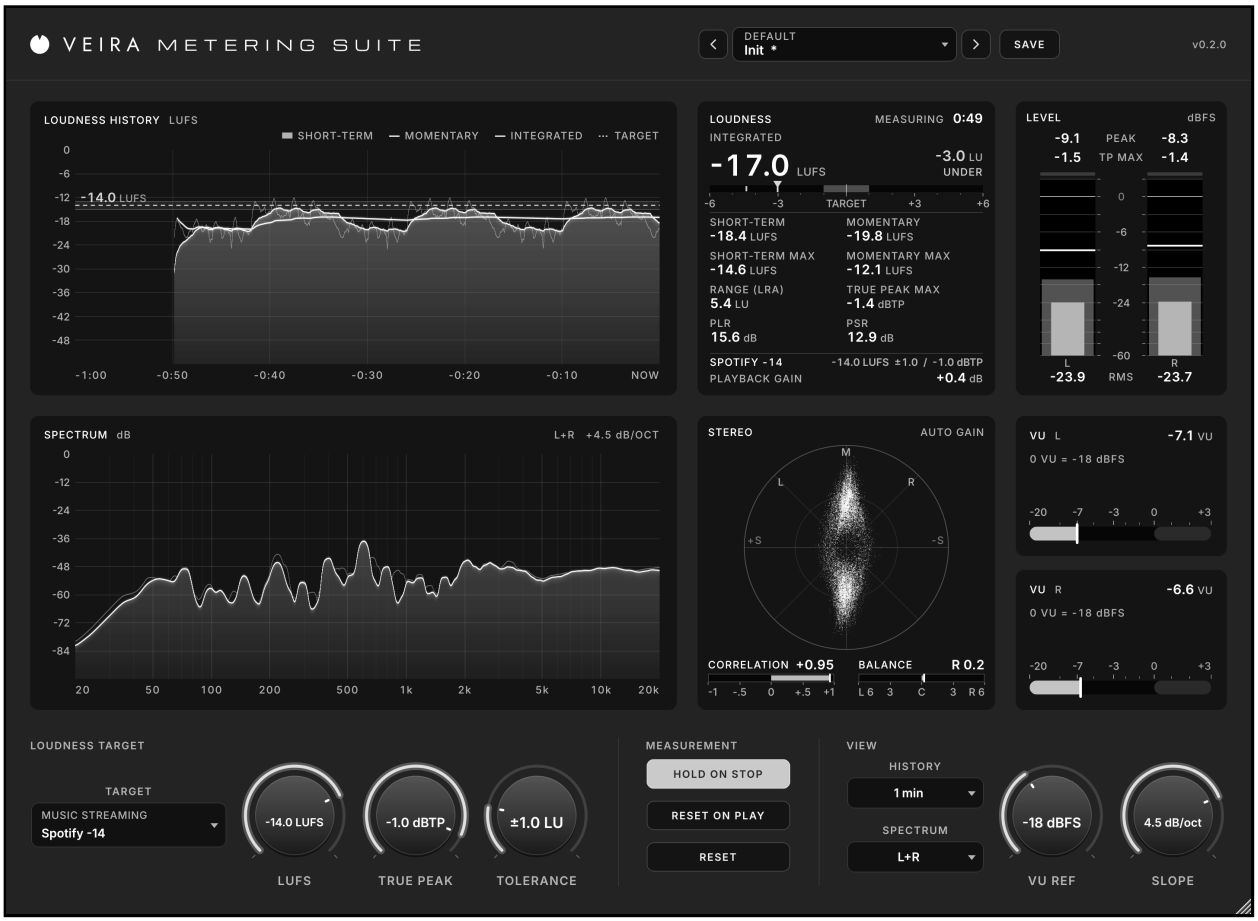
VEIRA

LOUDNESS AND LEVEL METER

VEIRA Metering Suite

User Manual

A complete meter for mixing, mastering and delivery: loudness against the target of your streaming service, broadcaster or platform, with its history, true peak, level, VU, spectrum and stereo meters in one window.



Contents

Welcome 3
Getting started 4
- What you need 4
- Install with VEIRA Manager 4
- Activation and the licence 5
- Formats and where the files go 5

The panel at a glance 6
- Using the controls 7

How a meter works 9
Loudness explained 10
- Level is not loudness 10
- Momentary, short-term and integrated 10
- True peak 11
- Loudness range (LRA) 12
- PLR and PSR: how hard is it limited? 12
- What streaming services do with loudness 13

Targets 14
- Every target 14
- How the verdicts are worked out 16

Controls 17
- The target: TARGET, LUFS, TRUE PEAK and TOLERANCE 17
- The measurement: HOLD ON STOP, RESET ON PLAY and RESET 18
- The view: HISTORY, VU REF, SPECTRUM and SLOPE 19

Displays 20
- LOUDNESS panel 20
- LOUDNESS HISTORY 21
- LEVEL 23
- VU meters 24
- SPECTRUM 25
- STEREO 26

