VEIRA

MASTERING CONSOLE

VEIRA Mastering Suite

User Manual

A whole mastering console in one plugin: nine modules in any order, a true-peak maximizer always last, and a reference track to compare and match your master against, at the same loudness.



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Welcome

Thank you for choosing **VEIRA Mastering Suite**. Mastering is the last step before a song goes out: the whole mix is balanced in tone, evened out, given its width and brought to the loudness of the place it's going to, a streaming service, a CD, a club or a broadcast, without letting a single peak go over the limit. Engineers usually do it with a chain of plugins and a finished record playing next to theirs for comparison. VEIRA Mastering Suite puts that whole chain, and the comparison, in one window.

The standard chain is ready when it opens: **EQ ▸ MULTIBAND ▸ IMAGER ▸ DYNAMIC EQ ▸ SATURATION ▸ MAXIMIZER**, each with its own controls. Three more modules wait, switched off, where they belong: **GLUE** (a bus compressor) after the EQ, **DE-ESSER** after the DYNAMIC EQ and **CLIPPER** just before the MAXIMIZER. Drag the modules into any order, switch any of them on or off, and the sound stays in time.

Load a **reference track**, a finished master you want yours to sound like, and the suite compares and matches it: **TONE** sets an EQ curve towards the reference's tonal balance, **WIDTH** sets the imager's six widths, **LOUDNESS** sets the maximizer's gain, and **LEVEL MATCH** plays the original and the reference at your master's loudness, so what you compare is tone and dynamics, not level.

What makes it different

- **Nine modules, one chain, any order.** Drag a module's card to move it. The **MAXIMIZER always stays last**: it sets the final level and the true-peak ceiling, so nothing may follow it.
- **The latency never changes.** Every module always takes its longest latency, and a module that is off is an exact delay of the same length, so switching or moving modules never shifts the audio. With every module off, the output is the input, delayed, bit for bit.
- **Built from VEIRA's own processors.** The EQ is VEIRA EQ's analog-matched filters, the MULTIBAND is VEIRA Multiband Compressor, the IMAGER is VEIRA 6-Band Stereo Imager, the SATURATION has VEIRA Harmonic Saturator's and VEIRA Tape Saturator's engines, the MAXIMIZER is VEIRA Max, GLUE uses VEIRA Comp's detector and curve, the DE-ESSER is VEIRA DeEss.
- **A reference you can match, at the same loudness.** Tone, width and loudness are each matched with one click, and LEVEL MATCH turns the original and the reference to the master's loudness while you listen.
- **Full metering.** Integrated, short-term and momentary loudness, loudness range, the highest true peak, PLR and stereo correlation, a spectrum of the master, the input and the reference, and the IN | OUT meter bridge.
- **67 measured presets**, sorted by destination and genre, each stating the loudness it aims for.
- **A clean, legible face.** 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 mastering works* is a short primer, then shows what happens inside the suite. *The chain* explains the module cards, the order and the latency. *The modules* takes the nine modules one at a time. *The reference and the*

matches covers loading a reference, LEARN, the three matches and listening. *Displays* explains the SPECTRUM, LOUDNESS and the meter bridge. 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:

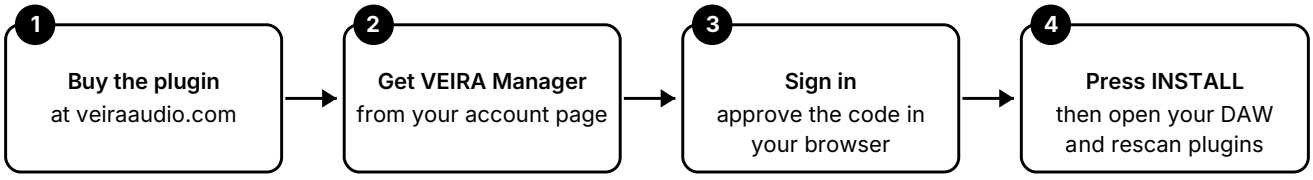


FIGURE 1 From purchase to first sound in four steps.

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

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 Mastering Suite 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.

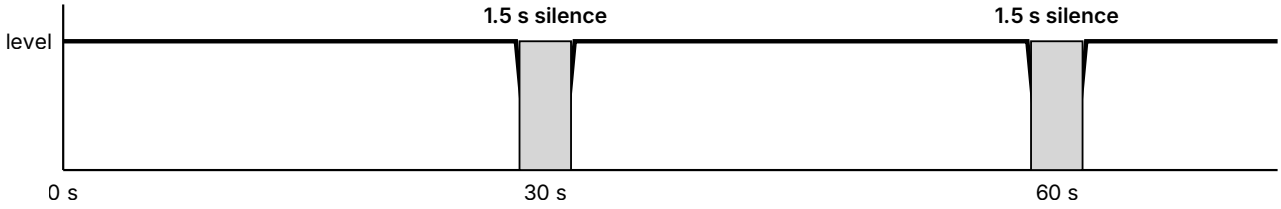


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Mastering Suite. 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 Mastering Suite 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 Mastering Suite with the factory preset *Default: Init* loaded and the EQ's controls open, while a mix plays.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	CHAIN	One card per module, in the order they run. Click a card to open its controls, drag it to move it, click its light to switch it on or off.
3	LEVELS	INPUT into the chain and OUTPUT after it.
4	Module panel	The controls of the module selected in the CHAIN (here the EQ), with its own ON switch.
5	Meter bridge	Input and output level and loudness.
6	SPECTRUM	The master, the input and the reference as they play, with the long-term tone of the reference and of your master.
7	LOUDNESS	The master's integrated, short-term and momentary loudness, LRA, the highest true peak, PLR and the stereo correlation.
8	REFERENCE	Load a reference, choose what you hear (LISTEN) and match it (MATCH).

The window has four areas: the **CHAIN** across the top, the **LEVELS** knobs at the top right, the **module panel** in the middle (it changes with the module you select), the **SPECTRUM**, **LOUDNESS** and **REFERENCE** windows along the bottom, and the **meter bridge** down the right.

Using the controls

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

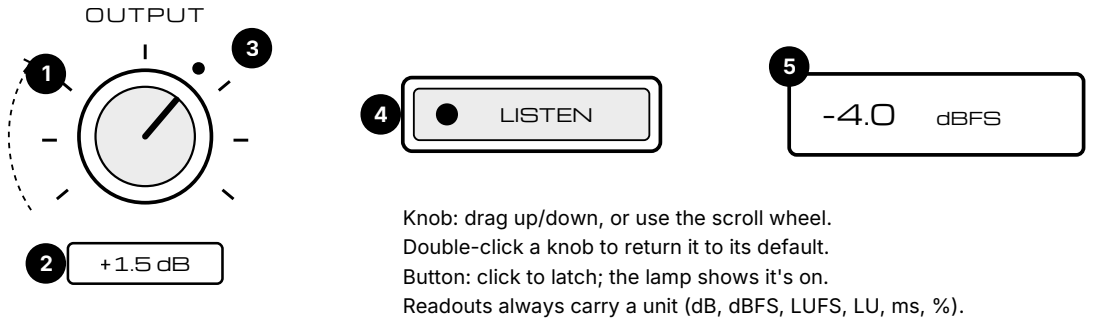


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

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

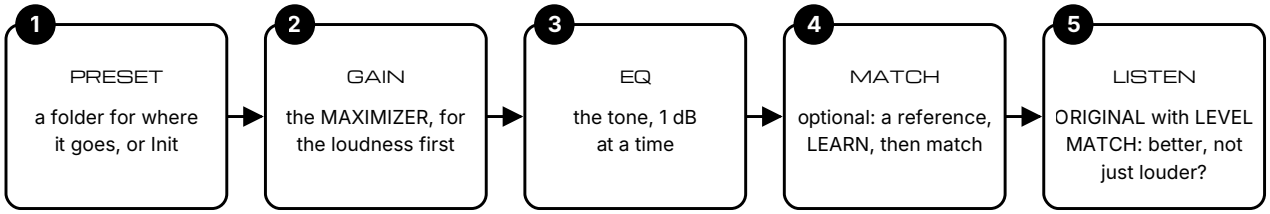
- **Knobs** show their value **in their middle**, with their name under them, and a lit ring (blue on screen; in print, the lighter arc) shows how far each is turned. Drag, use the wheel, or double-click (or Alt/Option-click) for the default, as on every VEIRA knob.
- **Type a value:** right-click a 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: **-1** for the MAXIMIZER's CEILING, **6.5** for its GAIN, **150** for a RELEASE; for a frequency, **2.5k**, **2.5 kHz** and **2500** all mean 2.5 kHz. Press Escape or click elsewhere to leave it unchanged.

- **Buttons** have no lamps. A button that switches something (ON, ANALOG, LINEAR, MAKEUP, BASS MONO, TRUE PEAK, LEVEL MATCH, LEARN and others) is filled when it's on (orange on screen; in print, the solid, lighter button) and dark with an outline when it's off. Buttons that do something once when clicked (CLEAR, LOAD, TONE, WIDTH, LOUDNESS) stay 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 the graphs and the text stay sharp. Your DAW saves the size with the session.

Menus (a band's shape, slope and channels, the MULTIBAND's modes, TAPE TYPE, DITHER…) are dark boxes with a small triangle: click to choose.

Dimmed controls are those that do nothing in the current setting, for example GAIN on a Low Cut band, or the EXACT HARMONICS knobs while the SATURATION is set to TUBE. They still keep their value.

Quick start: a master in five moves



Then check TRUE PEAK MAX and PLR in the LOUDNESS window, and the whole song with INTEGRATED.

FIGURE 5 The quickest way to a good master. Compare with LISTEN ORIGINAL and LEVEL MATCH on at every step.

How mastering works

What a mastering chain does

A finished mix usually needs four things before it goes out:

1. **Tone.** The balance of lows, mids and highs, judged on good speakers against other finished records. A broad EQ move of 1 or 2 dB is a big change on a whole mix.
2. **Dynamics.** The mix evened out, band by band if needed, so nothing jumps out or disappears: a multiband compressor, a dynamic EQ for one problem frequency, a gentle bus compressor to hold it together.
3. **Width.** How wide the stereo image is, often narrower in the lows (bass and kick in the centre) and a little wider in the highs.
4. **Loudness.** The level raised to the loudness the destination expects, with a limiter that lets no peak through its ceiling.

Loudness is measured in **LUFS**, an average weighted the way our ears hear. Streaming services play every song at about the same loudness (about −14 LUFS for most of them), so a master much louder than that is simply turned down, having lost its peaks for nothing. Clubs and CDs are often louder; broadcast is quieter, by rule (−23 LUFS in Europe, −24 LKFS in the US). **Peaks** are measured as **true peak** (dBTP), the highest the wave reaches once it's turned back into sound. A ceiling of −1 dBTP is the streaming services' advice.

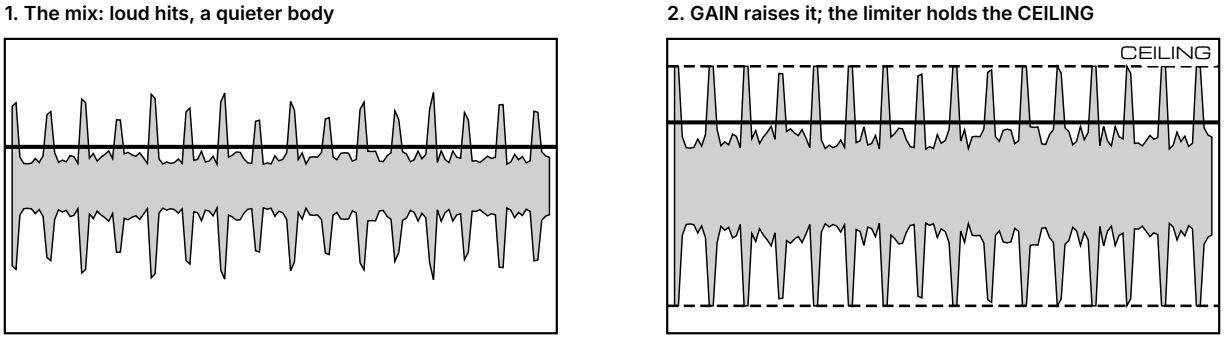
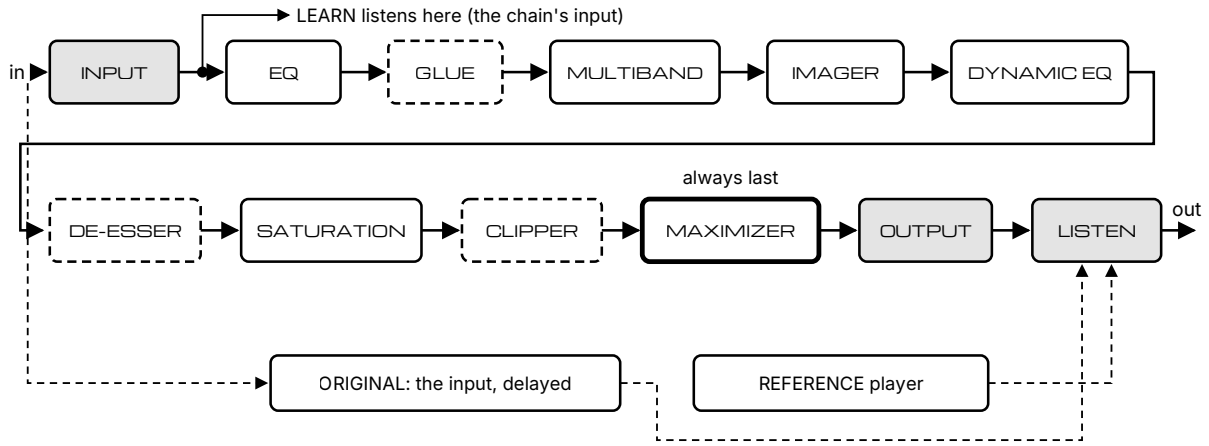


FIGURE 6 What a limiter does to loudness. **PLR** (peak to loudness ratio) is the distance between the highest true peak and the integrated loudness: the more a master is pushed, the smaller it gets.

