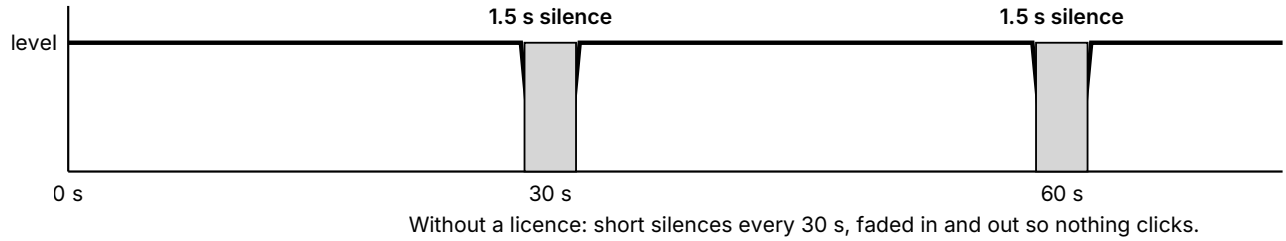


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Drum Bus. 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 Drum Bus 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

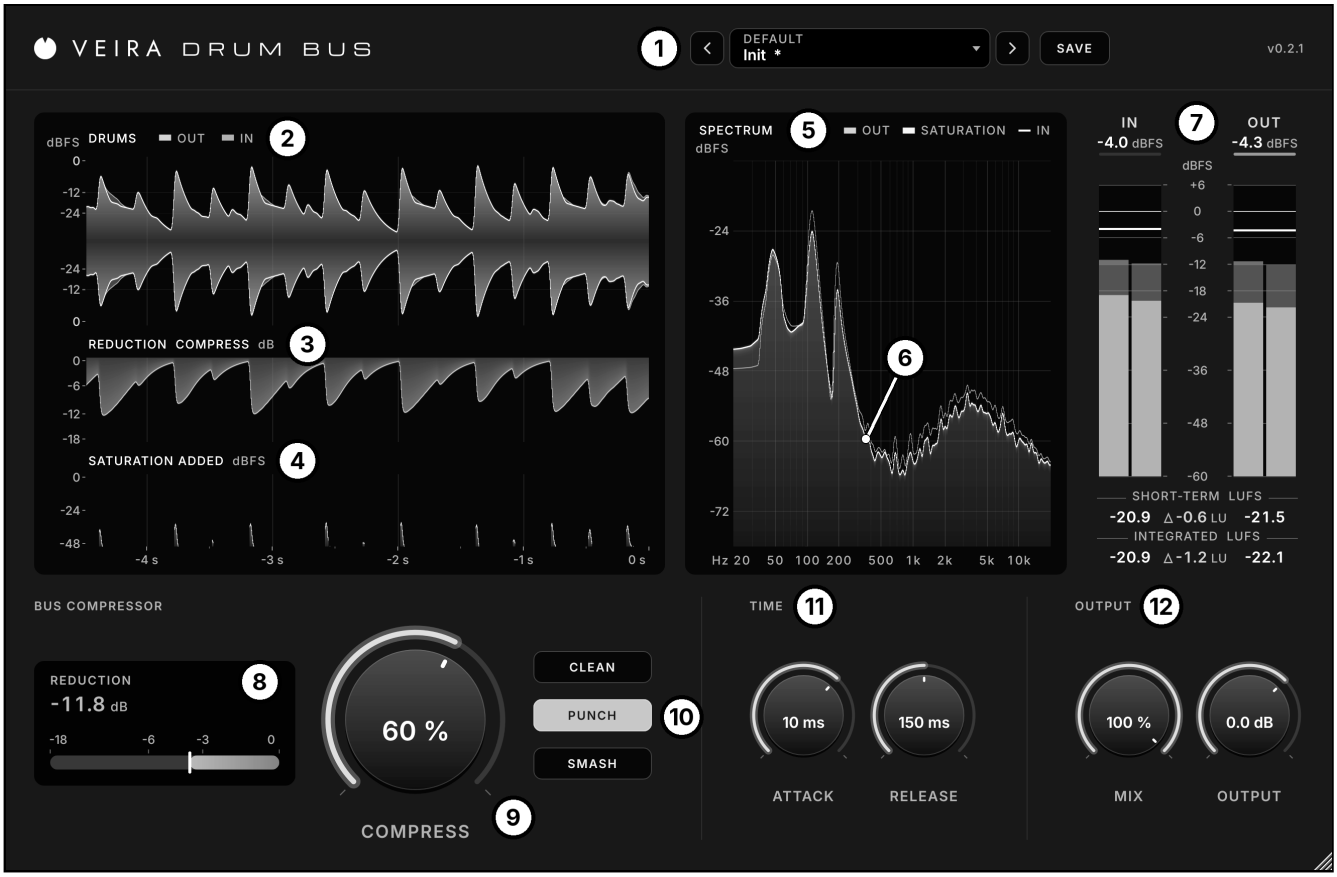


FIGURE 3 VEIRA Drum Bus with COMPRESS at 60 % on PUNCH while a drum bus plays.

The window has two areas: the **displays** across the top (DRUMS, SPECTRUM and the meter bridge) and the **controls** underneath in three groups titled BUS COMPRESSOR, TIME and OUTPUT.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	DRUMS display	The last 4 seconds of drums, going out and coming in.
3	REDUCTION lane	How much COMPRESS turns the drums down, over time.
4	SATURATION ADDED lane	How much the character's saturation adds, over time.
5	SPECTRUM display	The input, the output and what the saturation adds, from 20 Hz to 20 kHz.
6	The hidden EQ	The output's dip around 350 Hz on the SPECTRUM.
7	Meter bridge	Input and output level and loudness.
8	REDUCTION meter	A bar showing how much the drums are being turned down right now, with the number beside it.

	Part	What it does
9	COMPRESS	How hard the drums are compressed.
10	CLEAN / PUNCH / SMASH	The character.
11	TIME	ATTACK and RELEASE.
12	OUTPUT	MIX and OUTPUT.

Using the controls

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

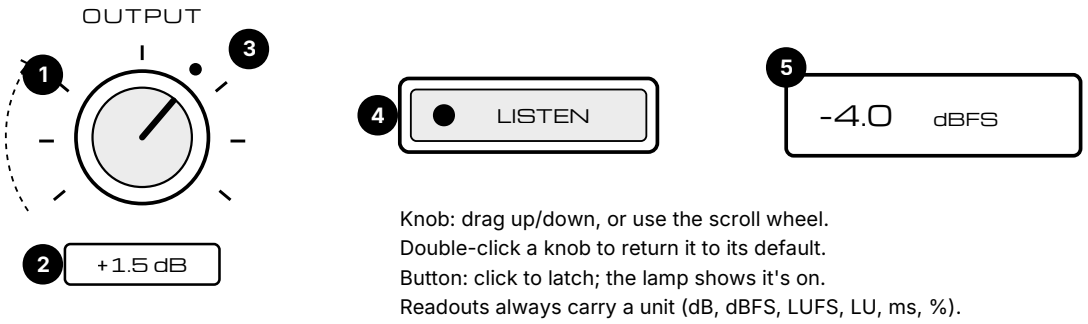


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

- 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.