Measuring a programme 28
Presets 29
- The preset browser 29
- The preset menu 29
- Saving your own presets 29
- Presets in your DAW 30
- The factory folders 30

Recipes 32
- Check a master for Spotify 32
- Deliver to EBU R 128 broadcast 32
- Mix to a TV dialogue spec (ATSC A/85, Netflix) 32
- Measure a podcast episode 32
- Measure voice-over takes one by one 32
- Measure a whole album 33
- Gain-stage a mix with the VU meters 33
- Check the mix in mono and stereo 33

Specifications 34
Troubleshooting and questions 35

Welcome

Thank you for choosing **VEIRA Metering Suite**. It is a meter: it measures the sound passing through it and changes nothing. Put it on your master bus (or any track) and it shows, in one window, how loud your mix is in LUFS and how that compares with the target of the place it's going: a streaming service, a TV broadcaster, a film platform, a podcast app or a game.

What makes it different

- **Loudness against a real target.** Choose a destination in TARGET (19 streaming, broadcast, film, podcast and game standards, or your own numbers) and the meter tells you whether the programme is ON TARGET, OVER or UNDER, and by how many LU.
- **What the service will do.** For streaming services it shows the PLAYBACK GAIN the service would apply to your master; for delivery specifications, whether the programme PASSES or why not.
- **Everything about loudness.** Integrated, short-term and momentary loudness with their maxima, loudness range (LRA), true-peak maximum, PLR and PSR, and a loudness history from 30 seconds to 60 minutes.
- **Every classic meter.** Peak, RMS and true-peak level meters, two VU meters with true VU ballistics, a spectrum analyser (L+R, L / R or M / S) and a vectorscope with correlation and balance.
- **Measures the way you work.** HOLD ON STOP pauses the programme measurement while the transport is stopped, so playing a song in parts still adds up to one measurement.
- **Untouched sound.** The output is the input, bit for bit, with no latency.
- **A clean, legible face.** Text you can read at a glance, knobs with the value inside them, and a window you can scale from 75 % to 200 %.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window. *Loudness explained* is a plain-language guide to LUFS, true peak, LRA, PLR and PSR, and to what streaming services do with loudness. *Targets* lists every standard the meter knows. *Controls* and *Displays* explain every control and meter with drawings. *Measuring a programme*, *Presets* and *Recipes* get you working fast, and the last chapters hold the specifications and answers to common questions.

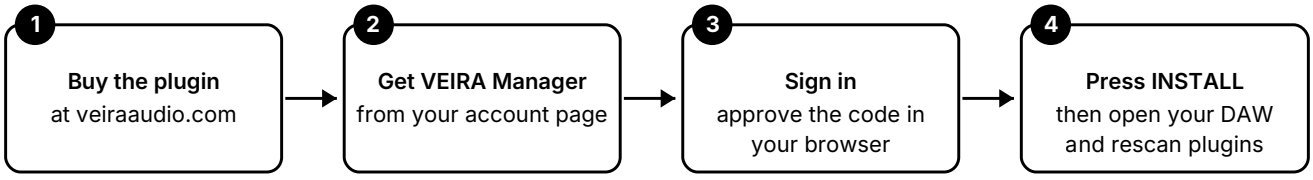
Getting started

What you need

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

Install with VEIRA Manager

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



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

FIGURE 1 From purchase to first sound in four steps.

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

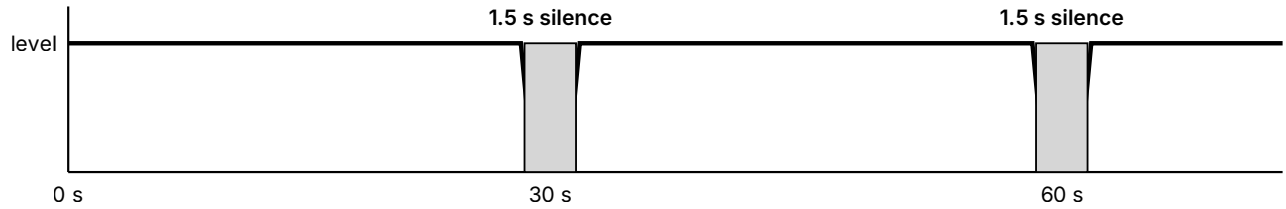


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Metering 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 Metering 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