What happens inside VEIRA Mastering Suite



Dashed boxes: GLUE, DE-ESSER and CLIPPER, off in the default chain, waiting where they belong.

FIGURE 7 The signal flow in the default order. INPUT sets the level into the chain, the nine modules run in the order of the CHAIN, OUTPUT sets the level after it, and LISTEN chooses what you hear: the master, the original or the reference.

- INPUT sets the level into the chain. Everything after it, including LEARN's analysis, sees this level.
- **The chain** runs the nine modules in the order of the CHAIN cards. A module that is off passes the signal through, delayed by its latency, so the rest stays in time.
- **The MAXIMIZER** is always last, so its ceiling is the final word.
- OUTPUT can only turn down (−24 to 0 dB), so it never pushes the master over the MAXIMIZER's ceiling.
- **LISTEN** chooses what you hear. ORIGINAL is the input, delayed to stay in time with the master; REFERENCE is the reference track. With LEVEL MATCH on, both are turned to the master's loudness. When your DAW renders offline, the output is always the master.

The meter bridge's IN side measures what reaches the plugin, its OUT side what leaves it.

The chain



FIGURE 8 The CHAIN with the default order (factory preset *Default: Init*): EQ, GLUE, MULTIBAND, IMAGER, DYNAMIC EQ, DE-ESSER, SATURATION, CLIPPER, MAXIMIZER.

	Part	What it does
1	Light	Click it to switch the module on or off. Filled (orange on screen; in print, the solid dot): on. An empty ring: off.
2	Slot number	The module's place in the chain, 1 to 9.
3	Name and read-out	What the module does now (see the table below). An off module reads OFF and its name is dimmed.
4	Chevron	The direction of the signal, left to right.
5	An off module	GLUE, waiting in slot 2.
6	MAXIMIZER	Always in slot 9.
7	Selected module	The outlined card (blue on screen; in print, the light frame): its controls are open in the module panel.

The read-outs

Module	The card shows
EQ	How many bands are doing something (3 BANDS), + MATCH when a MATCH curve is applied, LIN in linear phase
MULTIBAND	The strongest move of its six bands now, in dB
IMAGER	The range of its six widths (100 %, or for example 80-130 %)
DYNAMIC EQ	The strongest move of its bands now, or NO BANDS when none is on
SATURATION	The type and DRIVE (TUBE 15 %; TRANSF for TRANSFORMER)
MAXIMIZER	Its GAIN
GLUE, DE-ESSER, CLIPPER	Their reduction now, in dB

Moving and switching modules

- **Select:** click a card. Its controls open in the module panel below.
- **Move:** drag a card left or right. The others make room where it will land; let go to drop it. The MAXIMIZER's card can't be dragged, and nothing can be dropped after it.

- **Switch on or off:** click the card's light, or the ON button at the top right of the module's panel. Both are the same switch.

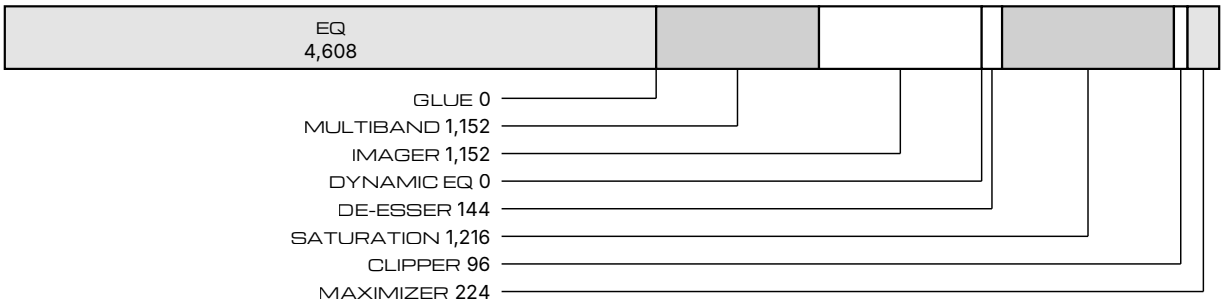
A new order fades out over 15 ms, waits silently while the old order's sound leaves the modules (the latency and 10 ms, about 0.2 s), and fades back in, so moving a module never clicks. A module switched on runs silently until it has settled, then crossfades in over 20 ms. Both work while the music plays.

> **Tip:** the order matters. GLUE before the EQ reacts to the mix as it is; after it, to your EQ. The DE-ESSER early catches sibilance before the SATURATION adds harmonics to it. The CLIPPER just before the MAXIMIZER takes the sharpest peaks off so the limiter works less. The default places are a good start for most masters.

The order is saved with your session and in presets. It's a single host parameter (Chain Order), which is not automatable. A session, preset or automation that asks for another order runs with the MAXIMIZER moved to the end and the others kept in their order.

The latency

The chain's latency at 48 kHz: 8,592 samples, made of each module's longest



Every module is padded to its longest latency, on or off. At 44.1 kHz 8,572 samples, at 96 kHz 16,896: about 0.18 s at any rate.

FIGURE 9 The latency at 48 kHz, module by module, from the plugin's own engine.

VEIRA Mastering Suite has a latency of **8,592 samples at 48 kHz (179 ms)**; 8,572 at 44.1 kHz and 16,896 at 96 kHz. It's reported to your DAW, which compensates for it on playback, and it is **constant**: every module always takes its longest latency (the linear-phase EQ, the multiband and imager splits, the saturation's band split, the maximizer's lookahead), and a module that's off is an exact delay of the same length. So moving modules, switching them or changing the EQ between ANALOG and LINEAR never shifts the audio.

With every module off, the output is the input delayed by the latency, bit for bit. Bypassed, the plugin outputs its input delayed the same way.

> **Note:** the suite is built for mastering, which is playback. About 0.18 s is far too much to play or sing through while recording: insert it on the master bus after tracking, or bypass it while you record.

LEVELS: INPUT and OUTPUT

Control	Range	Default	What it does
INPUT	−12 to +12 dB	0.0 dB	The level into the chain
OUTPUT	−24 to 0 dB	0.0 dB	The level after the chain; it can only turn down

INPUT changes how hard the mix hits the modules with absolute thresholds (GLUE and the DYNAMIC EQ) and the MAXIMIZER. The MULTIBAND, the SATURATION and the DE-ESSER work against the mix's own level, so they react the same whatever INPUT is. Use INPUT to bring a very quiet or very hot premaster into a sensible range; set the loudness with the MAXIMIZER's GAIN.

OUTPUT comes after the MAXIMIZER. It can only turn down, so the ceiling holds. For a dithered export, leave it at 0 dB: it scales the dither too.

The modules

Every module's panel has the same top line: its name, a one-line description, and an ON button at the right (the same switch as the light on its card).

EQ



FIGURE 10 The EQ's panel (preset *Default: Init*): eight bands, the RESPONSE graph and MATCH. Band 1 is selected; bands 1 and 8 are off.

1 ANALOG | LINEAR · 2 MATCH: AMOUNT and CLEAR · 3 the RESPONSE graph with a handle per band · 4 the legend: TOTAL (amber), MATCH (teal), MASTER SPECTRUM (grey) · 5 a band's strip (the selected one is outlined).

Control	Range	Default	What it does
Band switch (1–8)	On / Off	2–7 on; 1 and 8 off	Switches the band on or off
Shape	Bell, Low Shelf, High Shelf, Low Cut, High Cut, Notch	1 Low Cut, 2 Low Shelf, 3–6 Bell, 7 High Shelf, 8 High Cut	The band's shape
FREQ	20 Hz to 20 kHz	30, 80, 250 Hz, 1, 3, 6, 10, 20 kHz	Its frequency
GAIN	−18 to +18 dB	0.0 dB	Bells and shelves only
Q	0.1 to 10	0.71 (bands 1, 2, 7, 8), 1.00 (3–6)	Width: higher is narrower; for shelves the steepness, for cuts a resonance
Slope	6, 12, 18, 24, 36, 48, 72, 96 dB/oct	12 dB/oct	Low Cut and High Cut only
Channels	Stereo, Mid, Side	Stereo	Where the band works

Control	Range	Default	What it does
ANALOG / LINEAR		ANALOG	How the bands are run
AMOUNT (MATCH)	0 to 100 %	100 %	How much of the TONE MATCH curve is applied
CLEAR			Removes the MATCH curve

The bands. Eight bands, each with its own switch (the button with its number, filled while the band is on), shape, FREQ, GAIN and Q, a slope for the cuts and a channel menu. Each band is drawn on the graph in its own colour, with a numbered handle. Click a band's handle (or its strip) to select it: its strip is outlined.

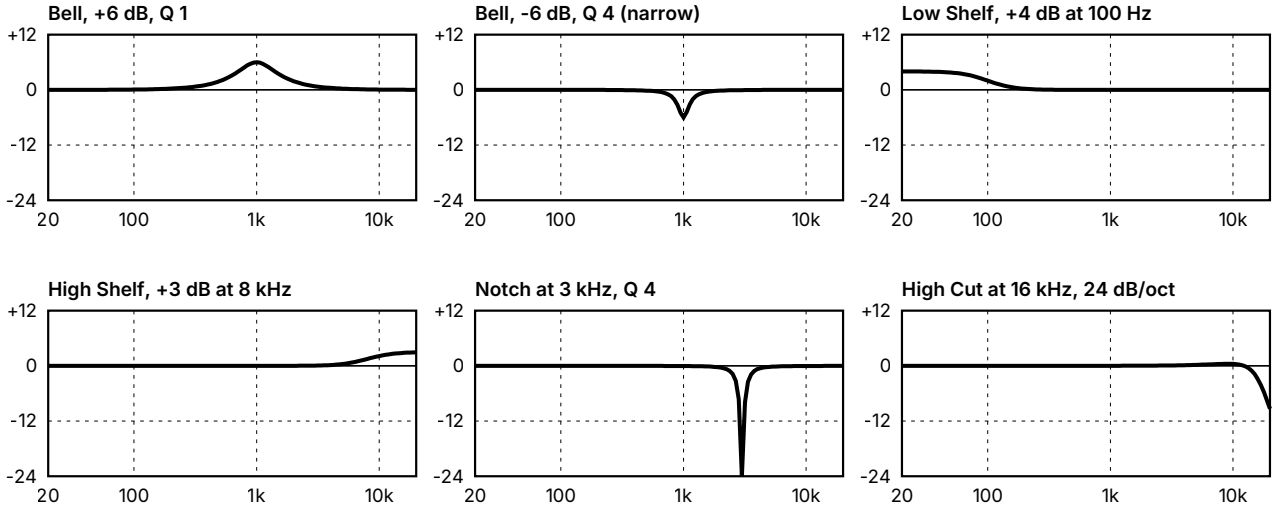


FIGURE 11 The six shapes, computed from the EQ's own filters at 48 kHz.

- **Bell** lifts or cuts around FREQ; Q sets how wide (1 is about an octave and a half, 4 is narrow).
- **Low Shelf** and **High Shelf** lift or cut everything below or above FREQ; on a master, 1 to 2 dB is plenty.
- **Low Cut** and **High Cut** remove everything below or above FREQ, at the slope you choose. A Low Cut around 25–30 Hz takes out rumble you can't hear but that uses up the limiter's room.
- **Notch** removes a narrow band completely: a hum, a whistle, a ringing frequency.