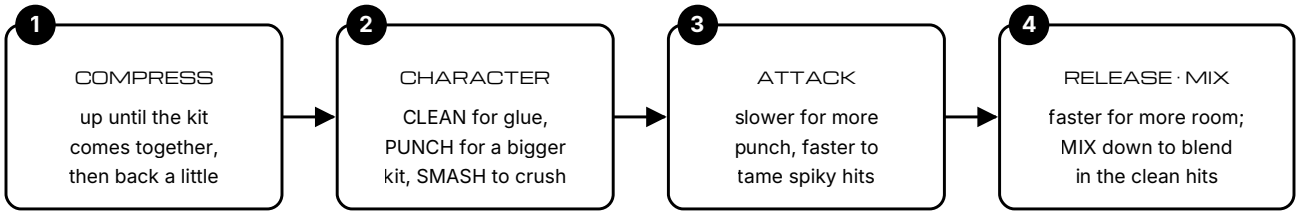
Automation: every knob and button is a host parameter, so you can automate it in your DAW and control it from a MIDI controller or control surface that your DAW maps.

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 Drum Bus'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. COMPRESS is the big one. Drag, use the wheel, or double-click (or Alt/Option-click) for the default, as on every VEIRA knob.
- **Type a value:** right-click a knob (Control-click on a Mac). A field opens over the knob with the current value; type the new one and press Return. The number is enough: **55** for COMPRESS, **20** for ATTACK or **-1.5** for OUTPUT. Press Escape or click elsewhere to leave it unchanged.
- **CLEAN, PUNCH and SMASH** have no lamps. They work like radio buttons: click one and it fills (orange on screen; in print, the solid, lighter button against the two dark ones), and the others go dark.
- **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.

Quick start: a drum bus in four moves



The level stays where it was, so compare with bypass: what changes is the sound, not the volume.

FIGURE 5 The quickest way to a good drum bus. Or load a preset for your style of drums.

How a drum bus compressor works

Hits down, room up

A compressor turns a signal down while it's loud. On a drum bus, the loud moments are the hits: the front of each kick, snare and tom. Turn those down a few dB and then turn the whole bus back up by about as much, and what was quiet comes up: the room, the tails of the drums, the ghost notes. The kit sounds denser, more even and bigger, at the same loudness.

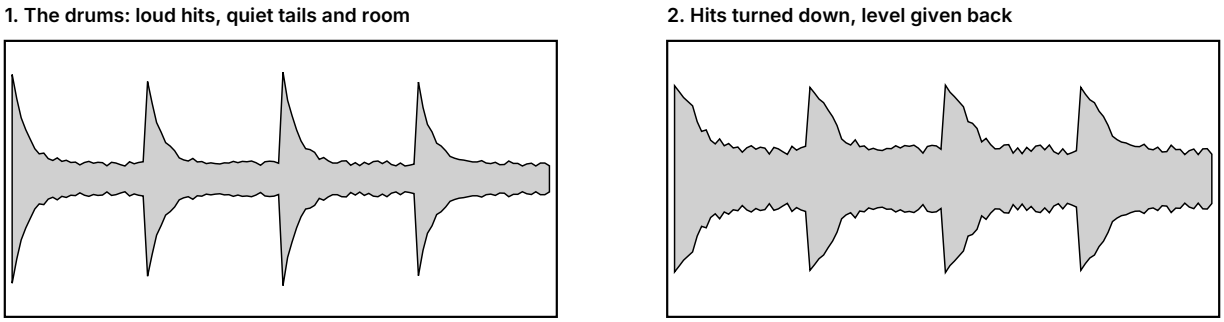


FIGURE 6 What a bus compressor does to a drum bus.

Three choices shape the result:

- **How much** (here COMPRESS): a few dB of reduction is glue; 10 dB or more is the squashed, exploding sound of rock and hip-hop records.
- **How fast it grabs a hit** (ATTACK): fast catches the very front of the hit and tames it; slow lets the front through first, so the hit pokes out of the glued kit, which we hear as punch.
- **How fast it lets go** (RELEASE): fast brings the room and the tails up between hits; slow keeps the kit held together, and at extremes makes it breathe with the groove.

Engineers also blend a heavily compressed copy under the untouched drums. This is **parallel** or **New York compression**: weight and room from the crushed side, the transients from the clean side. MIX does that.

What happens inside VEIRA Drum Bus

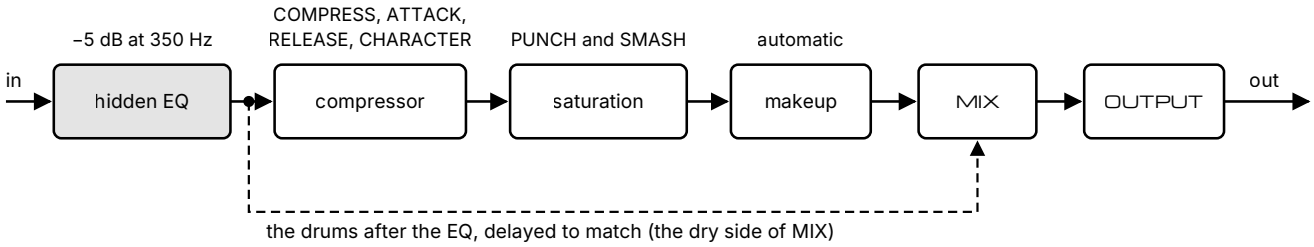


FIGURE 7 The signal flow. The hidden EQ comes first and is in both sides of MIX.

1. **The hidden EQ** takes 5 dB out at 350 Hz, always.
2. **The compressor** compares the drums' level with their own long-term level and turns them down by [COMPRESS], shaped by [ATTACK], [RELEASE] and the character.
3. **The saturation** ([PUNCH] and [SMASH] only) colours the hits.
4. **The makeup** gives the level back, automatically.
5. [MIX] blends the result with the drums after the EQ, delayed to stay in time, and [OUTPUT] sets the final level.

At [COMPRESS] 0 % (or [MIX] 0 %) the hidden EQ is all the plugin does.