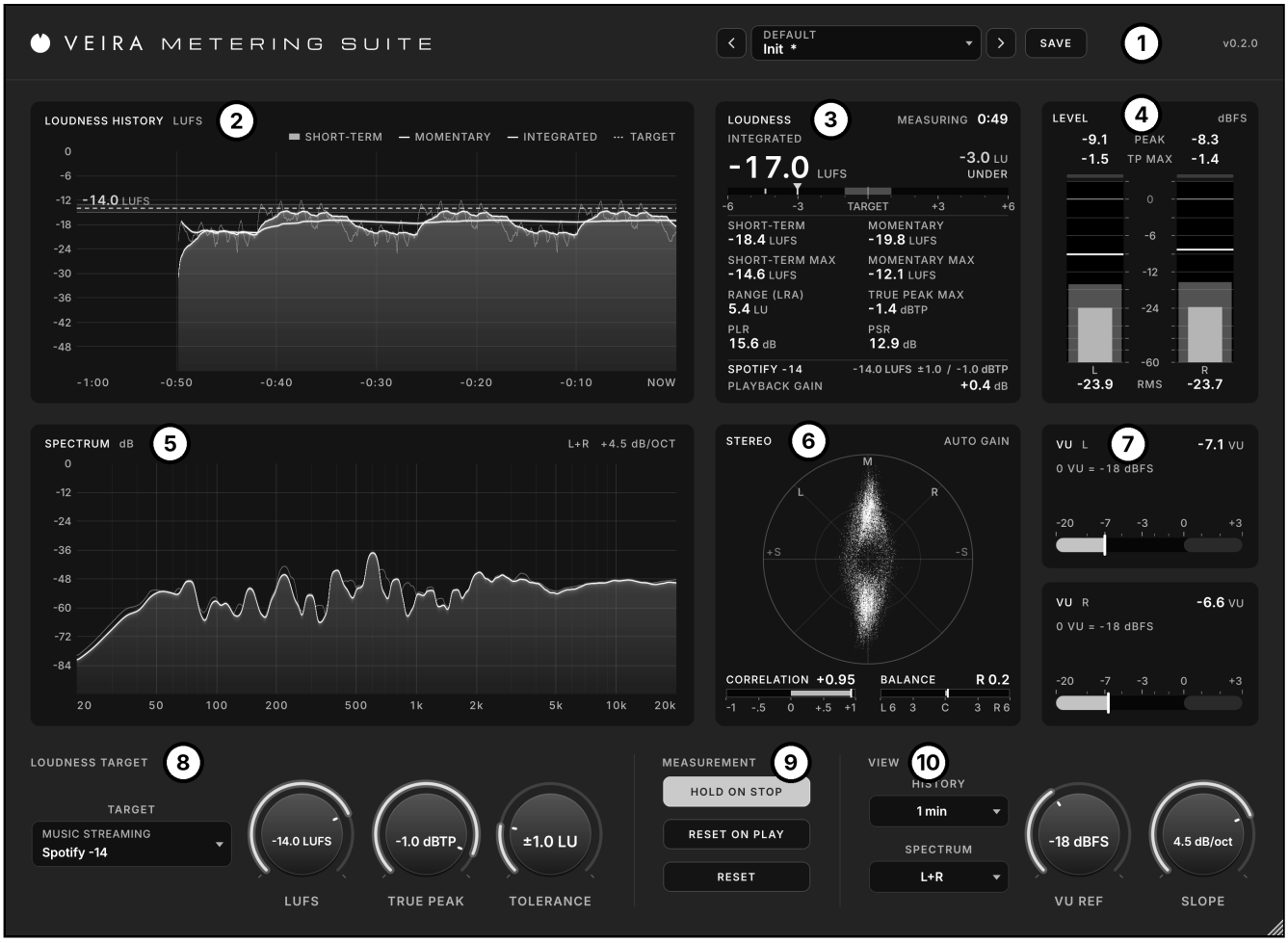


FIGURE 3 VEIRA Metering Suite measuring a song against the *Spotify -14* target. The integrated loudness is −17.0 LUFS, 3 LU under the target.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	LOUDNESS HISTORY	Loudness over time against the target.
3	LOUDNESS panel	Integrated loudness against the target, with every other loudness reading.
4	LEVEL	Peak, true-peak maximum and RMS level per channel.
5	SPECTRUM	The level across frequency, 20 Hz to 20 kHz.
6	STEREO	Vectorscope, CORRELATION and BALANCE.
7	VU meters	Left and right VU meters, drawn as bars.

	Part	What it does
8	Target	TARGET, LUFS, TRUE PEAK, TOLERANCE: what the loudness is measured against.
9	Measurement	HOLD ON STOP, RESET ON PLAY, RESET: when the programme is measured.
10	View	HISTORY, VU REF, SPECTRUM, SLOPE: how the displays look.

The window has two rows of displays. The top row is about loudness and level (history, loudness numbers, level meters); the bottom row is about tone and space (spectrum, stereo, VU). The strip along the bottom holds three groups, from left to right: the **loudness target** 8 , the **measurement** 9 and the **view** 10 , each under its caption. *Controls* shows each one up close.