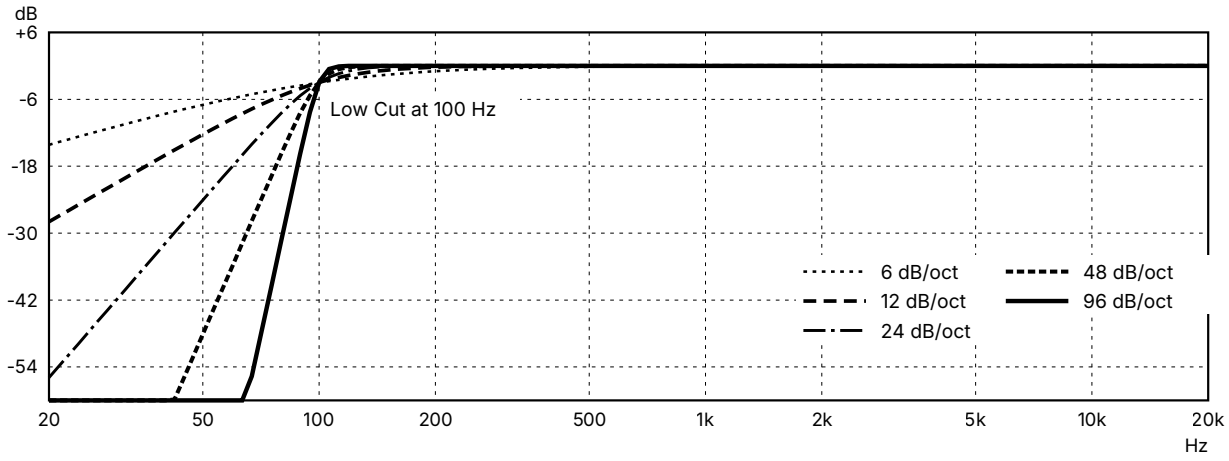


FIGURE 12 A Low Cut at 100 Hz at five of its eight slopes. At 6 dB/oct it's a gentle tilt; at 96 dB/oct a wall.

Channels. Each band works on **Stereo** (both sides), **Mid** (what the two sides share: the centre, where the vocal, kick, bass and snare usually are) or **Side** (the difference: the edges, where reverbs, wide guitars and cymbals live). A high shelf on the Side brightens the edges without making the vocal harsher; a low cut on the Side keeps the lows centred. When bands differ between mid and side, the graph draws the mid's total solid and the side's dashed, and says so ([SOLID: MID DASHED: SIDE]).

ANALOG and LINEAR. [ANALOG] runs the bands as filters, like an analog EQ (minimum phase: no pre-ringing, the classic sound). [LINEAR] turns the bands' exact response into a linear-phase filter: no phase shift between frequencies, which keeps a master's transients exactly aligned, at the cost of a little pre-ringing on steep moves. The latency is the same either way. On broad, gentle moves you'll rarely hear a difference; try [LINEAR] for steep cuts or large moves on a master.

On the graph. Drag a band's handle: left and right for [FREQ], up and down for [GAIN] (for a cut, only [FREQ]). The mouse wheel over a handle changes [Q]. Hold Shift while dragging for fine moves. Double-click a handle to switch the band on or off. The master's spectrum is drawn faintly behind; hover anywhere for the total gain at that frequency.

MATCH. The teal curve is the MATCH curve that TONE MATCH makes (see *The reference and the matches*). It's applied in linear phase on top of the bands, and [AMOUNT] scales it: 100 % is the full match, 50 % half of it, 0 % switches it off. [CLEAR] removes it. [AMOUNT] and [CLEAR] are dimmed until there's a curve.

MULTIBAND

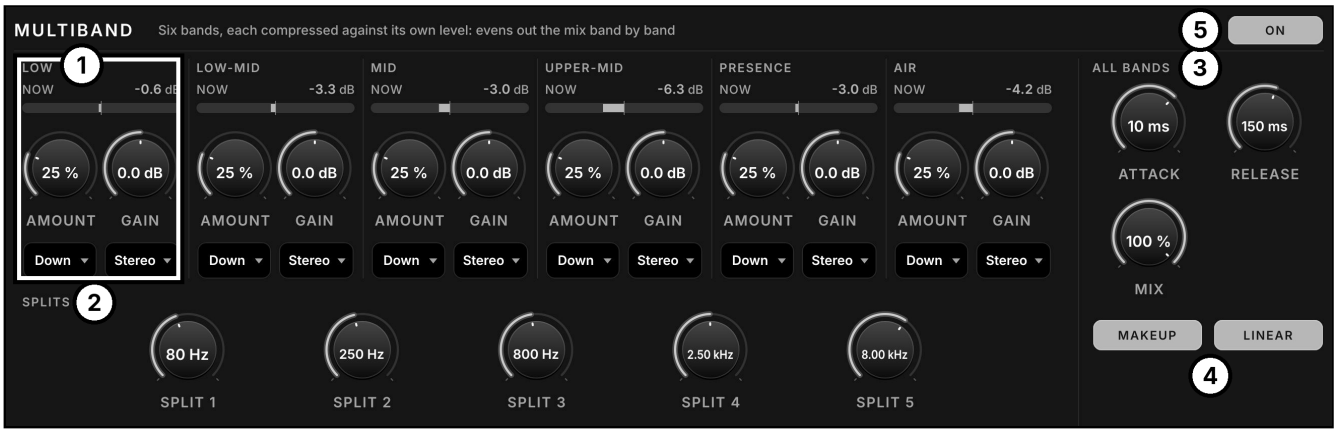
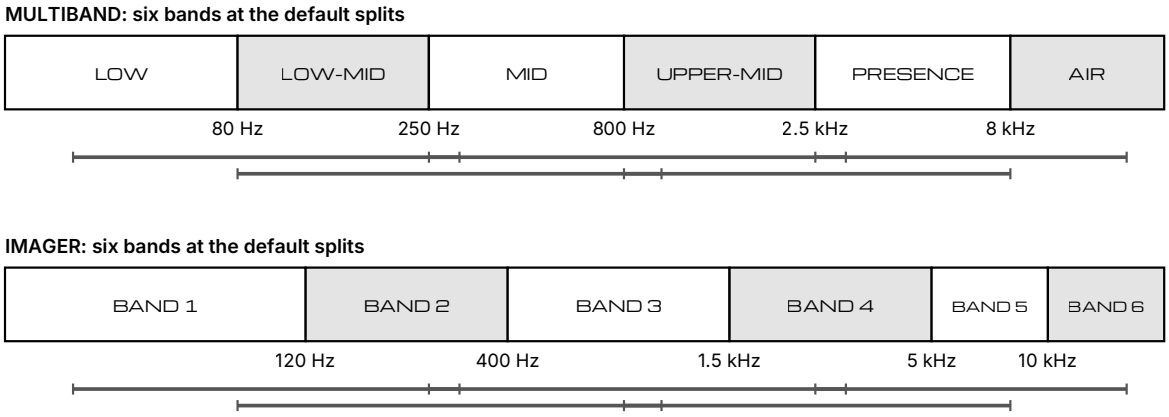


FIGURE 13 The MULTIBAND's panel (preset *Pop: Modern Pop*).

1 a band's strip: its name, the NOW meter, AMOUNT, GAIN, mode and channels · 2 SPLITS · 3 ALL BANDS: ATTACK, RELEASE, MIX · 4 MAKEUP and LINEAR · 5 ON.

Control	Range	Default	What it does
AMOUNT (per band)	0 to 100 %	20 %	How much the band is evened out
GAIN (per band)	−12 to +12 dB	0.0 dB	The band's level after the dynamics
Mode (per band)	Down, Up, Both	Down	Loud moments down, quiet ones up, or both
Channels (per band)	Stereo, Mid, Side	Stereo	Where the band works
SPLIT 1–5	30–300 Hz, 80 Hz–1 kHz, 250 Hz–3 kHz, 800 Hz–8 kHz, 2.5–16 kHz	80 Hz, 250 Hz, 800 Hz, 2.5 kHz, 8 kHz	Where the bands meet
ATTACK	0.1 to 100 ms	10 ms	How fast the bands react (the lows slower, the highs faster)
RELEASE	5 to 2,000 ms	150 ms	How fast they recover (scaled per band too)
MIX	0 to 100 %	100 %	The compressed signal against the dry one, in time
MAKEUP	On / Off	On	Gives each band's level back
LINEAR	On / Off	On	Linear-phase splits

The MULTIBAND is VEIRA Multiband Compressor: the mix is split into six bands, **LOW, LOW-MID, MID, UPPER-MID, PRESENCE** and **AIR**, and each is evened out on its own, so a loud bass note doesn't pull the cymbals down with it.



Grey bars under each row: the range of SPLIT 1 to 5 (30-300 Hz, 80 Hz-1 kHz, 250 Hz-3 kHz, 800 Hz-8 kHz, 2.5-16 kHz).

FIGURE 14 The six bands of the MULTIBAND and of the IMAGER at their default splits, with each split's range.

AMOUNT is not a threshold: each band is measured against **its own long-term level**, and AMOUNT says how much it's evened out around it. So the same setting does the same thing on a quiet premaster and a loud one. 20 % is a light touch; 40–60 % holds a band firmly.

The mode. Down brings loud moments down (classic compression), Up brings quiet moments up (it fills in the gaps), Both does both. **Channels** work as in the EQ: a band on Mid evens out the centre only, on Side the edges only.

The NOW meter shows what the band does now: a bar to the left (orange on screen) when it turns down, to the right (teal) when it brings up, with the figure in dB, before MAKEUP.

MAKEUP gives each band's level back, so you hear the evening out rather than a level change. LINEAR makes the splits linear phase (no phase shift between the bands, on by default for mastering); the latency is the same either way. MIX below 100 % blends the dry mix back in, in time: parallel compression.

IMAGER

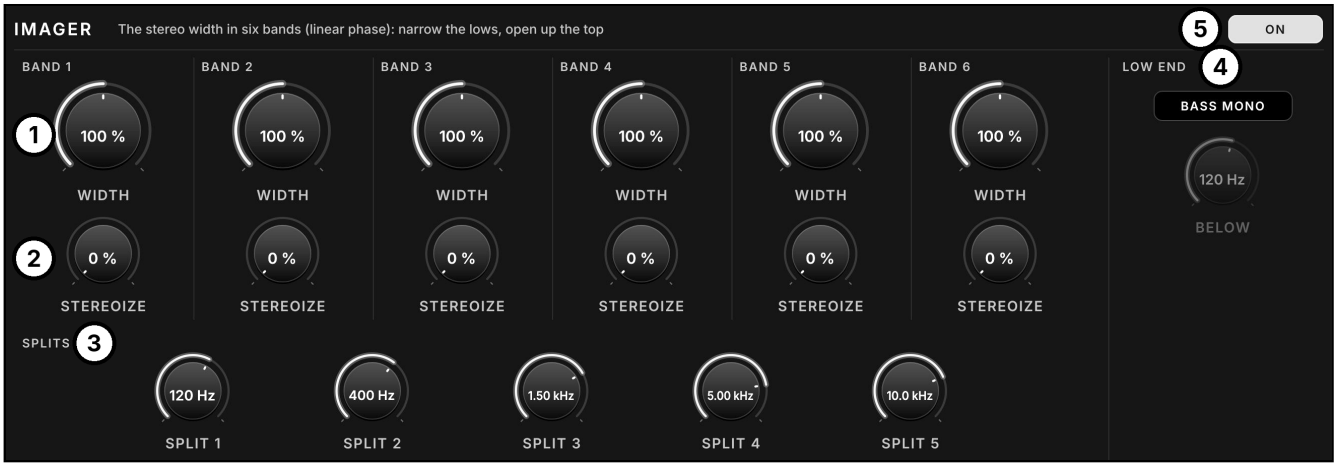
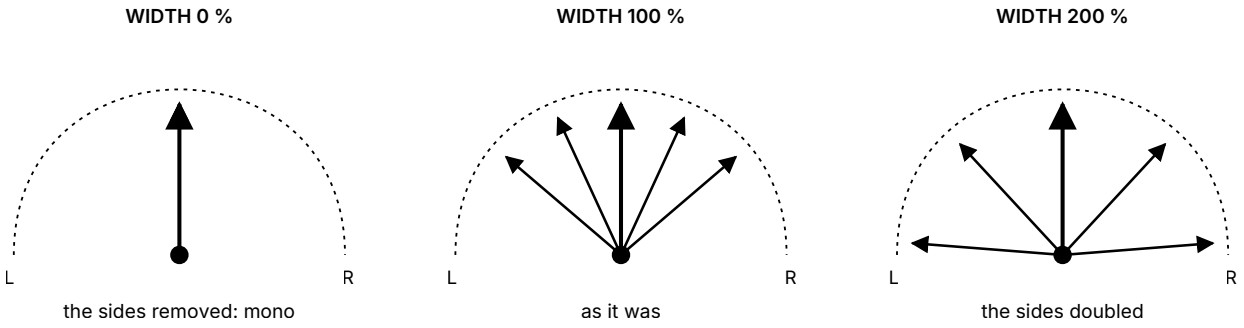


FIGURE 15 The IMAGER's panel (preset *Pop: Modern Pop*: every band at 100 %).