Controls

The hidden EQ

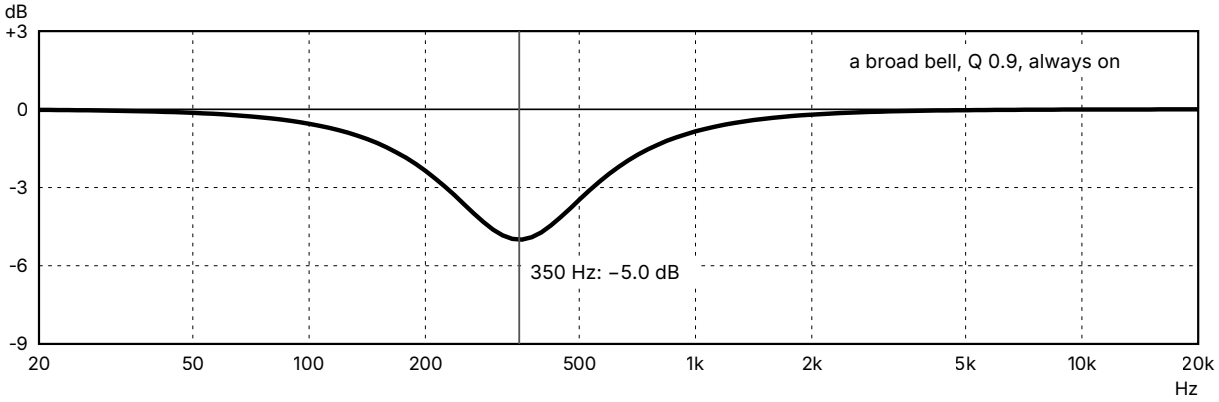


FIGURE 8 The hidden EQ, computed from the plugin's own filter at 48 kHz.

A bell of −5 dB at 350 Hz with a Q of 0.9, VEIRA EQ's analog-matched design. It takes out the boxy, cardboard part of a drum kit before anything else. Measured: 60 Hz −0.2 dB, 150 Hz −1.3 dB, 350 Hz −5.0 dB, 800 Hz −1.4 dB, 3 kHz −0.1 dB, 10 kHz 0.0 dB. On a whole kit it costs about 0.4 dB of level.

There's no control for it: it's part of the plugin's sound. It's in both sides of MIX, and you'll see it on the SPECTRUM as the output's dip around 350 Hz.

BUS COMPRESSOR: COMPRESS, CLEAN, PUNCH, SMASH

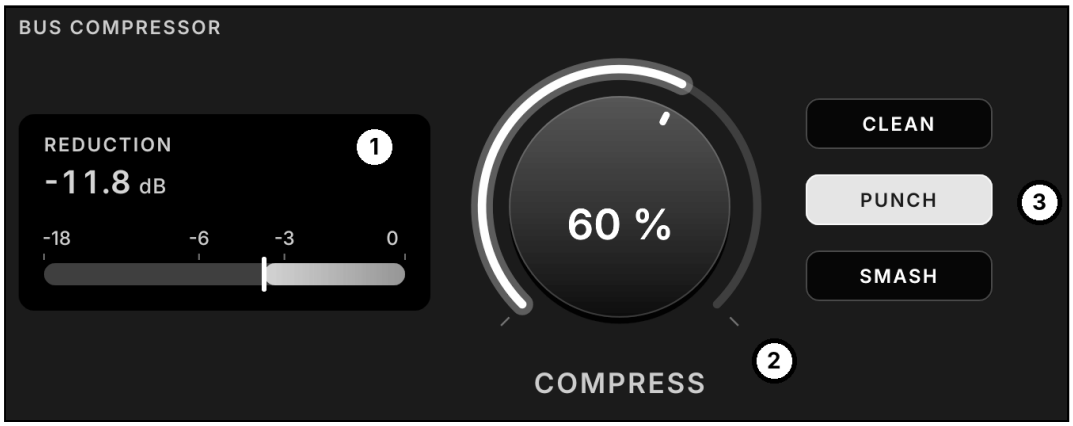


FIGURE 9 The BUS COMPRESSOR group: 1 the REDUCTION meter, 2 COMPRESS, 3 CLEAN, PUNCH and SMASH (PUNCH chosen).

Control	Range	Default	What it does
COMPRESS	0 to 100 %	40 %	How hard the drums are compressed
CLEAN / PUNCH / SMASH		PUNCH	The character

Control	Range	Default	What it does
REDUCTION	0 to 18 dB		How much the drums are being turned down now

COMPRESS

COMPRESS is how hard the drums are compressed. The hits come down and the level is given back, so the room, the ghost notes and the sustain come up. As you turn it from 0 to 100 %, the threshold moves down and the ratio rises.

The threshold isn't in dBFS. The compressor follows the drums' peaks (over both channels together, linked, ignoring what's under 30 Hz) and compares them with the drums' **long-term level**: their energy over about 3 seconds while they play, held through breaks and silence. When the drums first appear, it starts from their first 60 ms and settles over the next couple of seconds. Nothing depends on the absolute level: the same kit at −4 and −30 dBFS gets the same reduction, within 0.1 dB. So you never need to gain-stage into it.

The characters

	Threshold	Ratio	Knee	Saturation
CLEAN	+9 to −7 dB	1 to 4:1	10 dB	none
PUNCH	+7 to −11 dB	1 to 6:1	6 dB	gentle
SMASH	+5 to −17 dB	1 to 20:1	3 dB	harder

The thresholds are against the drums' long-term level, from COMPRESS just above 0 to 100 %.