Using the controls

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

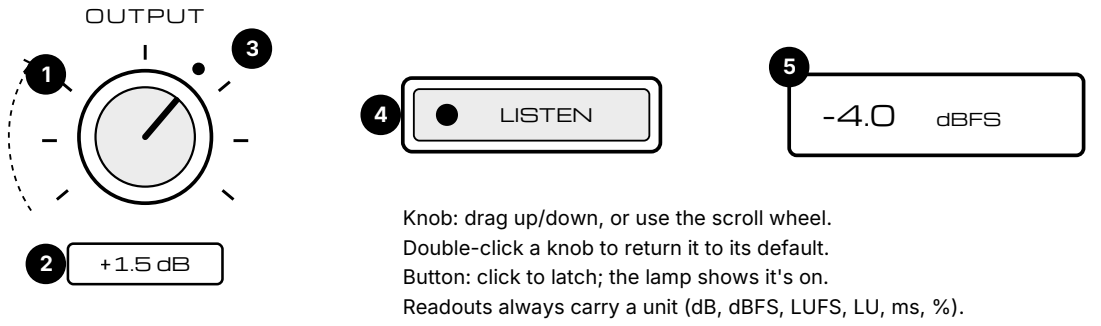


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

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

- **Knobs** show their value **inside them** (-14.0 LUFS, -18 dBFS), 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: **-16** for a LUFS target of −16 LUFS, **-2** for a TRUE PEAK of −2 dBTP. Press Escape or click elsewhere to leave it unchanged.
- **Menus:** TARGET, HISTORY and SPECTRUM are dark boxes with a small arrow at the right. Click one to open its list.
- **Buttons** have no lamps: HOLD ON STOP and RESET ON PLAY fill with colour when they are on (orange on screen; in print, a solid light button instead of a dark one with an outline). RESET acts once each time you click it.
- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size and keeps its proportions, so everything stays sharp. Your DAW saves the size with the session.

How a meter works

A meter is a window onto the signal. VEIRA Metering Suite listens to whatever passes through it, measures it many ways at once, and passes it on untouched.

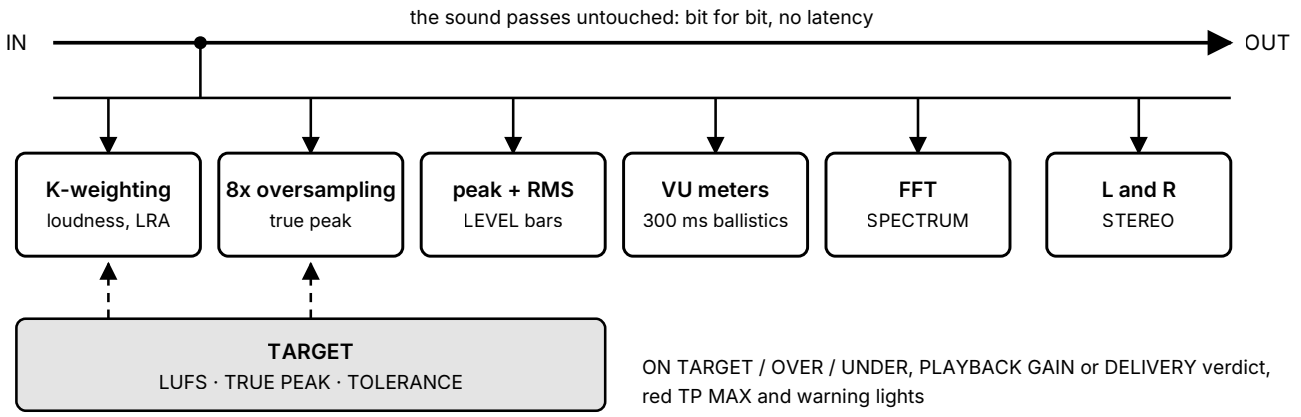


FIGURE 5 Signal flow. The audio goes straight through; every meter taps a copy. The target is not applied to the sound: it is the yardstick the loudness and true-peak readings are compared with.

Because it never touches the sound, you can put it anywhere: last on the master bus to measure what you deliver, on a stem or a dialogue bus, or on a single track. It works on mono and stereo tracks.

Different meters answer different questions:

Question	Meter
Will it clip, here or after encoding?	LEVEL (sample peak) and TP MAX (true peak)
How loud does it sound, and does it meet the spec?	LOUDNESS panel and LOUDNESS HISTORY
How dynamic is it, or how hard is it limited?	RANGE (LRA), PLR, PSR
Is the level right for my analog-style gain staging?	VU meters
Is the tonal balance right?	SPECTRUM
Is it wide, and will it survive mono?	STEREO: vectorscope and CORRELATION

Loudness explained

This chapter explains, in plain language, what every loudness reading means and why delivery specifications ask for them.

Level is not loudness

A **peak meter** (dBFS) shows the highest sample: how close you are to the top of the digital scale, 0 dBFS. It tells you almost nothing about how loud a programme *sounds*. A sparse acoustic song and a dense rock master can both peak at −1 dBFS, yet the rock master sounds far louder, because its average energy is much higher.

Loudness is measured the way ears hear. The standard, ITU-R BS.1770 (used by EBU R 128, ATSC A/85 and every streaming service), first filters the signal with **K-weighting**: it turns the deep bass down and lifts the upper frequencies about 4 dB, because ears are less sensitive to deep bass and more sensitive in the presence range. Then it averages the energy of all channels. The result is in **LUFS** (Loudness Units relative to Full Scale). American documents say **LKFS**: the same unit.