1 WIDTH · 2 STEREOIZE · 3 SPLITS · 4 LOW END: BASS MONO and BELOW · 5 ON.

Control	Range	Default	What it does
WIDTH (per band)	0 to 200 %	100 %	0 % mono, 100 % as it was, 200 % twice the sides
STEREOIZE (per band)	0 to 100 %	0 %	Mono-safe width for parts that are narrow
SPLIT 1–5	as the MULTIBAND's	120 Hz, 400 Hz, 1.5 kHz, 5 kHz, 10 kHz	Where the bands meet
BASS MONO	On / Off	Off	Makes everything under BELOW mono
BELOW	20 to 500 Hz	120 Hz	BASS MONO's frequency

The IMAGER is VEIRA 6-Band Stereo Imager, linear phase. It works on **mid and side**: the mid is what both speakers share, the side what differs between them.



Mid = (L + R) / 2, what both speakers share (the centre); Side = (L − R) / 2, what differs (the edges).
WIDTH scales the side in each band; the mid is left alone.

FIGURE 16 WIDTH in one band: the side is scaled, the mid is left alone.

WIDTH scales the side in its band: below 100 % the band gets narrower, above it wider. A typical master keeps band 1 at 100 % or under (or uses BASS MONO), leaves the mids alone and opens the top bands to 110–130 %. WIDTH MATCH sets all six from the reference.

STEREOIZE adds width to what is mono in the band, in a way that never goes out of phase when summed to mono. Use it on parts that are narrow to begin with; WIDTH can only widen what's already there.

BASS MONO makes everything under BELOW mono: a tight, centred low end, safe on vinyl and club systems. BELOW is dimmed while BASS MONO is off.

> **Tip:** check width moves in mono now and then. The LOUDNESS window's CORRELATION should stay above 0: below 0, parts of the mix cancel in mono.

DYNAMIC EQ

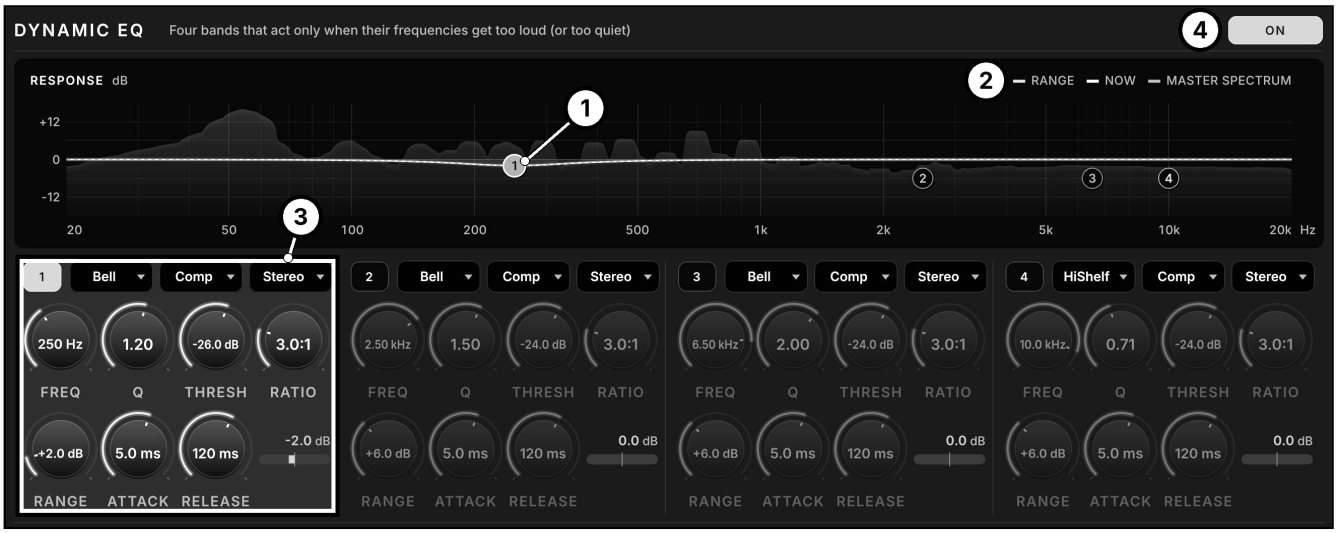
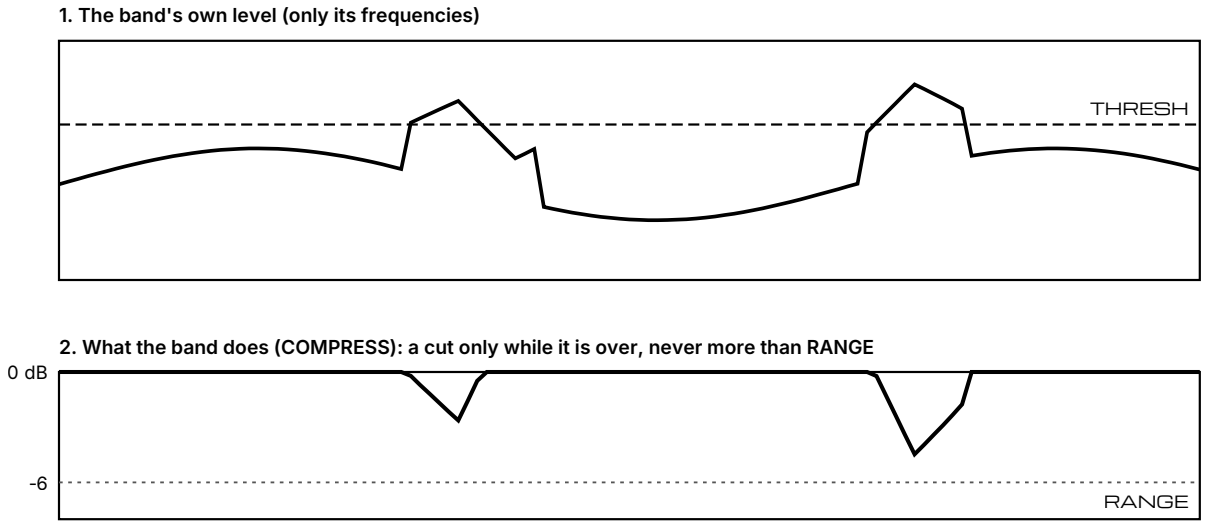


FIGURE 17 The DYNAMIC EQ's panel (preset *Default: Full Console*: band 1, a Bell at 250 Hz, is on).

1 the RESPONSE graph with a handle per band · 2 the legend: RANGE, NOW, MASTER SPECTRUM · 3 a band's strip: switch, shape, mode, channels, the seven knobs and the NOW meter · 4 ON.

Control	Range	Default	What it does
Band switch (1–4)	On / Off	Off	Switches the band on
Shape	Bell, Low Shelf, High Shelf	Bell, Bell, Bell, High Shelf	The band's shape
Mode	Compress, Expand	Compress	Cut while over the threshold, or lift
Channels	Stereo, Mid, Side	Stereo	Where the band works
FREQ	20 Hz to 20 kHz	200 Hz, 2.5 kHz, 6.5 kHz, 10 kHz	The band's frequency
Q	0.1 to 10	1.00, 1.50, 2.00, 0.71	Its width
THRESH	−60 to 0 dB	−24.0 dB	It acts while its frequencies are over this level
RATIO	1.0:1 to 10.0:1	3.0:1	How strongly
RANGE	0 to 18 dB	6.0 dB	The most it cuts (or lifts)
ATTACK	0.1 to 100 ms	5.0 ms	How fast it acts
RELEASE	5 to 1,000 ms	120 ms	How fast it lets go

The DYNAMIC EQ is VEIRA EQ's dynamic bands: four EQ bands that **act only when their frequencies get too loud** (Compress) or lift them while they're loud (Expand). Each band listens to its own frequencies, so a dynamic cut at 3 kHz reacts to harshness at 3 kHz, not to the kick.



A static EQ would cut all the time; the dynamic band cuts only the loud moments. EXPAND lifts instead.
An illustration of the idea, with THRESH -24 dB, RATIO 3:1 and RANGE 6 dB.

FIGURE 18 A dynamic band against a static one.

Use it where a static EQ would take too much: a boomy note in the bass that comes and goes, a harsh vocal line, a cymbal that jumps out on some hits. [THRESH] is the level of the band alone, in dBFS. Set it by watching the [NOW] meter: lower it until the band acts only on the moments you want, then set [RANGE] for the most it may take. On the graph, each band's [RANGE] is drawn dashed (how far it can cut or lift), and a light line shows what all the bands do now. Drag a handle for [FREQ] and [RANGE]; the wheel sets [Q]; double-click switches the band on or off.

> **Note:** [THRESH] is an absolute level, so it depends on how loud the mix is coming in. The presets' thresholds are set for a premaster peaking around −3 dBFS.

SATURATION

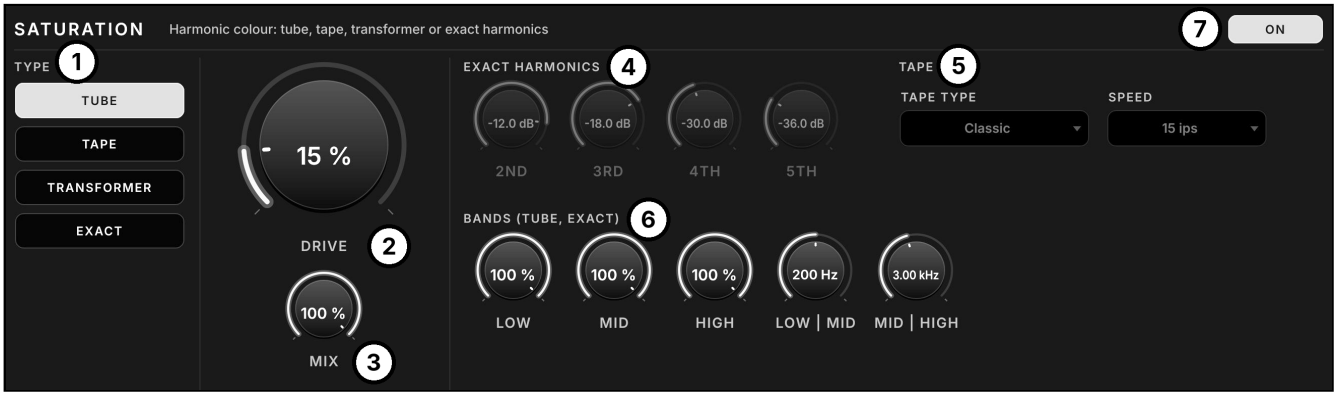


FIGURE 19 The SATURATION's panel (preset *Pop: Modern Pop*: [TUBE] at 15 %).

1 TYPE: [TUBE], [TAPE], [TRANSFORMER] or [EXACT], the chosen one filled · 2 [DRIVE] · 3 [MIX] · 4 EXACT HARMONICS · 5 TAPE: [TAPE TYPE] and [SPEED] · 6 BANDS (TUBE, EXACT) · 7 [ON].

Control	Range	Default	What it does
TYPE	TUBE, TAPE, TRANSFORMER, EXACT	TUBE	The kind of colour
DRIVE	0 to 100 %	10 %	How much colour
MIX	0 to 100 %	100 %	The saturated signal against the dry one, in time
2ND, 3RD, 4TH, 5TH	Off to −6 dB	−12, −18, −30, −36 dB	EXACT: each harmonic against the signal
LOW, MID, HIGH	0 to 100 %	100 %	TUBE and EXACT: how much colour each band makes
LOW | MID	40 Hz to 1 kHz	200 Hz	TUBE and EXACT: the lower split
MID | HIGH	1 to 12 kHz	3.00 kHz	TUBE and EXACT: the upper split
TAPE TYPE	Modern, Classic, Warm, Worn	Classic	TAPE: the tape
SPEED	7.5, 15, 30 ips	15 ips	TAPE: the speed

Saturation adds **harmonics**, quieter copies of the music at two, three and more times its frequencies, which we hear as warmth, density or edge. On a master it's used gently.

- TUBE is VEIRA Harmonic Saturator's triode curve: mostly the 2nd harmonic, warm, in three bands.
- TAPE is VEIRA Tape Saturator: a 2-inch tape machine, soft saturation, a gentle head bump and rounded highs. TAPE TYPE chooses Modern (clean), Classic, Warm (more even harmonics, more head bump) or Worn; SPEED chooses 7.5 ips (darker, a bigger head bump), 15 ips or 30 ips (the flattest and most open).
- TRANSFORMER is a console's output transformer: mostly the 3rd harmonic, the lows driven a little harder.
- EXACT makes exactly the 2nd to 5th harmonics set on the four knobs, at the same ratio at any level, in three bands: 2ND for warmth and fullness, 3RD for edge and presence, 4TH for brightness, 5TH for bite.