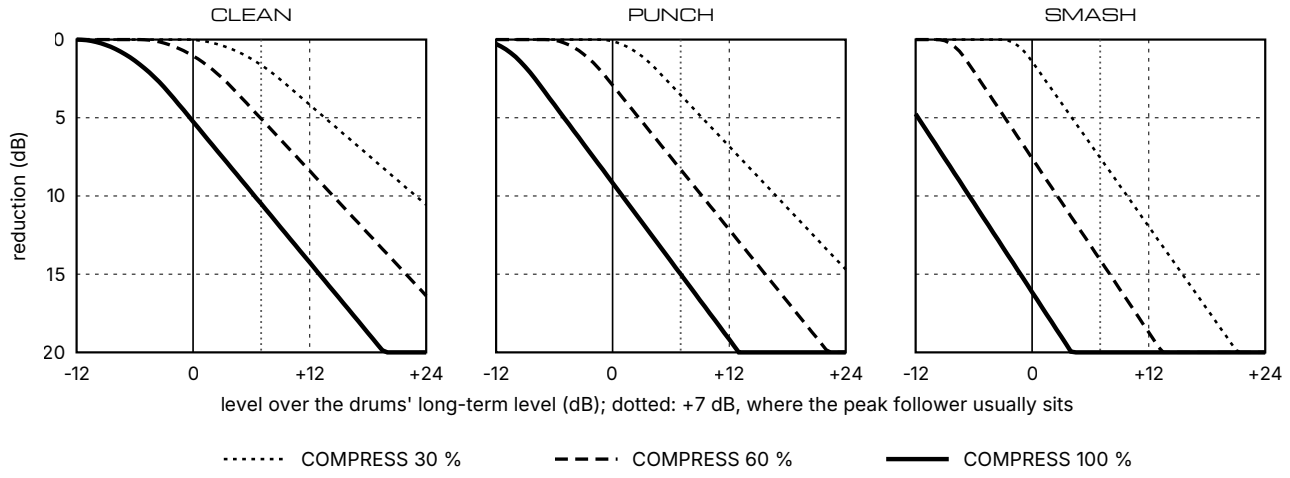


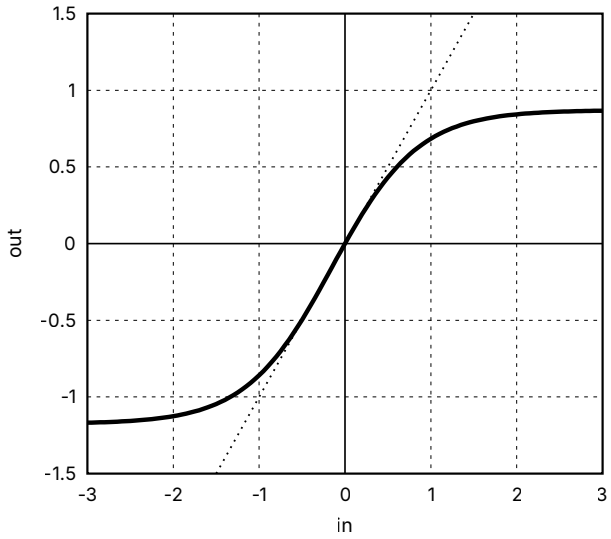
FIGURE 10 The static curve of each character at COMPRESS 30, 60 and 100 %, computed from the plugin's own engine: how much a level is turned down, depending on how far it is over the drums' long-term level.

- CLEAN is a gentle, transparent bus compressor with a wide, soft knee and no saturation: glue without colour.
- PUNCH is firmer, with some saturation: the hits jump out and the kit sounds bigger. It's the default.
- SMASH is heavy compression (up to 20:1) with harder drive: the room explodes. It's made to be blended back with MIX.

On a kit at the default ATTACK and RELEASE, the average reduction at 30, 60 and 100 % is:

	30 %	60 %	100 %
CLEAN	1.3 dB	3.3 dB	6.9 dB
PUNCH	2.4 dB	5.3 dB	10.2 dB
SMASH	3.9 dB	7.9 dB	14.9 dB

The saturation (PUNCH and SMASH)



Around zero the curve follows the dotted line: quiet signals pass unchanged. Further out it bends, a little sooner on top (it levels off at +0.87) than below (-1.17): soft and slightly lopsided.

The drums are driven into it against their long-term level plus 12 dB, about where the hits peak, and harder as COMPRESS rises (PUNCH up to 0.6, SMASH up to 2.0 at 100 %). Only what the curve changes is computed at 4x and added back, so nothing aliases.

FIGURE 11 The saturation curve, from the plugin's own engine.

PUNCH and SMASH drive the drums into a soft, slightly asymmetric curve, against their long-term level plus 12 dB (about where the hits peak), so it colours the hits without flattening what a slow ATTACK lets through, and harder as COMPRESS rises. It's computed at 4x oversampling (2x at 88.2 and 96 kHz, none above) with linear-phase filters, so it doesn't alias: a 15 kHz tone at SMASH 100 % folds nothing back above −109 dB. CLEAN has none.

The REDUCTION meter



FIGURE 12 The REDUCTION meter: 1 the number, 2 the bar and 3 its scale, in dB.

2 The bar (red on screen; in print, the lighter block) shows how much the drums are being turned down right now. It grows from the right-hand end, 0 dB (at rest), towards the left as COMPRESS turns the drums down. 3 Its scale runs from 0 to −18 dB, marked at 0, −3, −6 and −18, and is spaced like a VU meter's: the first few dB take the most room, so gentle glue is easy to read.

The bar moves like the needle of an analog VU meter (99 % of a change in 300 ms, with a slight overshoot of about 1.3 %), so it shows the compression you hear rather than every flicker. 1 The number above it (-11.8 dB in the picture) is the deepest reduction of the last quarter-second, so it usually reads a little more than the bar. For the exact history, see the REDUCTION lane of the DRUMS display.

The makeup

The level is given back automatically, from 0 to +30 dB. The plugin predicts it from the settings, so it moves at once with the knob, and corrects it by measuring the drums' loudness going in and coming out (K-weighted, as loudness meters do, over about 5 seconds, by up to ±6 dB, gliding over about a second). So COMPRESS changes the sound, not the loudness: on a kit, every character from 30 to 100 % lands within 0.55 dB of the input's loudness, the hidden EQ included. The makeup doesn't ride the groove (it moves less than 0.5 dB once settled). After a big jump in COMPRESS, the correction takes a few seconds to settle.

TIME: ATTACK and RELEASE

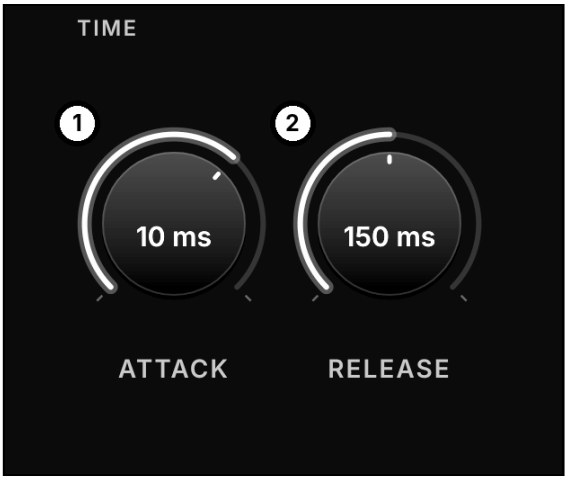


FIGURE 13 The TIME group: 1 ATTACK, 2 RELEASE.

Control	Range	Default	What it does
ATTACK	0.1 to 30 ms	10 ms	How fast the compressor grabs a hit
RELEASE	20 to 1,000 ms	150 ms	How fast it lets go

Both knobs give most of their travel to the short, musical times: the middle of ATTACK is 5 ms, the middle of RELEASE 150 ms.