- **LUFS** is an absolute loudness: −14 LUFS, −23 LUFS. Closer to 0 is louder.
- **LU** is a *difference*: 1 LU = 1 dB. A programme at −11 LUFS is 3 LU over a −14 LUFS target.

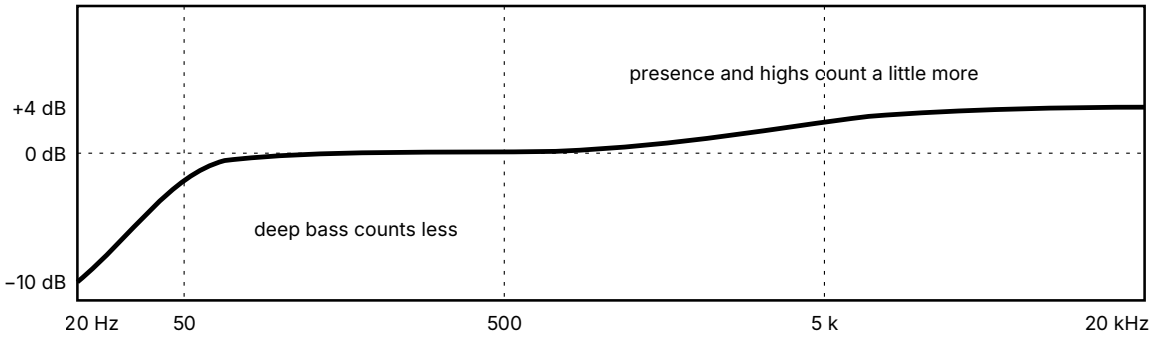


FIGURE 6 K-weighting, roughly. Before loudness is averaged, very low frequencies are turned down and the highs lifted, so the number follows what ears hear.

Momentary, short-term and integrated

Loudness depends on how long you listen, so the meter gives three readings, each updated every 100 ms:

- **MOMENTARY:** the last 400 ms. Jumps with every word or beat.
- **SHORT-TERM:** the last 3 seconds. Follows sections: verse, chorus, a scene. The most useful reading while you mix.
- **INTEGRATED:** the whole programme since the measurement started. This is the single number delivery specifications and streaming services use.

The integrated loudness is **gated**, so silence and quiet passages don't drag it down: 400 ms blocks below −70 LUFS are ignored (the absolute gate), and so is anything more than 10 LU under the programme's own average (the relative gate). A long silent intro or a fade-out therefore barely changes it.

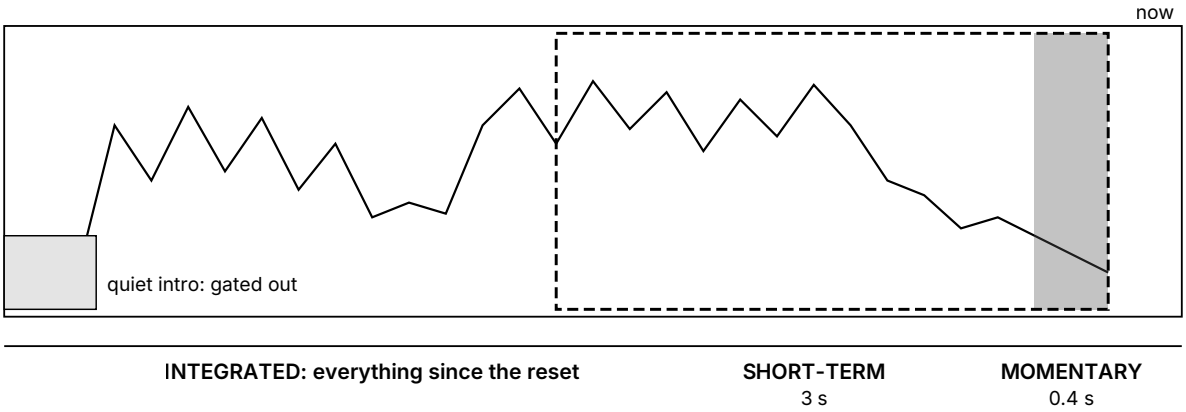


FIGURE 7 The three windows, ending at the present moment (right): momentary is the shaded strip, short-term the dashed box, integrated the whole span. Quiet passages below the gates are left out of the integrated reading.

> **Dialogue-gated specs.** BS.1770 measures the whole mix, and so does this meter, as EBU R 128, ARIB TR-B32, the streaming services and the podcast and game guidelines do. ATSC A/85 (for long-form programmes) and Netflix measure **dialogue only**. For those, put the meter on the dialogue stem.

True peak

A file stores *samples*, but what you hear is the smooth wave a converter rebuilds from them, and between two samples that wave can rise **higher than either sample**. A file whose highest sample is 0.0 dBFS can produce a wave that peaks at +1 or +2 dB when it is converted to analog or, especially, encoded to MP3 or AAC for streaming. The overshoot then distorts in the listener's player, where you can't fix it.

True peak estimates the real wave by oversampling the signal and reads in **dBTP**. VEIRA Metering Suite oversamples eight times and then applies the BS.1770 filter, so it catches peaks a standard 4x meter would read. Delivery specifications set a true-peak limit (−1 dBTP for most, −2 dBTP for some), and TP MAX turns red when you pass it.