DRIVE **works against the master's own level**, so the same setting does the same thing on a quiet and a loud mix, and **the level is kept**: each type's level in and out is measured over about 3 s and the difference given back (within about 0.6 LU from 20 to 80 % on a premaster). So turning DRIVE changes the colour, not the volume.

BANDS (for TUBE and EXACT only) work as in VEIRA Harmonic Saturator: the colour is made from three bands, and LOW, MID and HIGH set how much each one makes. LOW | MID and MID | HIGH set where they meet. Controls a type doesn't use are dimmed.

Changing TYPE while the music plays starts the new type fresh, lets it run unheard for its latency and 50 ms, then crossfades over 30 ms: no click.

> **Tip:** on a master, start at 10–20 % DRIVE and compare with the module switched off (click its light on the card). MIX at 30–50 % gives parallel saturation: density without losing the attack.

MAXIMIZER

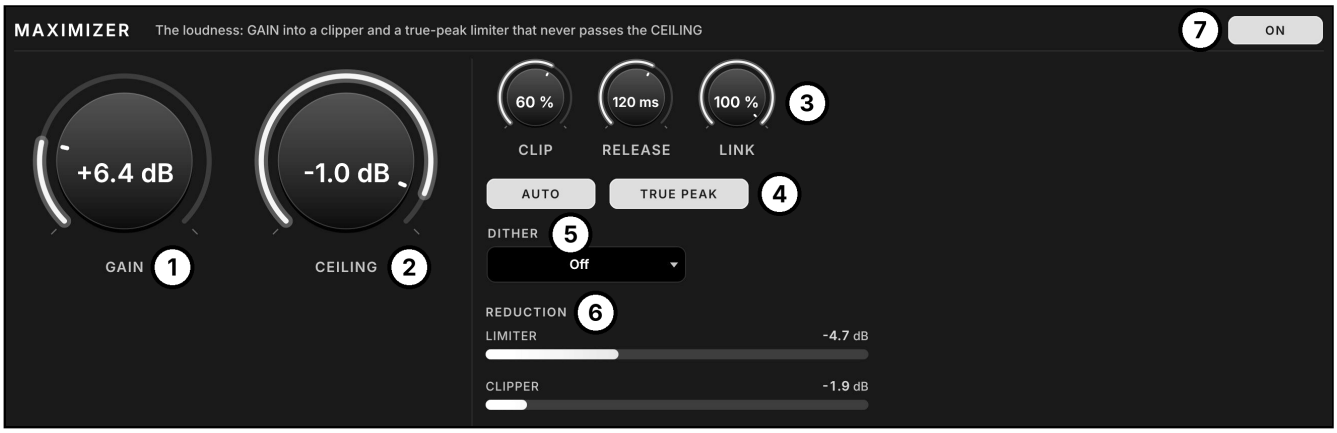
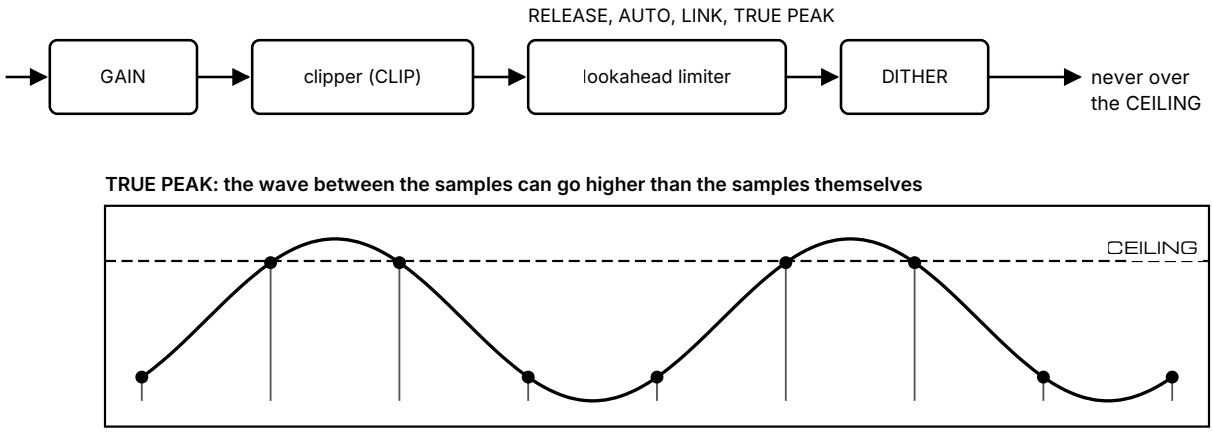


FIGURE 20 The MAXIMIZER's panel (preset *Pop: Modern Pop*: GAIN +6.4 dB into −1.0 dB).

1 GAIN · 2 CEILING · 3 CLIP, RELEASE, LINK · 4 AUTO and TRUE PEAK · 5 DITHER · 6 REDUCTION: LIMITER and CLIPPER · 7 ON.

Control	Range	Default	What it does
GAIN	0 to +30 dB	0.0 dB	How much louder: the master turned up into the limiter
CEILING	−12 to 0 dB	−1.0 dB	The highest the output may reach (dBTP with TRUE PEAK)
CLIP	0 to 100 %	40 %	How much of the peak control the clipper does before the limiter
RELEASE	5 to 1,000 ms	120 ms	How fast the limiter lets go (with AUTO, its base time)
AUTO	On / Off	On	Faster on short peaks, slower on held loud passages
LINK	0 to 100 %	100 %	How much the two sides are limited together
TRUE PEAK	On / Off	On	The ceiling holds between the samples too
DITHER	Off, 24 bit, 16 bit	Off	For the final export at that bit depth

The MAXIMIZER is VEIRA Max: GAIN into a clipper and a lookahead true-peak limiter that **never passes the CEILING**. It's always the last module.



The dots (the samples) stay under the ceiling, but the wave a converter rebuilds between them rises above it. With TRUE PEAK on, the limiter holds the rebuilt wave under the ceiling too. An illustration.

FIGURE 21 Inside the MAXIMIZER, and why TRUE PEAK matters.

GAIN sets the loudness. Turn it up while you watch the LOUDNESS window's INTEGRATED and SHORT-TERM, and the LIMITER meter. LOUDNESS MATCH sets it from the reference.

CEILING sets the highest the output may reach. With TRUE PEAK on (the default) it's in dBTP: −1 dBTP is the streaming services' advice, −0.3 dBTP is common for CDs and club masters. Leave TRUE PEAK on unless you have a reason; an MP3 or AAC encoder, and every converter, rebuild the wave between the samples.

CLIP divides the work: at 0 % the limiter does all the peak control (the cleanest); higher, a clipper takes the sharpest peaks first, which is louder and punchier, and at high settings can crackle on a vocal. The REDUCTION meters show how much each part takes off now.

RELEASE and AUTO: a short release is louder but can distort the lows; a long one is cleaner but can pump. AUTO adapts: faster on short peaks, slower on held loud passages. LINK at 100 % limits both sides together, so the image never moves; lower values let each side be limited more on its own.

DITHER adds a low, shaped noise that makes the last bit of a lower bit depth sound smooth. Use it only for the final export at that bit depth (24 or 16 bit), and leave OUTPUT at 0 dB, because OUTPUT comes after the MAXIMIZER and would scale the dither too.

> **Tip:** watch PLR in the LOUDNESS window as you raise GAIN. Streaming masters usually keep a PLR of about 10–13 LU; loud club and pop masters go down to about 6–8.5.

GLUE

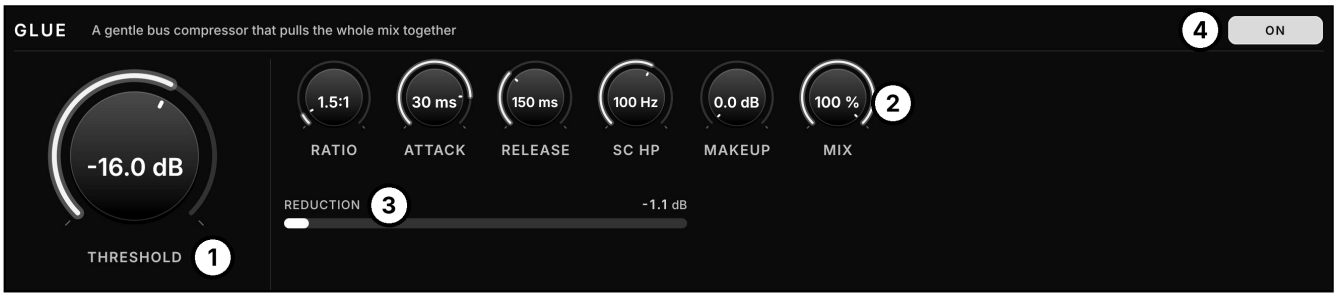
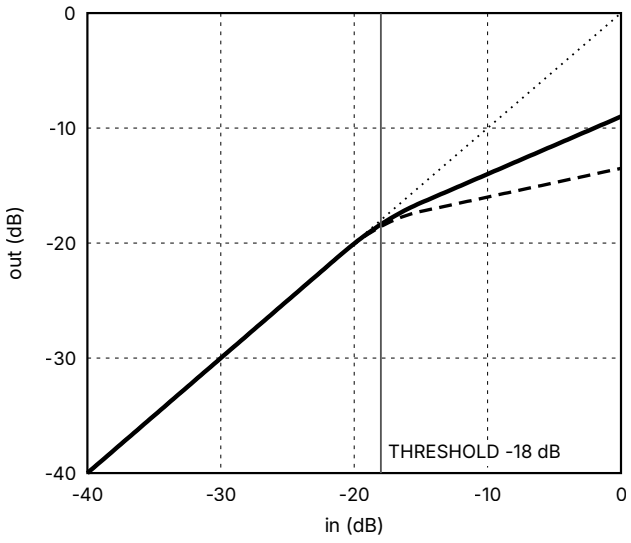


FIGURE 22 GLUE (preset *Pop: Modern Pop*: −16 dB, 1.5:1, 30 ms, 150 ms, SC HP 100 Hz).

1 THRESHOLD · 2 RATIO, ATTACK, RELEASE, SC HP, MAKEUP, MIX · 3 REDUCTION · 4 ON.

Control	Range	Default	What it does
THRESHOLD	−40 to 0 dB	−18.0 dB	It compresses what is over this level
RATIO	1.0:1 to 10.0:1	2.0:1	How strongly
ATTACK	0.1 to 100 ms	10 ms	How fast it reacts
RELEASE	50 to 1,500 ms	300 ms	How fast it lets go
SC HP	Off (20 Hz) to 300 Hz	90 Hz	The lows under this don’t drive it
MAKEUP	0 to +12 dB	0.0 dB	Gives back the level it takes
MIX	0 to 100 %	100 %	The compressed mix against the dry one, in time

GLUE is a gentle bus compressor, with VEIRA Comp’s detector and curve and a 6 dB knee: it pulls the whole mix together. It’s off by default, waiting in slot 2, right after the EQ.



RATIO 2:1 (the default)
RATIO 4:1
no compression

The knee is 6 dB wide: from 3 dB under the threshold to 3 dB over it the ratio grows gradually, so the compression starts without a corner you can hear.

At 2:1, a peak 6 dB over the threshold comes out 3 dB over it: 3 dB of reduction (less when the knee is still easing in).

MAKEUP turns the result back up; MIX blends it with the dry mix, in time.

FIGURE 23 GLUE’s curve at THRESHOLD −18 dB.

Aim for **1 to 3 dB of reduction** on the REDUCTION meter: that's glue. Ratios of 2:1 to 4:1, an attack of 10–30 ms (it lets the transients' punch through) and a release set to breathe with the tempo are the usual starting points. SC HP (sidechain high-pass) keeps the lows under its frequency from driving the compressor, so the kick and bass don't pump the whole mix; at the bottom of its range it reads Off. MIX below 100 % blends the dry mix back in: parallel compression.

> **Note:** THRESHOLD is absolute, so it depends on how hot the mix comes in (and on INPUT, and on any module before GLUE).