ATTACK

ATTACK is how fast the compressor grabs a hit. Slower lets the front of the hit through first, for punch; faster tames it. The compressor sees the drums 1 ms ahead of the audio it turns down, so a fast ATTACK catches a hit from its very first sample: at ATTACK 0.3 ms and COMPRESS 100 %, the peaks come out 2.8 dB (CLEAN), 3.5 dB (PUNCH) and 6.3 dB (SMASH) under the input's at the same loudness. A slow ATTACK still lets the hits' front through: on a kick, the first 3 ms stand 9.9 dB over its body at 0.1 ms and 15.9 dB at 30 ms (CLEAN 70 %; PUNCH 9.4 and 17.0 dB).

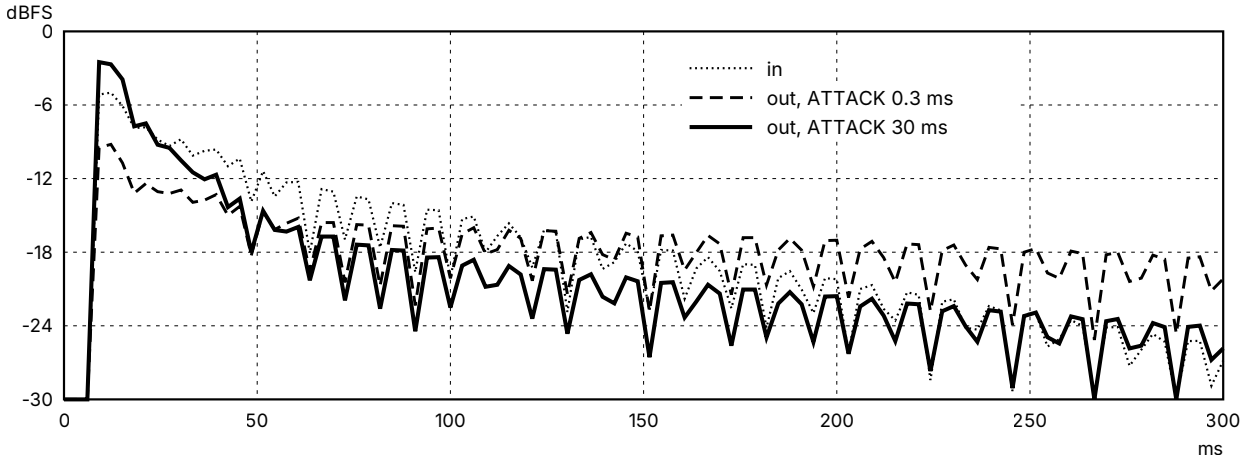


FIGURE 14 A kick (and the hi-hats after it) through PUNCH at COMPRESS 70 %, computed with the plugin's own engine on test drums. At ATTACK 30 ms the front of the hit gets through before the compressor clamps; at 0.3 ms it's caught at once.

RELEASE

RELEASE is how fast the compressor lets go. Faster brings the room and the tails up between hits; slower glues the kit together. With a very long or very short release at high COMPRESS, the kit breathes or pumps with the groove: some Creative FX presets do that on purpose.

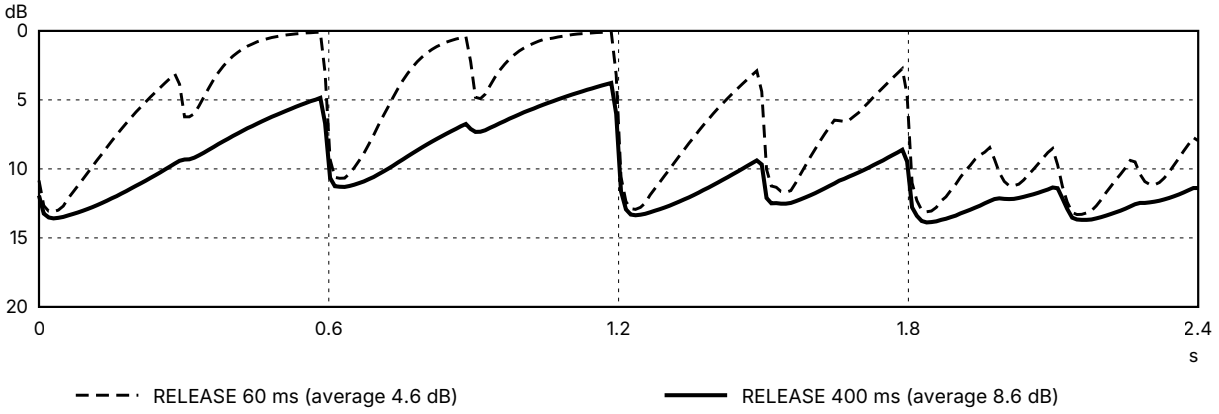


FIGURE 15 The reduction over a bar of drums, PUNCH at COMPRESS 70 % and ATTACK 10 ms, computed with the plugin's own engine. A short release lets go between hits (the tails come up); a long one holds the kit down.

OUTPUT: MIX and OUTPUT

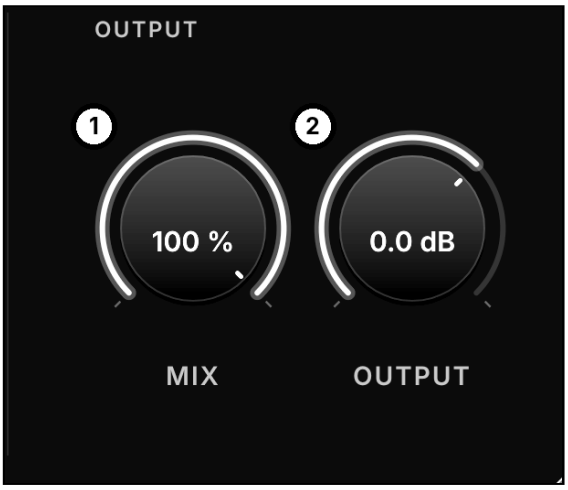
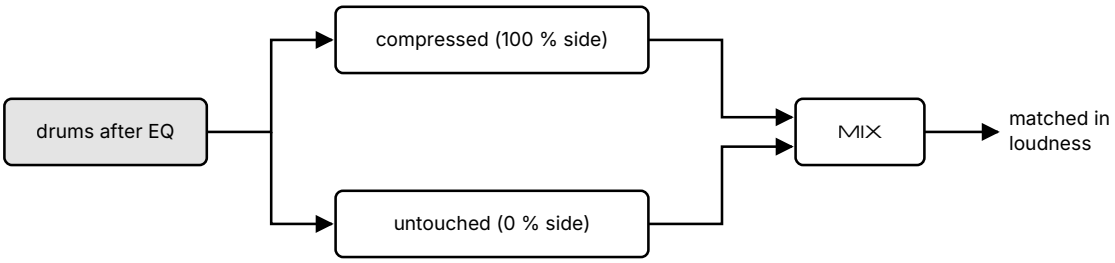


FIGURE 16 The OUTPUT group: 1 MIX, 2 OUTPUT.