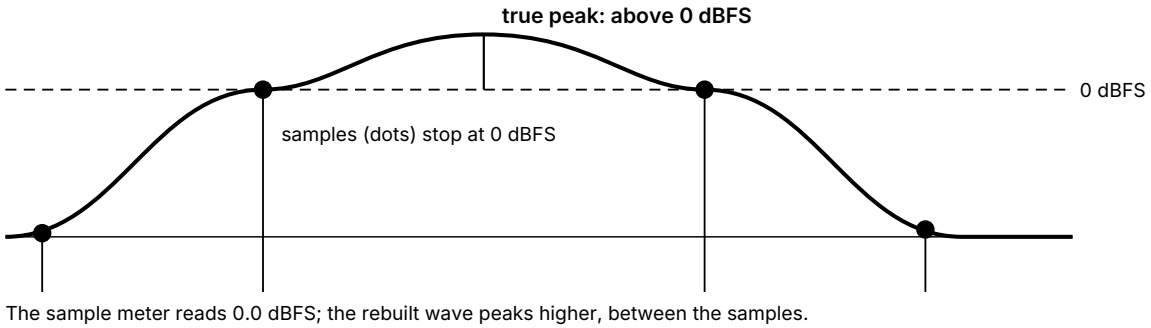


FIGURE 8 An inter-sample peak. The dots are the samples a file stores; the line is the wave a converter or a codec rebuilds from them.

Loudness range (LRA)

Loudness range (RANGE (LRA), in LU, per EBU Tech 3342) describes how much the loudness *varies* across the programme: the spread between its quiet and loud sections. The meter collects the short-term loudness every 100 ms, drops silence (below −70 LUFS) and anything 20 LU under the average, and reports the distance between the 10th and the 95th percentile. Ignoring the quietest 10 % and the loudest 5 % keeps a single fade or a single explosion from deciding the number.

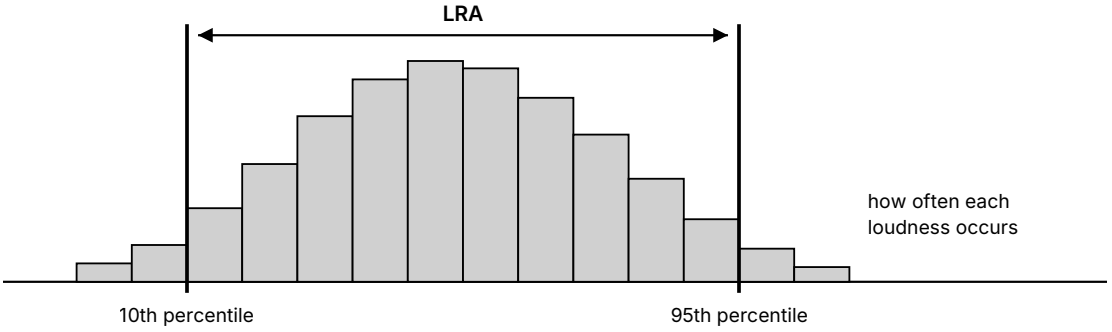


FIGURE 9 Loudness range. The bars are how often each short-term loudness occurred during the programme; LRA is the width of the middle of that spread.

Typical values: 3–6 LU for loud pop and rock masters, 6–10 LU for dynamic music, 10–20 LU or more for film, classical and drama. A wide LRA is welcome in a cinema and a problem in a car or on a phone; broadcasters sometimes ask for an upper limit.

PLR and PSR: how hard is it limited?

Both compare the peaks with the loudness. The smaller the number, the less room the peaks have above the body of the sound, which usually means heavier limiting.

- **PLR** (peak-to-loudness ratio) = TRUE PEAK MAX − INTEGRATED, for the whole programme.
- **PSR** (peak-to-short-term ratio) = the true peak of the last 3 seconds − SHORT-TERM: the same idea, moment by moment. Watch it in the loudest section.

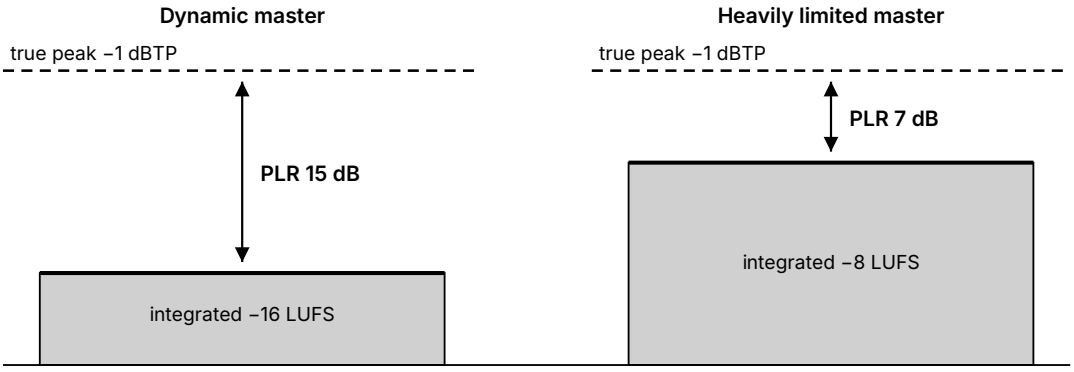


FIGURE 10 PLR is the distance from the integrated loudness up to the true-peak maximum. At the same −1 dBTP ceiling, a louder master has less of it.