DE-ESSER

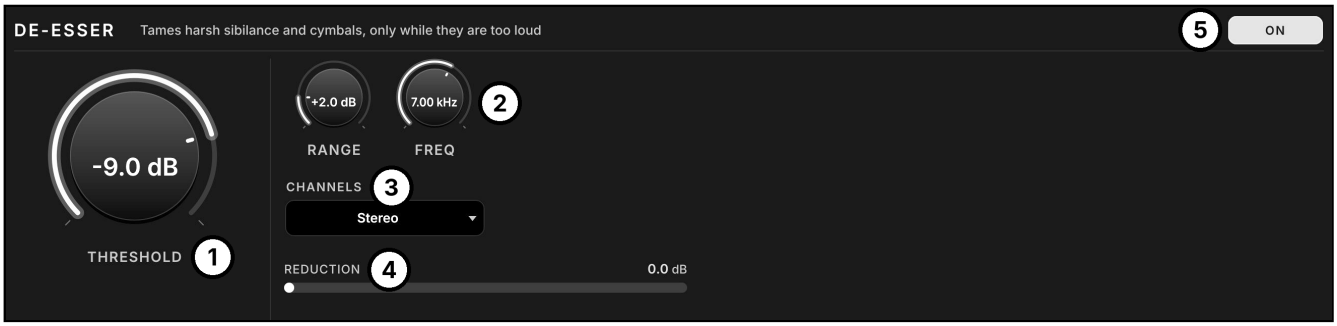


FIGURE 24 The DE-ESSER (preset *Pop: Modern Pop*: −9 dB, 2 dB, 7 kHz).

1 THRESHOLD · 2 RANGE and FREQ · 3 CHANNELS · 4 REDUCTION · 5 ON.

Control	Range	Default	What it does
THRESHOLD	−40 to 0 dB	−6.0 dB	How harsh a sound must be before it's turned down; lower catches more
RANGE	0 to 12 dB	3.0 dB	The most it turns down
FREQ	2 to 16 kHz	6.00 kHz	From where the harshness is listened for and turned down
CHANNELS	Stereo, Mid, Side	Stereo	Where it works

The DE-ESSER is VEIRA DeEss: it tames harsh sibilance and cymbals, **only while they're too loud**. It listens to the band above FREQ against the mix's own level (relative detection), turns down only that band (split-band), and looks 3 ms ahead so it catches the start of an "s". Because it works against the mix's level, THRESHOLD reacts the same on a quiet and a loud mix.

On a master, 2–4 dB of RANGE is plenty. Put it on Mid to treat a lead vocal's esses and leave the cymbals at the edges alone (the *Sibilant Vocal* preset does this). It's off by default, waiting in slot 6, after the DYNAMIC EQ and before the SATURATION, so the saturation doesn't add harmonics to the esses.

CLIPPER

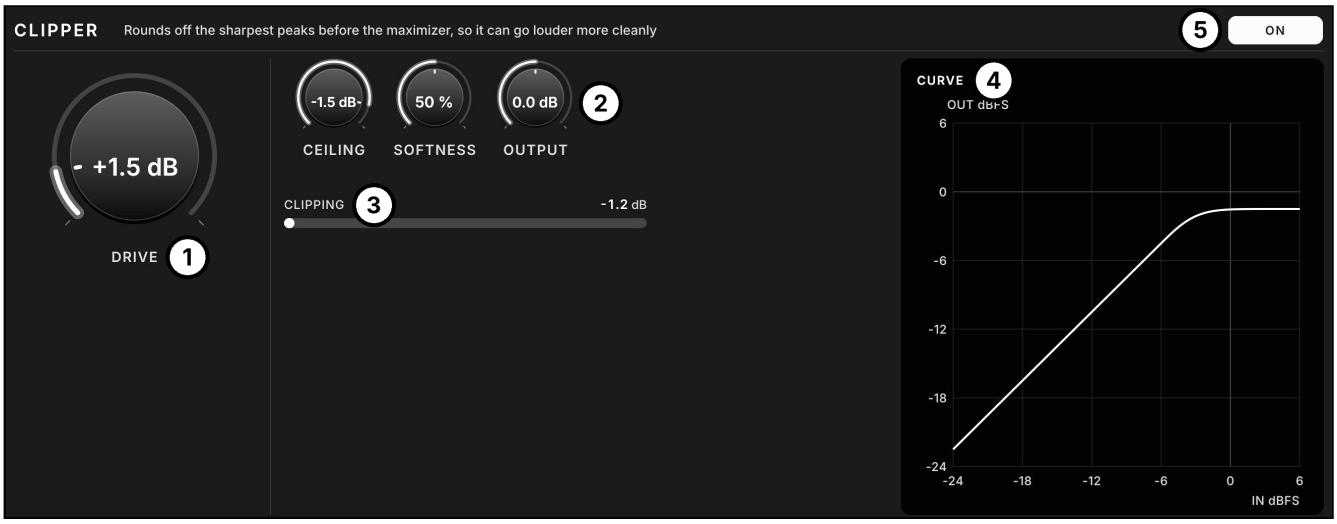


FIGURE 25 The CLIPPER (preset *Pop: Modern Pop*: +1.5 dB into −1.5 dB, SOFTNESS 50 %).

1 DRIVE · 2 CEILING, SOFTNESS, OUTPUT · 3 CLIPPING · 4 CURVE · 5 ON.

Control	Range	Default	What it does
DRIVE	0 to +12 dB	0.0 dB	How hard the peaks are pushed into the clipper
CEILING	−12 to 0 dB	−0.5 dB	Where it clips (sample peaks)
SOFTNESS	0 to 100 %	50 %	0 % a hard clip, 100 % a 6 dB knee
OUTPUT	−12 to +12 dB	0.0 dB	The level after the clipper

The CLIPPER rounds off the sharpest peaks before the MAXIMIZER, so the limiter can go louder more cleanly. It works at 4x oversampling (VEIRA Max's filters), and only what the clipping changes goes through the oversampling and is added back, so everything under the knee passes exactly. Its CEILING is in sample peaks; the MAXIMIZER after it holds the true peak. It's off by default, waiting in slot 8, just before the MAXIMIZER.

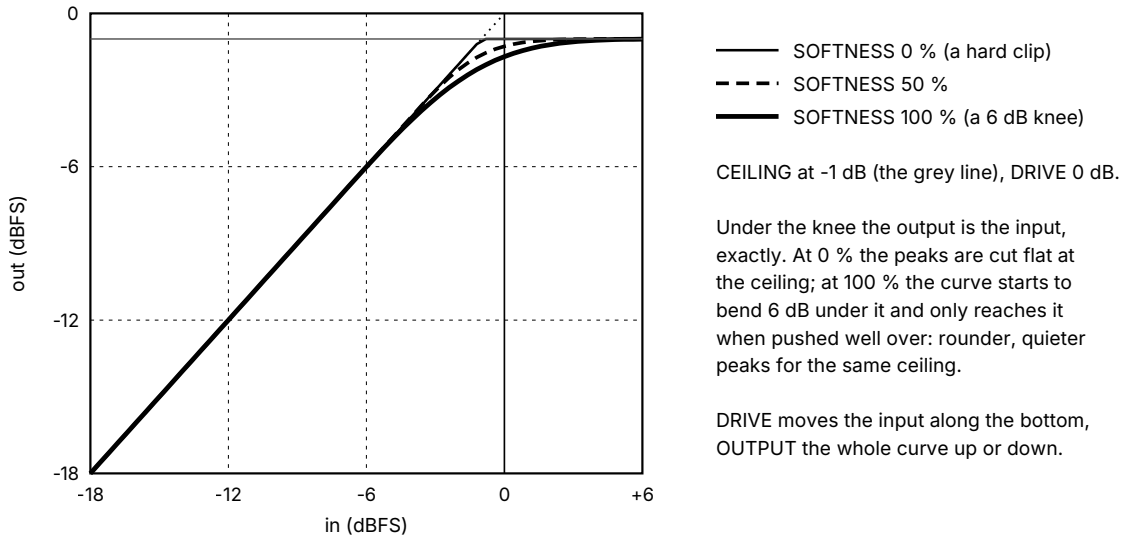


FIGURE 26 The CLIPPER's curve, computed from its own engine, as the CURVE window on the panel draws it.

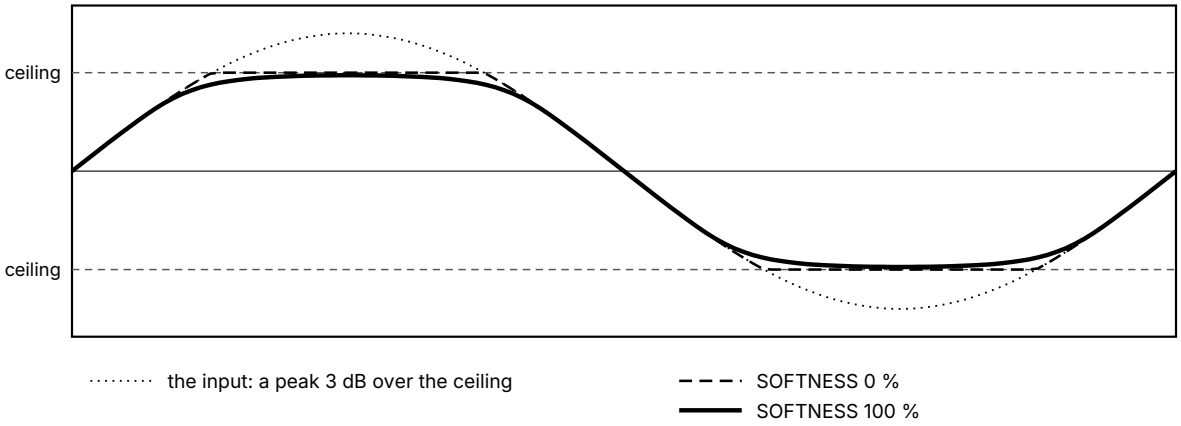


FIGURE 27 One cycle of a sine 3 dB over the ceiling. A hard clip cuts it flat; a soft one rounds it, with fewer harsh harmonics.

Start with DRIVE at 1–3 dB and watch the CLIPPING meter: 1 to 2 dB of clipping on the loudest hits is usually inaudible and lets the MAXIMIZER work less. If the kick loses its click or a vocal turns crunchy, lower DRIVE or raise SOFTNESS.

The reference and the matches

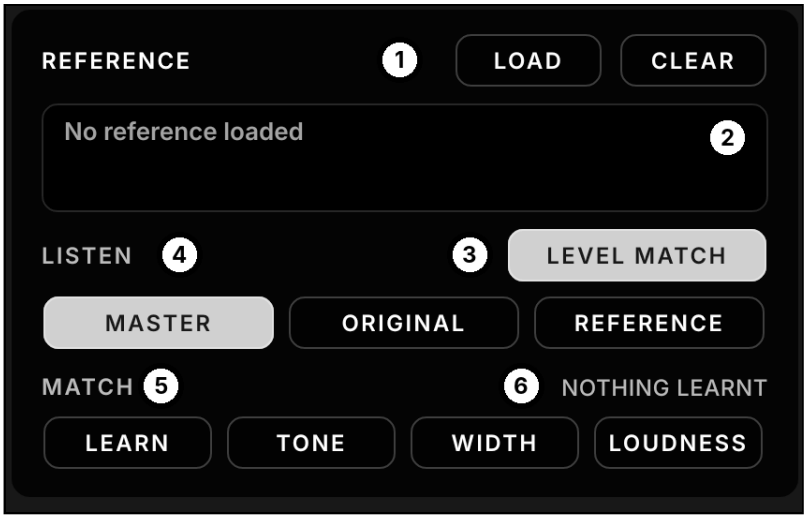
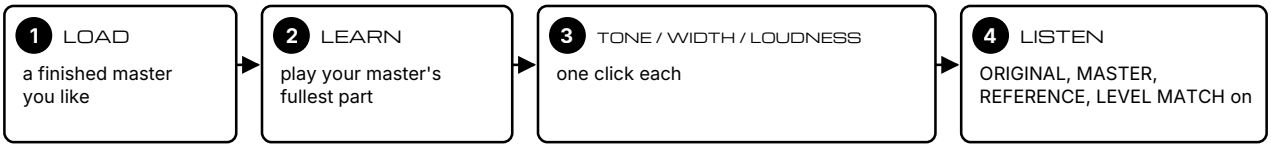


FIGURE 28 The REFERENCE window, before a reference is loaded.

1 LOAD and CLEAR (right) · 2 the file window: its name, loudness, peak and length · 3 LEVEL MATCH · 4 LISTEN: MASTER, ORIGINAL, REFERENCE · 5 MATCH: LEARN, TONE, WIDTH, LOUDNESS · 6 what LEARN has heard (NOTHING LEARNT or LEARNT 24 s).



TONE MATCH	sets the EQ's MATCH curve (teal), switches the EQ on, MATCH AMOUNT 100 %
WIDTH MATCH	sets the IMAGER's six WIDTH knobs, switches the IMAGER on
LOUDNESS MATCH	sets the MAXIMIZER's GAIN for the reference's integrated loudness

FIGURE 29 Matching a reference in four steps.

Loading a reference

Click LOAD and choose a finished master you'd like yours to sound like: WAV, AIFF, FLAC, OGG or MP3, up to 20 minutes. It's resampled to the session's rate and analysed: its integrated loudness and its long-term spectrum (the mid and the side, in sixth octaves; silence and fades are skipped). The file window shows its name, then its loudness, peak and length. The file is remembered with your session and loaded again when the session opens. CLEAR removes it.