Control	Range	Default	What it does
MIX	0 to 100 %	100 %	The compressed drums against the untouched ones
OUTPUT	−24 to +12 dB	0.0 dB	The level going out



At MIX 25-50 % with SMASH, the crushed drums sit under the untouched hits: weight and room from one side, the transients from the other (parallel, or New York, compression). Both sides have the hidden EQ.

FIGURE 17 MIX blends the compressed drums with the untouched ones, matched in loudness.

MIX blends the compressed drums with the untouched ones: parallel, or New York, compression. 100 % is all compressed. The untouched side still has the hidden EQ, and it's delayed to stay in time. The compressed and the untouched drums differ in shape, so they wouldn't add up to the same loudness on their own; the blend is matched too (within 3 dB), so SMASH at COMPRESS 90 % with MIX at 25, 50 or 75 % stays within 0.45 dB of the input.

OUTPUT sets the level going out, after everything else.

> **Tip:** every control glides over about 30 ms, the character included, so you can move any of them, or automate them, while the music plays.

Displays

The DRUMS display

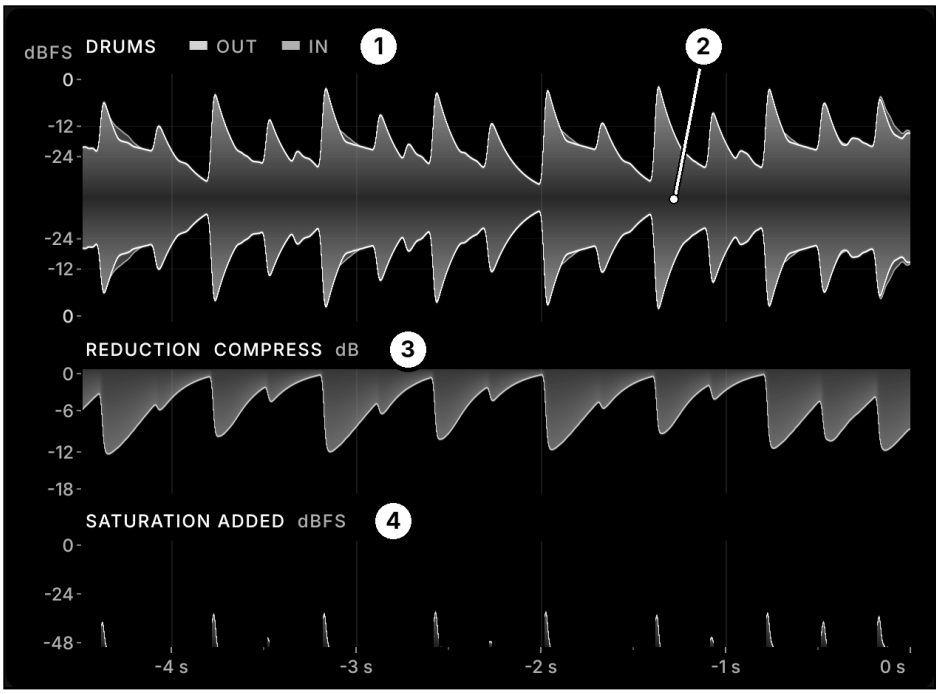


FIGURE 18 The DRUMS display (PUNCH, COMPRESS 60 %).

1 the legend · 2 the drums going out (amber) and coming in (grey) · 3 the REDUCTION lane · 4 the SATURATION ADDED lane.

The DRUMS display scrolls through the last 4 seconds:

- **The drums**, mirrored around the centre line: what goes out (amber on screen, the filled shape) and, in grey, what came in where it was louder. The grey parts sticking out above the amber are what COMPRESS took off the hits.
- **REDUCTION:** what COMPRESS takes off, over time, from 0 to 18 dB. The deeper the shape hangs, the more the drums are turned down.
- **SATURATION ADDED:** the level of what the character's saturation adds, from −48 to 0 dBFS. Empty on CLEAN.

Hover over the display to read the levels and the reduction at any moment.

The SPECTRUM display

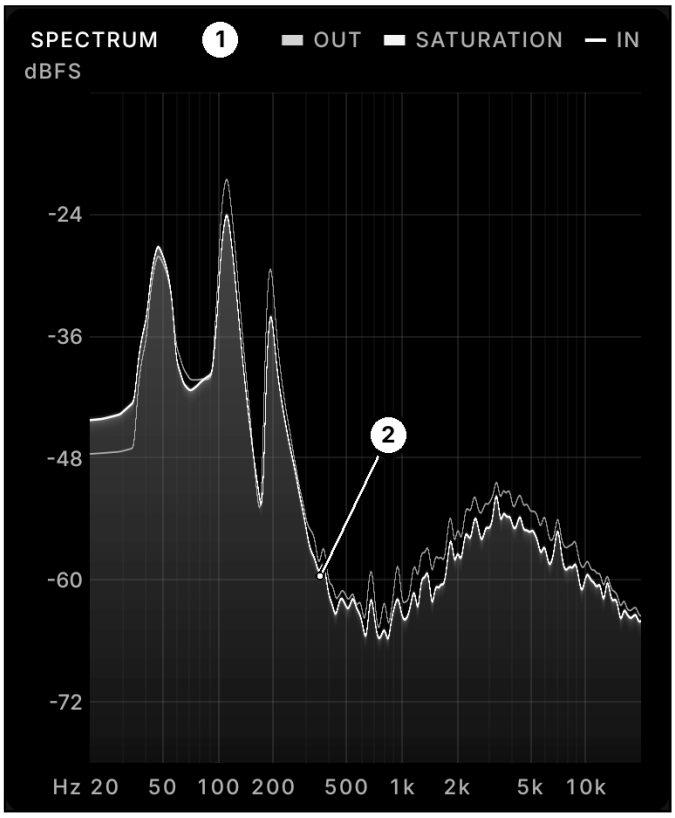


FIGURE 19 The SPECTRUM display: 1 the legend, 2 the hidden EQ's dip around 350 Hz.

From 20 Hz to 20 kHz in 1/12 octaves: the input (a thin light line), the output (amber, filled) and what the saturation adds (teal on screen, a separate line near the bottom). The hidden EQ shows as the output's dip under the input around 350 Hz.