PLR / PSR	What it usually means
14 dB and more	Open and dynamic: acoustic, jazz, classical, film.
10–13 dB	Balanced: room for transients.
8–9 dB	Dense and modern: firm limiting.
under 8 dB	Heavily limited: loud, with less punch.

What streaming services do with loudness

Most music services **normalise**: they measure each song's (or album's) integrated loudness and turn it down, and in some cases up, so that everything plays at about the same level. A master made louder than the reference doesn't play louder; it is simply turned down, and only the loss of dynamics remains. A master quieter than the reference is turned up by some services and left quieter by others.

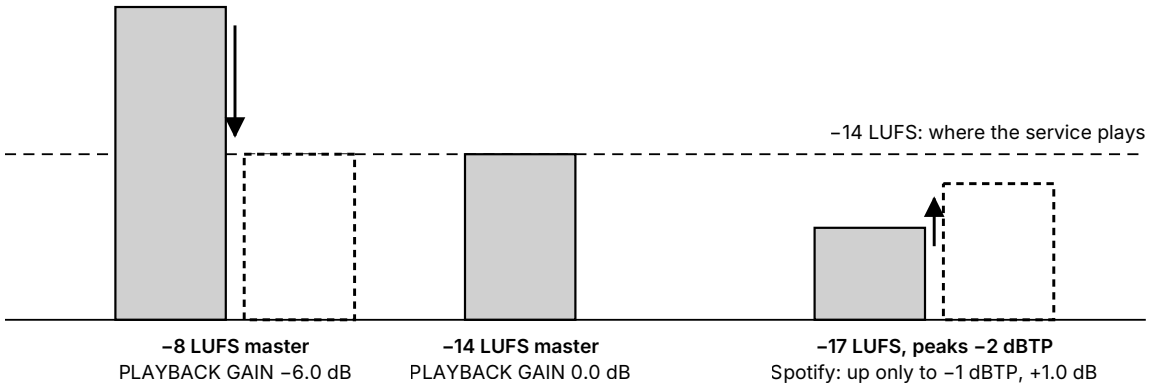


FIGURE 11 Normalisation on a −14 LUFS service. Grey is the master as delivered, dashed is how it plays. The quiet master on the right is turned up only until its true peak reaches −1 dBTP, so it still plays a little quieter.

This is what the PLAYBACK GAIN reading shows. Turning a quiet master up is limited by its peaks: Spotify turns quieter songs up only as far as their true peak stays at or under −1 dBTP. The window at the start of this manual shows exactly that: a master at −17.0 LUFS with a true peak of −1.4 dBTP can be turned up only 0.4 dB, not 3.

So how loud should a master be? There is no single right answer. A master at the service's reference with a −1 dBTP true peak plays at full level everywhere with all its dynamics. Many genres are still mastered louder for their sound, accepting the turn-down. The meter tells you exactly what the service will do; the choice is yours.

Targets

TARGET chooses what the loudness is measured against. Each standard sets three values: the integrated **loudness** to aim for, the **true-peak** limit, and the **tolerance** (how far from the loudness still counts as on target; 1 LU where the specification gives none). It also decides what the bottom line of the loudness panel shows:

- **Streaming services that normalise** (marked *down* or *up and down* below) show PLAYBACK GAIN: the gain the service would apply to this programme.
- **Delivery specifications and recommendations** (marked *spec*) show DELIVERY: whether the programme PASSES, or is TOO LOUD, TOO QUIET or has its TRUE PEAK TOO HIGH.

Every target

The TARGET menu groups the standards by destination, in this order. Values as published or measured in October 2026.

Target	LUFS	True peak	Tolerance	Shows	What the destination does
Music streaming					
Spotify -14	−14	−1 dBTP	±1 LU	Playback gain (up and down)	Turns louder masters down and quieter ones up, as far as −1 dBTP allows. Spotify asks for −2 dBTP if the master is louder than −14. Published.
Apple Music -16	−16	−1 dBTP	±1 LU	Playback gain (down)	Sound Check turns louder masters down. Measured; Apple publishes no figure.
YouTube -14	−14	−1 dBTP	±1 LU	Playback gain (down)	Turns louder music down, never up. Measured.
Amazon Music -14	−14	−1 dBTP	±1 LU	Playback gain (down)	Turns louder music down (up: not documented). Measured.
Tidal -14	−14	−1 dBTP	±1 LU	Playback gain (down)	Normalises albums by their loudest track, down only. Reported.
Deezer -15	−15	−1 dBTP	±1 LU	Playback gain (down)	Turns louder music down (up: not documented). Measured.
SoundCloud -14	−14	−1 dBTP	±1 LU	Playback gain (down)	Normalises playback; recommends −14 LUFS, and −2 dBTP if louder than −14.
AES77 Music -16	−16	−1 dBTP	±1 LU	Delivery (spec)	A recommendation: −16 per track, −14 for an album's loudest track.
Broadcast					
EBU R 128 -23	−23.0	−1 dBTP	±0.2 LU	Delivery (spec)	European TV and radio. 0.2 LU is the measurement tolerance.