> **Tip:** choose a reference in the same genre and with a similar arrangement. A match can only move your master towards a balance; a reference with no bass guitar will ask for less bass.

LEARN

TONE and WIDTH compare the reference with **your master as it comes in**. Click LEARN (it lights up) and play the fullest part of your song for at least a few seconds; the counter at the right reads LEARNT 24 s and so on. Click LEARN again to stop. LEARN listens at the chain's input, after INPUT, so a match never chases its own result.

TONE MATCH

TONE makes the EQ's **MATCH curve**: the reference's spectrum minus your master's, with the overall difference taken out (measured from 100 Hz to 10 kHz), smoothed and limited to ±9 dB. It switches the EQ on, sets AMOUNT to 100 %, and the curve appears on the EQ's graph in teal.

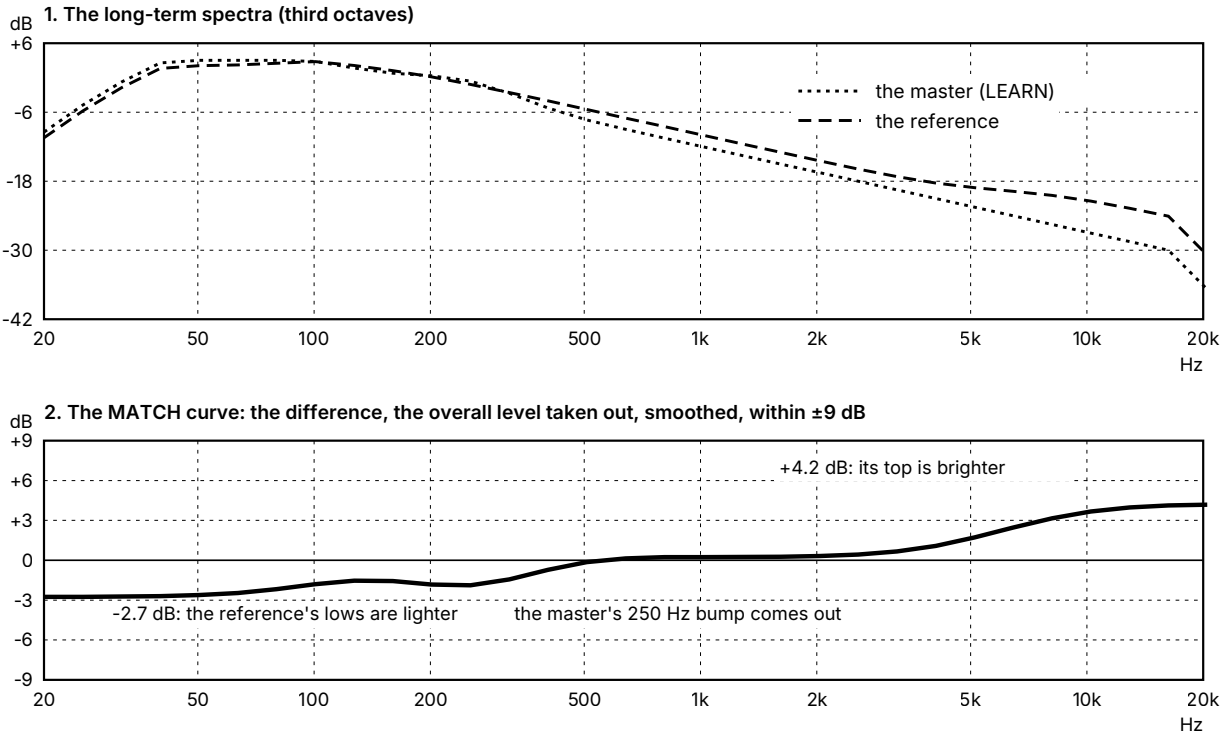


FIGURE 30 A worked TONE MATCH, computed with the plugin's own matching code: a reference with lighter lows, a brighter top and no low-mid bump gives this MATCH curve.

In the plugin's tests, after matching, the learnt master is within 0.15 dB of the reference from 31 Hz to 16 kHz. In practice a full match is a starting point: lower AMOUNT to 50–70 % for a nudge in the reference's direction, and adjust the bands on top.

WIDTH MATCH

WIDTH compares the side-to-mid ratio of the reference and of your master in each of the IMAGER's six bands, and sets each band's WIDTH (0–200 %) so yours matches. It switches the IMAGER on. Set the IMAGER's splits before you match: the match uses them.

LOUDNESS MATCH

LOUDNESS sets the MAXIMIZER's GAIN by the difference between the reference's integrated loudness and your master's (measured on the output since the last reset), and resets the measurement. Play the master first, so its loudness is measured; the MAXIMIZER must be on. The limiter's reduction changes with the gain, so **play again and match once more**: in the plugin's tests two passes land within 1 LU.

The status line under the buttons says what was done, or what's missing ("Load a reference first.", "Play the master with LEARN on first (at least a few seconds).", "Switch the MAXIMIZER on first: LOUDNESS MATCH sets its GAIN.").

Listening: MASTER, ORIGINAL, REFERENCE and LEVEL MATCH

Button	What you hear
MASTER	What the chain makes (the default)
ORIGINAL	The input, in time with the master
REFERENCE	The reference track
LEVEL MATCH	On (default): ORIGINAL and REFERENCE are turned to the master's loudness

While your DAW plays, the reference follows the song's position, so a reference of the same song lines up; otherwise it loops. Switching fades over 20 ms.

LEVEL MATCH turns the original and the reference to the master's loudness (measured over about 10 s). A louder version always sounds better at first, so this is what makes an A/B comparison fair: you hear what the chain changed in tone and dynamics, not that it's louder.

LISTEN is for listening only. When your DAW renders offline (a bounce or export), the output is always the master, whatever is selected. In a real-time bounce, select MASTER first.

Displays

SPECTRUM

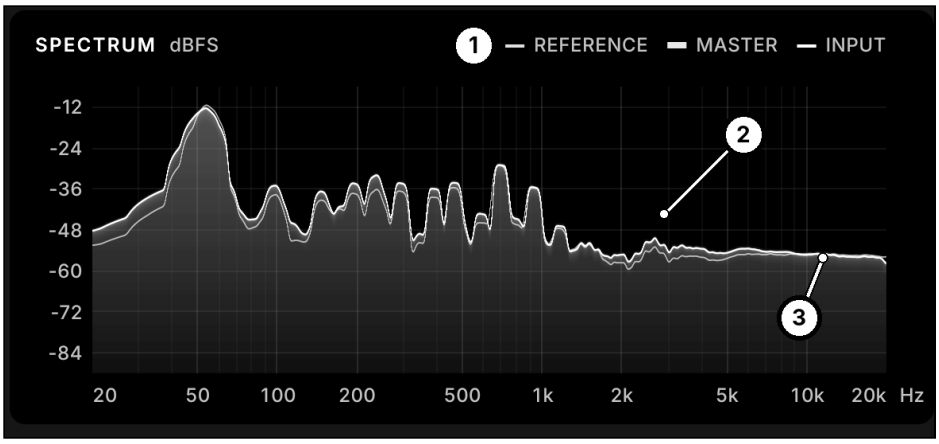


FIGURE 31 The SPECTRUM while a mix plays, before a reference is loaded.

1 the legend · 2 the master, filled · 3 the input, a thin line.

The SPECTRUM shows, from 20 Hz to 20 kHz in dBFS:

- **the master**, filled (amber on screen: the solid shape in front);
- **the input**, a thin grey line, so you see what the chain changed;
- **the reference** as it plays, a teal line, once a reference is loaded;
- **the long-term TONE** of the reference (dashed, - - REFERENCE TONE) and of your master as LEARN heard it (dotted, . . . MASTER TONE (LEARNT)), lined up at their average so you compare their shapes. Where the dashed curve is above the dotted one, the reference has more of those frequencies.

The scale follows the music. Hover over the plot for the frequency and the level of each curve there.

LOUDNESS

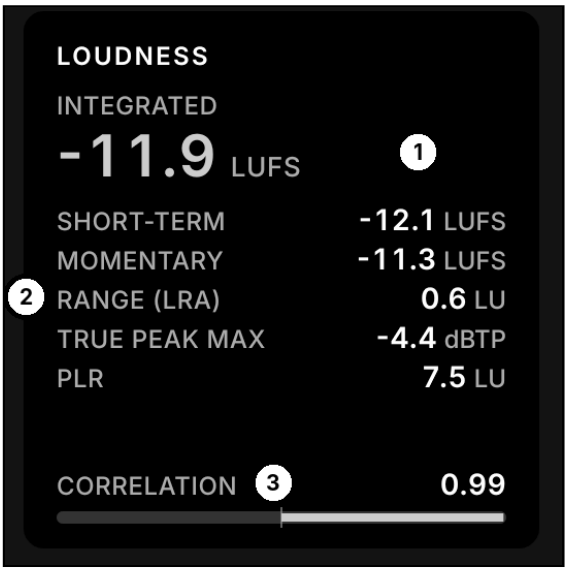


FIGURE 32 The LOUDNESS window.

1 INTEGRATED · 2 the other read-outs · 3 CORRELATION.

Read-out	What it is
INTEGRATED	The master's loudness since the last reset, gated (ITU-R BS.1770-4). Click the window to reset it, for example at the start of the song
SHORT-TERM	Over the last 3 s
MOMENTARY	Over the last 400 ms
RANGE (LRA)	Loudness range: how much the loudness varies over the song, in LU
TRUE PEAK MAX	The highest true peak since the reset, in dBTP. It turns red above −1 dBTP
PLR	TRUE PEAK MAX minus INTEGRATED: the punch left
REFERENCE	The reference's integrated loudness (with a reference loaded)
MASTER - REF	Your master against the reference, in LU
CORRELATION	+1 mono, 0 wide, below 0 out of phase (red on screen, and the bar goes left of the centre)

All of these measure the master, after the chain and OUTPUT.

Meter bridge (IN | OUT)

The bridge down the right is the standard VEIRA meter bridge: IN on the left is what reaches the plugin, OUT on the right is what leaves it.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Mastering Suite 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.

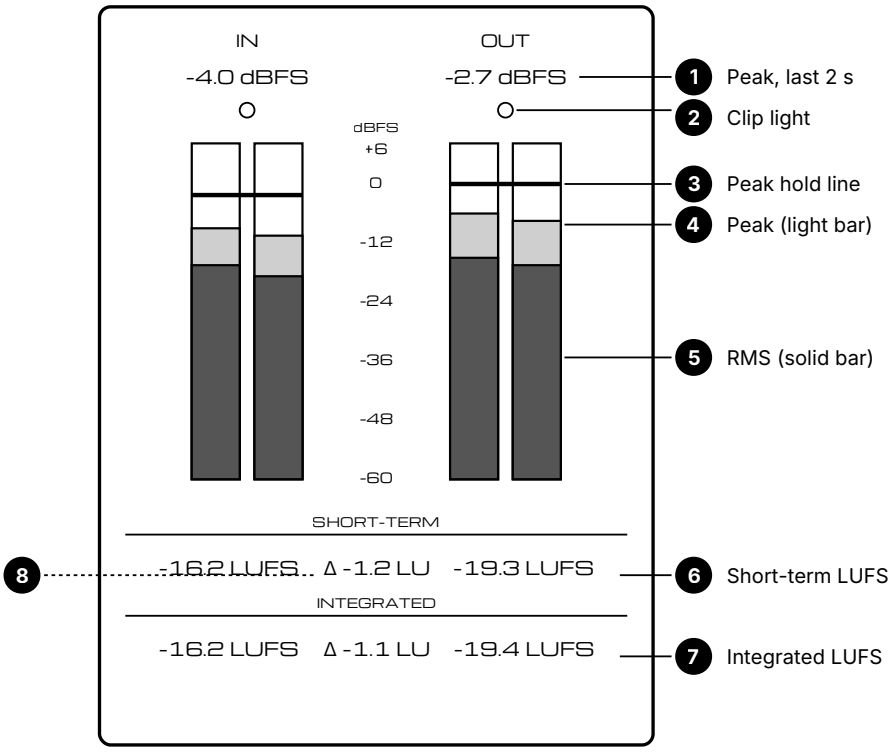


FIGURE 33 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 Mastering Suite 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.