Meter bridge (IN | OUT)

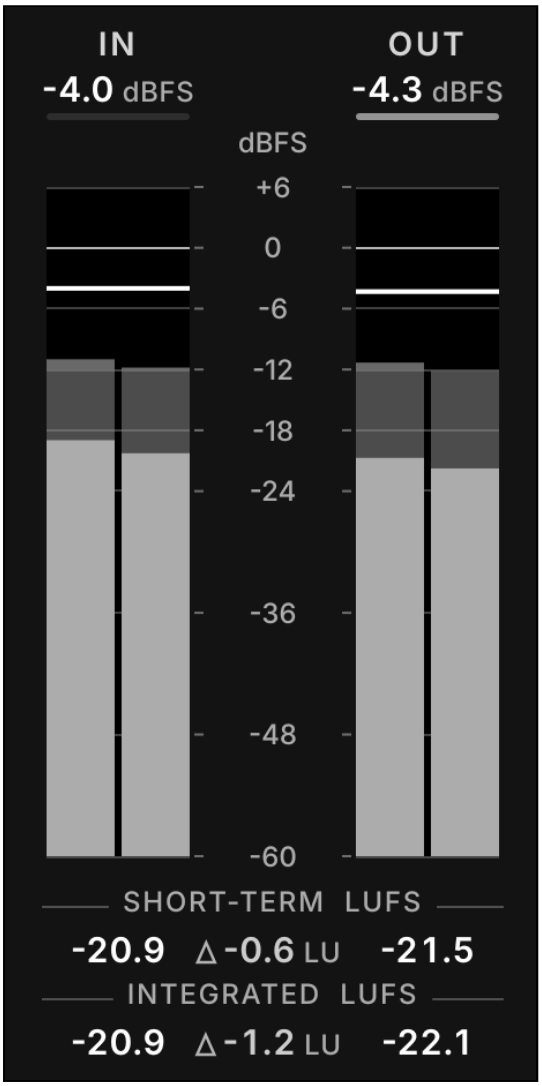


FIGURE 20 The meter bridge: IN and OUT, with short-term and integrated loudness.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Drum Bus 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.

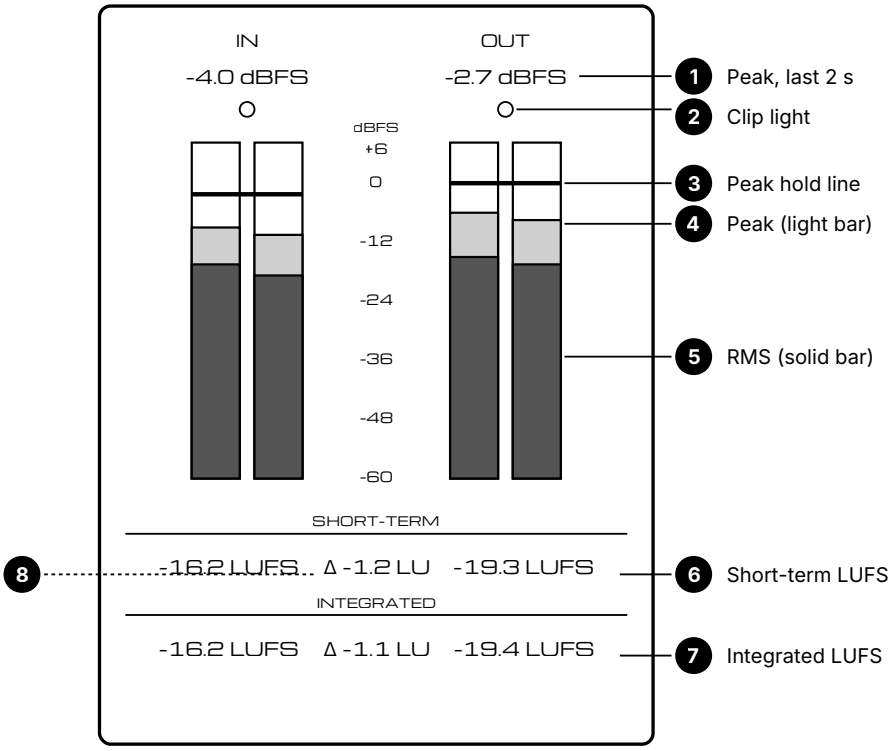


FIGURE 21 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 Drum Bus 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.

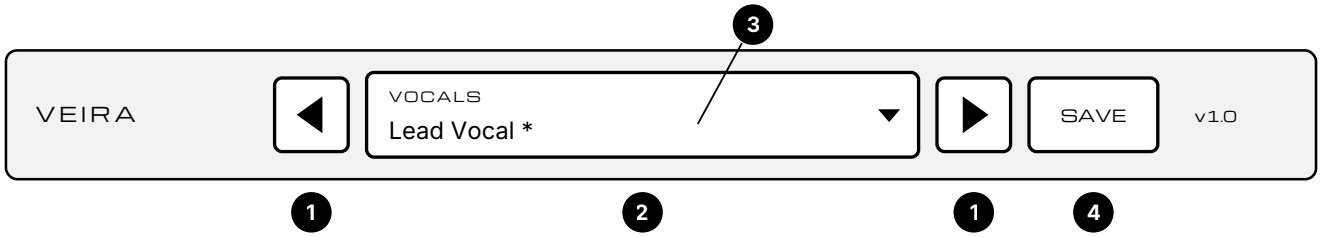
Clicks: click a level meter to reset its hold and clip light. Click the loudness readouts to restart the integrated measurement, for example at the start of a song.

Presets

VEIRA Drum Bus comes with **65 factory presets** in 11 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 22 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 Drum Bus 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 Drum Bus/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Drum Bus\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.** COMPRESS works against the drums' own level and the makeup gives the level back, so the presets behave the same on a quiet bus and a hot one; you don't need to gain-stage into the plugin. Every preset was measured on drums that match its folder, peaking at −4 dBFS: the level stays within −0.74 to +0.19 dB of bypass (only *Crunch Box* goes beyond ±0.3 dB; *Init* is −0.27 dB, the hidden EQ alone), the average reduction is 1.5 to 6 dB for All-Round and Jazz & Acoustic and up to 7 to 20 dB for Parallel and Creative FX.

Folder	Presets
Default	Init
All-Round	Gentle Glue, Everyday Bus, Punchy Bus, Tame The Peaks, Tight And Even, Mix Bus Lift
Rock	Rock Bus, Arena Punch, Grunge Grit, Punk Drive, Classic Rock Glue, Metal Tight, Rock Parallel Push
Pop	Pop Polish, Radio Ready, Bright Snap, Ballad Glue, Modern Pop Squeeze, Indie Pop Bounce
Hip-Hop	Boom Bap Bus, Knock, Big Kick Control, Dusty Breaks, Lo-Fi Beat Tape, Smooth R&B, Trap Punch
Electronic	House Glue, Techno Drive, Kick Snap, Groove Pump, Breakbeat Smash, Tight Electro, Minimal Tight
Jazz & Acoustic	Brushes, Jazz Trio Glue, Acoustic Room Lift, Folk Kit, Live Session, Gentle Peaks
Rooms & Overheads	Room Up, Crushed Room, Big Room Bloom, Overhead Control, Overhead Glue, OH Cymbal Tamer
Percussion	Percussion Evener, Hand Drum Glue, Shaker Smooth, Conga Punch, Tom Snap, Perc Bed
Parallel	New York Blend, Parallel Smash, Thicken Up, Subtle Parallel, Room Crush Blend, Punch Blend, Breakbeat Blend
Creative FX	Total Crush, Pump It, Lo-Fi Squash, Breathing Room, Crunch Box, Flattened

The folders are sorted by **style of drums** rather than by instrument, because a drum-bus plugin only ever sees drums. **Parallel** blends MIX at 25 to 55 %, mostly with SMASH (New York compression); **Creative FX** is crushed, pumping and distorted on purpose. Each preset's note (in the preset menu) says which control to move first.

Recipes

Glue a live kit

1. Load *All-Round: Gentle Glue* (or *Rock: Classic Rock Glue*).
2. Play the busiest part of the song and raise [COMPRESS] until the REDUCTION bar moves 2 to 4 dB on the hits.
3. Set [RELEASE] so the bar comes back between the hits, roughly in time with the groove.
4. Compare with bypass: the kit should sound more of a piece, not louder.

More punch

1. Load *All-Round: Punchy Bus* (or *Hip-Hop: Knock*, *Electronic: Kick Snap*).
2. Raise [ATTACK] towards 20 to 30 ms: the front of each hit gets through before the compressor clamps.
3. Watch the DRUMS display: the grey peaks above the amber should be small; if the hits poke out too far, shorten [ATTACK].

Bring up the room

1. Load *Rooms & Overheads: Room Up* on your room mics, or *Jazz & Acoustic: Acoustic Room Lift* on the whole kit.
2. Shorten [RELEASE] (60 to 80 ms): the tails and the room come up between the hits.
3. If the room starts to pump, lengthen [RELEASE] a little.

New York compression

1. Load *Parallel: New York Blend*.
2. Set [MIX] to 0 % for a moment to hear the clean kit, then bring it up slowly: 25 to 50 % is the usual range.
3. For more weight raise [COMPRESS]; for more of the hits lower [MIX]. The level stays matched as you move it.

Tame a spiky kit

1. Load *All-Round: Tame The Peaks* (or *Rooms & Overheads: OH Cymbal Tamer* for crashes on the overheads).
2. Keep [ATTACK] fast (0.3 to 1 ms) and raise [COMPRESS] until the loudest hits stop jumping out.
3. If the snare loses its crack, lengthen [ATTACK] a little.

Smash it for effect

1. Load *Creative FX: Total Crush* or *Pump It*.
2. Set [RELEASE] to the tempo, so the pumping falls on the beat.
3. Pull [MIX] down if it's too much, or switch to [PUNCH] for a tamer version.

Specifications

Type	Drum bus compressor with a fixed EQ, three characters, saturation and automatic makeup
Channels	Mono and stereo
Latency	112 samples at 48 kHz: the compressor's 1 ms lookahead plus the saturation's oversampling filters (64 samples at 44.1 to 96 kHz, none above). Reported to the host; the host's bypass is delayed to match
Hidden EQ	Bell, −5 dB at 350 Hz, Q 0.9 (analog-matched), before everything, in both sides of MIX
COMPRESS	0 to 100 % in 1 % steps (default 40 %); against the drums' long-term level (about 3 s), the same reduction at −4 and −30 dBFS within 0.1 dB
Characters	CLEAN (threshold +9 to −7 dB, 1 to 4:1, 10 dB knee, no saturation), PUNCH (+7 to −11 dB, 1 to 6:1, 6 dB knee, gentle saturation; default), SMASH (+5 to −17 dB, 1 to 20:1, 3 dB knee, harder saturation)
Detection	Peak, both channels linked, 1 ms, high-passed at 30 Hz; 1 ms lookahead
ATTACK	0.1 to 30 ms in 0.1 ms steps (default 10 ms; the knob's middle is 5 ms)
RELEASE	20 to 1,000 ms in 1 ms steps (default 150 ms; the knob's middle is 150 ms)
Saturation	Soft, slightly asymmetric curve, driven against the long-term level + 12 dB; what it changes computed at 4x (2x at 88.2 and 96 kHz, none above), linear-phase
Makeup	Automatic, 0 to +30 dB: predicted from the settings plus a correction measured on the drums (K-weighted, about 5 s, up to ±6 dB). Every character from 30 to 100 % within 0.55 dB of the input's loudness on a kit
MIX	0 to 100 % in 1 % steps (default 100 %); the blend matched in loudness (within 3 dB)
OUTPUT	−24 to +12 dB in 0.1 dB steps (default 0.0 dB)
Transparency	COMPRESS 0 % or MIX 0 %: the hidden EQ alone, in time. Bypass: the input delayed by the latency
Displays	DRUMS (4 s: out and in, REDUCTION 0 to 18 dB, SATURATION ADDED −48 to 0 dBFS); SPECTRUM (20 Hz to 20 kHz, 1/12 octave: in, out, saturation); REDUCTION bar with VU ballistics (0 to 18 dB)
Metering	IN and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Sample rates	44.1 to 192 kHz
Presets	65 factory presets in 11 folders, plus your own
Window	1320 × 860 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vdrm

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 Drum Bus 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**.

I turn COMPRESS and it doesn't get louder or quieter. That's the makeup doing its job: the level is given back, so what changes is the sound. Compare with bypass and listen to the room, the ghost notes and the hits rather than the volume.

The drums sound a little thinner in the low mids even at COMPRESS 0 %. That's the hidden EQ: 5 dB out at 350 Hz, always. It's the plugin's sound. If you want the drums completely untouched at times, bypass the plugin.

The level jumps for a few seconds after I change COMPRESS a lot. The makeup predicts the new level at once, then corrects it by measuring the drums over about 5 seconds. After a big jump the correction takes a few seconds to settle.

The compression is different at the very start of a song. The compressor compares the drums with their own long-term level. When the drums first appear it starts from their first 60 ms and settles over the next couple of seconds. Play a few bars before judging a setting.

The kit pumps or breathes. That's a short or very long RELEASE with a lot of COMPRESS. Lengthen RELEASE (or shorten it, if it's very long), lower COMPRESS, or blend with MIX. Some Creative FX presets pump on purpose.

My snare lost its crack. ATTACK is too fast for it: lengthen it so the front of the hit gets through.

Can I use it on a single drum or on percussion? Yes. It works against the level of whatever it's on. The *Percussion* folder has presets for hand drums, shakers and toms, and *Rooms & Overheads* for those mics.

Is there any latency? 112 samples at 48 kHz (about 2 ms), reported to your DAW, which compensates for it.

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

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

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

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



VEIRA Drum Bus · User Manual · Version 0.2.1

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

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