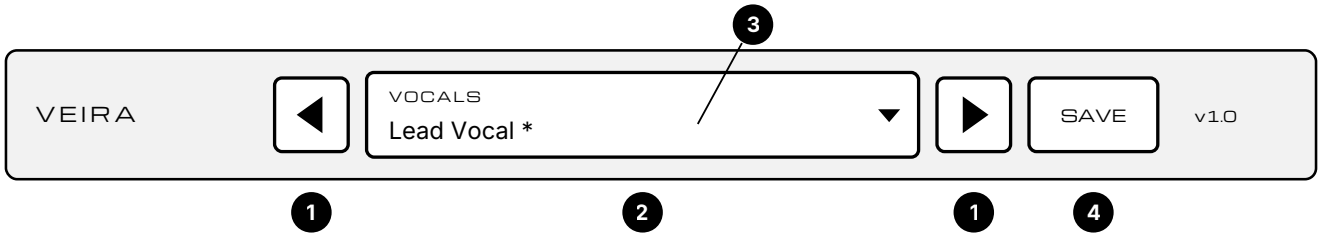
Clicks: click a level meter to reset its hold and clip light. Click the loudness readouts to restart the integrated measurement, for example at the start of a song.

Presets

VEIRA Mastering Suite comes with **67 factory presets** in 12 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 34 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 Mastering Suite 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 Mastering Suite/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Mastering Suite\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

The folders are sorted by **destination and genre**. *Init* is the default chain at 0 dB GAIN; *Clean Slate* has every module off; *Safety Limiter* is the MAXIMIZER alone at 0 dB GAIN and −1 dBTP; *Full Console* runs all nine modules at −14 LUFS. **Streaming** aims at about −14 LUFS, **Loud** at −7 to −9, **Dynamic** at −16 to −24 and the genre folders at −8 to −16. Each preset's note (in the preset menu) states the loudness it aims for and which control to move first.

> **Levels.** Each preset's GAIN was calibrated on a premaster of about −15 LUFS peaking around −3 dBFS (within 0.25 LU of its loudness, the true peak never over its CEILING). Your mix will differ, so **set GAIN (or use LOUDNESS MATCH) for the loudness first**, then shape the rest. GLUE and the DYNAMIC EQ use absolute thresholds, set for that premaster; the other modules react to the mix's own level.

Folder	Presets
Default	Init, Clean Slate, Safety Limiter, Full Console
Streaming	Streaming Balanced, Streaming Warm, Streaming Bright, Streaming Punchy, Streaming Open, Streaming Wide, Normalised -16 LUFS
Loud	Loud Pop, Loud EDM, Loud Hip-Hop, Loud Clean, Loud Glue, Clipped Loud
Dynamic	Jazz Natural, Classical Hall, Acoustic Dynamic, Film Score, Broadcast -23 LUFS, Broadcast -24 LKFS
Rock & Metal	Modern Rock, Classic Rock, Metal Wall, Punk Raw, Indie Rock Open
Electronic	House Groove, Techno Drive, Drum & Bass, Ambient Space, Synthwave Glow
Hip-Hop & R&B	Trap Low End, Boom Bap Dusty, R&B Smooth, Lo-Fi Beats, Rap Vocal Forward
Pop	Modern Pop, Pop Ballad, Dance Pop, Indie Pop Warm, Bright Pop Sheen
Acoustic & Singer-Songwriter	Folk Natural, Singer-Songwriter, Piano & Voice, Country Radio, Acoustic Warmth
Vinyl & Club Prep	Vinyl Pre-Master, Vinyl Hot Cut, Club Master, CD Master 16-Bit, Hi-Res 24-Bit Master
Mix Fix	Too Boomy, Too Harsh, Too Narrow, Phasey Low End, Too Dull, Too Muddy, Sibilant Vocal, Thin Mix
Creative FX	Radio Lo-Fi, Worn Tape, Vintage Mono, Pumping Glue, Super Wide, Parallel Crush

Recipes

A streaming master at −14 LUFS

1. Load *Streaming: Streaming Balanced*.
2. Play the loudest chorus. Raise or lower the MAXIMIZER's GAIN until SHORT-TERM sits around −12 to −13 LUFS in the chorus, then play the whole song and click the LOUDNESS window to reset; INTEGRATED should end near −14 LUFS.
3. Check TRUE PEAK MAX stays at or under −1.0 dBTP and PLR around 10–13 LU.
4. Shape the tone with the EQ (open it from the CHAIN), 1 dB at a time, comparing with the EQ switched off (its light on the card).
5. Select ORIGINAL with LEVEL MATCH on and switch back and forth with MASTER: you should hear a better balance, not just a louder one.

Match a reference

1. Insert the suite on your master bus and load *Default: Init*.
2. Click LOAD in REFERENCE and choose a finished master in your genre.
3. Click LEARN and play the fullest part of your song for 20–30 seconds; click LEARN again.
4. Click TONE. Open the EQ and look at the teal curve; lower AMOUNT if it's too much.
5. Click WIDTH. Open the IMAGER to see the six widths it set.
6. Play the song, then click LOUDNESS. Play again and click LOUDNESS once more.
7. Compare: REFERENCE and MASTER, with LEVEL MATCH on. Adjust by ear.

Loud and punchy

1. Load *Loud: Loud Pop* (or *Loud EDM*, *Clipped Loud*).
2. Open the CLIPPER and set DRIVE so the CLIPPING meter shows 1–2 dB on the loudest hits.
3. Open the MAXIMIZER and raise GAIN for the loudness you want; watch the LIMITER meter.
4. If the vocal crackles, lower the MAXIMIZER's CLIP first, then the CLIPPER's DRIVE. If the kick loses its click, lower the CLIPPER's DRIVE.
5. Keep an eye on PLR: below about 6 LU, most music starts to sound flat.

Fix a harsh or boomy mix

1. Load *Mix Fix: Too Harsh* (or *Too Boomy*).
2. Open the DYNAMIC EQ. Play the harshest (or boomiest) part and watch band 1's NOW meter.
3. Lower its THRESH until it acts on the bad moments only; set RANGE for the most it may cut.
4. Sweep its FREQ slowly to find the exact spot, then check the rest of the song: it should do nothing where the mix is fine.

A tight, centred low end

1. Open the IMAGER and switch on [BASS MONO]; start with [BELOW] at 120 Hz.
2. Set band 1's [WIDTH] to 80–100 %.
3. Check [CORRELATION] in the LOUDNESS window: it should rise towards +1 on bass-heavy parts.
4. For vinyl, load *Vinyl & Club Prep: Vinyl Pre-Master*, which also cuts the sides under its frequency; talk to your cutting engineer before raising [GAIN].

Final exports: CD and high resolution

1. Finish the master. Leave the LEVELS [OUTPUT] at 0 dB.
2. For a 16-bit CD master, set the MAXIMIZER's [CEILING] to −0.3 dB and [DITHER] to [16 bit] (or load *CD Master 16-Bit*); for a 24-bit file, [DITHER] [24 bit].
3. Export at that bit depth only. Switch [DITHER] back to [Off] for any other export.

Specifications

Type	Mastering console: nine modules in a re-orderable chain, a reference track with tone, width and loudness matching, full loudness metering
Modules	EQ, MULTIBAND, IMAGER, DYNAMIC EQ, SATURATION, MAXIMIZER (on by default); GLUE, DE-ESSER, CLIPPER (off by default)
Default order	EQ, GLUE, MULTIBAND, IMAGER, DYNAMIC EQ, DE-ESSER, SATURATION, CLIPPER, MAXIMIZER; the MAXIMIZER always last
Channels	Mono and stereo
Latency	8,592 samples at 48 kHz (179 ms); 8,572 at 44.1 kHz; 16,896 at 96 kHz. Constant (every module always takes its longest), reported to the host
Transparency	Every module off, and bypass: the output is the input delayed by the latency, bit for bit
Sample rates	44.1, 48, 88.2, 96, 176.4 and 192 kHz
INPUT / OUTPUT	−12 to +12 dB / −24 to 0 dB (default 0.0 dB)
EQ	8 bands: Bell, Low Shelf, High Shelf, Low Cut, High Cut, Notch; 20 Hz–20 kHz, ±18 dB, Q 0.1–10, cuts 6–96 dB/oct; Stereo, Mid or Side per band; ANALOG or LINEAR; MATCH AMOUNT 0–100 %
MULTIBAND	6 bands, AMOUNT 0–100 % (default 20 %), GAIN ±12 dB, Down, Up or Both, Stereo, Mid or Side; 5 splits; ATTACK 0.1–100 ms, RELEASE 5–2,000 ms, MIX, MAKEUP (on), LINEAR (on)
IMAGER	6 bands, WIDTH 0–200 %, STEREOIZE 0–100 %; 5 splits; BASS MONO 20–500 Hz; linear phase
DYNAMIC EQ	4 bands: Bell, Low Shelf, High Shelf; Compress or Expand; THRESH −60 to 0 dB, RATIO 1–10:1, RANGE 0–18 dB, ATTACK 0.1–100 ms, RELEASE 5–1,000 ms; Stereo, Mid or Side
SATURATION	TUBE, TAPE (Modern, Classic, Warm, Worn; 7.5, 15, 30 ips), TRANSFORMER, EXACT (2nd–5th, Off to −6 dB); DRIVE 0–100 % (default 10 %), level kept; bands for TUBE and EXACT (splits 40 Hz–1 kHz, 1–12 kHz); MIX
MAXIMIZER	GAIN 0–30 dB, CEILING −12 to 0 dB (default −1.0), CLIP 0–100 %, RELEASE 5–1,000 ms with AUTO, LINK 0–100 %, TRUE PEAK, DITHER 24 or 16 bit
GLUE	THRESHOLD −40 to 0 dB, RATIO 1–10:1, ATTACK 0.1–100 ms, RELEASE 50–1,500 ms, SC HP Off–300 Hz, MAKEUP 0–12 dB, MIX; 6 dB knee
DE-ESSER	THRESHOLD −40 to 0 dB, RANGE 0–12 dB, FREQ 2–16 kHz, Stereo, Mid or Side; split-band, relative detection, 3 ms lookahead
CLIPPER	DRIVE 0–12 dB, CEILING −12 to 0 dB, SOFTNESS 0–100 %, OUTPUT ±12 dB; 4x oversampling
Reference	WAV, AIFF, FLAC, OGG, MP3, up to 20 minutes; recalled with the session. LEARN; TONE, WIDTH and LOUDNESS MATCH; LISTEN MASTER, ORIGINAL, REFERENCE with LEVEL MATCH

Displays	SPECTRUM (master, input, reference, long-term tones); LOUDNESS (integrated, short-term, momentary, LRA, true peak max, PLR, reference and difference, correlation); EQ and DYNAMIC EQ graphs; the CLIPPER's curve
Metering	IN and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Presets	67 factory presets in 12 folders, plus your own
Window	1600 × 1000 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vmst

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 Mastering Suite 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**.

Everything is late when I play live. The suite has 8,592 samples of latency at 48 kHz (about 0.18 s). Your DAW compensates for it on playback, but it's far too much to play or sing through while recording. Use it on the master bus after tracking, or bypass it while you record.

My bounce sounds different from what I heard. Check LISTEN: if ORIGINAL or REFERENCE was selected, you heard that, not the master. An offline bounce always renders the master, whatever is selected; in a real-time bounce, select MASTER first.

TONE, WIDTH or LOUDNESS does nothing. Read the status line under the buttons. TONE and WIDTH need a reference and something learnt (LEARN on while the master plays, at least a few seconds). LOUDNESS needs the master to have played (so its loudness is measured) and the MAXIMIZER on.

After LOUDNESS MATCH my master is still not as loud as the reference. The limiter's reduction changes with GAIN, so the first match lands close but not exactly: play the song again and click LOUDNESS once more. For a very loud reference, consider the CLIPPER before the MAXIMIZER.

The tone match sounds too strong. Lower the EQ's MATCH AMOUNT to 50–70 %. A reference with a different arrangement (no bass guitar, a bright synth lead) asks for moves your song doesn't need.

The peaks went over −1 dBTP. Check that TRUE PEAK is on in the MAXIMIZER and that the MAXIMIZER is on. OUTPUT can only turn down, so it can't push the peaks over. The CLIPPER's CEILING is in sample peaks; the MAXIMIZER after it holds the true peak.

My mix gets quieter when I switch a module on. GLUE and the DYNAMIC EQ only turn down unless you add MAKEUP or use Expand; set the final loudness with the MAXIMIZER's GAIN at the end.

The width collapses in mono. Lower the IMAGER's WIDTH above 100 % or its STEREOIZE, and watch CORRELATION: below 0 means parts of the mix cancel in mono.

Which modules cost the most processing? The MAXIMIZER, the SATURATION and the CLIPPER. Switching off a module you don't need saves its processing; the latency stays the same.

The window is too small (or too big), or I want to type an exact value. Drag the window's bottom-right corner: it scales from 75 % to 200 %, keeps its proportions and is saved with your session. To type a 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 order, the MATCH curve, the reference file and the window size are saved with your session, and every control except the order can be automated. If the reference file has been moved or deleted, load it again.

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



VEIRA Mastering Suite · User Manual · Version 0.2.0

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

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