Target	LUFS	True peak	Tolerance	Shows	What the destination does
EBU R 128 Live -23	−23.0	−1 dBTP	±1 LU	Delivery (spec)	Live programmes, where −23.0 exactly is impractical.
ATSC A/85 -24	−24	−2 dBTP	±2 LU	Delivery (spec)	US television (the CALM Act); long-form measured on dialogue.
ARIB TR-B32 -24	−24	−1 dBTP	±1 LU	Delivery (spec)	Japanese television.
OP-59 -24	−24	−2 dBTP	±1 LU	Delivery (spec)	Australian television.
Film & video					
Netflix -27 (dialogue)	−27 (dialogue)	−2 dBTP	±2 LU	Delivery (spec)	Netflix's near-field mix, dialogue-gated: meter the dialogue stem.
Paramount+ -24	−24	−2 dBTP	±2 LU	Delivery (spec)	Paramount's US delivery spec.
Podcast & speech					
Apple Podcasts -16	−16	−1 dBTP	±1 LU	Delivery (spec)	Apple's podcast spec.
AES77 Speech -18	−18	−1 dBTP	±1 LU	Delivery (spec)	Streamed speech and podcasts (in the spec, an upper limit).
Games					
Games: Console -24	−24	−1 dBTP	±2 LU	Delivery (spec)	Console and PC games, over 30 minutes or more. Reported.
Games: Mobile -18	−18	−1 dBTP	±2 LU	Delivery (spec)	Mobile and handheld games. Reported.
Custom	your own	your own	your own	Delivery	Any values you set with the knobs.

Measured and *reported* figures come from independent tests and published reports, because those services don't publish an official number; treat them as close guides, not guarantees.

How the verdicts are worked out

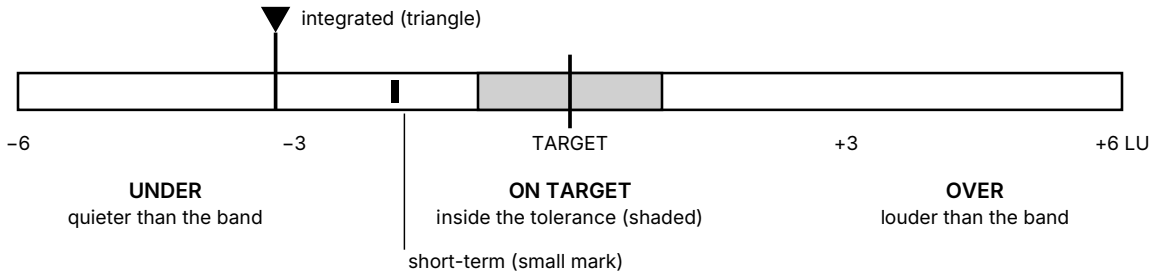


FIGURE 12 The deviation scale under the integrated loudness: the target ±6 LU, with the tolerance shaded. Here the programme is 3 LU under a ±1 LU target: UNDER.

- **ON TARGET / OVER / UNDER** compares the integrated loudness with the target and its tolerance. Before there is enough signal, it reads WAITING.
- **PLAYBACK GAIN** (streaming services): target − integrated, if the programme is louder (a negative number: it will be turned down). If it is quieter, *down only* services leave it alone (0.0 dB), and Spotify turns it up only as far as the true-peak maximum allows: at most up to −1 dBTP.
- **DELIVERY** (specifications): PASSES when the loudness is within the tolerance *and* the true peak is at or under the limit. Otherwise it names the first problem: TRUE PEAK TOO HIGH, then TOO LOUD or TOO QUIET.

Controls

The strip along the bottom has three groups: the **target** (what you measure against), the **measurement** (when it runs) and the **view** (how the displays look). None of them changes the sound.

The target: TARGET, LUFS, TRUE PEAK and TOLERANCE



FIGURE 13 The LOUDNESS TARGET group: 1 TARGET, with its group above the name, then the target's 2 LUFS, 3 TRUE PEAK and 4 TOLERANCE, each showing its value inside the knob.

Control	Range	Default	What it does
TARGET	19 standards, or Custom	Spotify -14	Chooses the standard; sets the three values below.
LUFS	−40 to −5 LUFS	−14.0 LUFS	The integrated loudness to aim for.
TRUE PEAK	−12 to 0 dBTP	−1.0 dBTP	The highest true peak allowed.
TOLERANCE	±0 to ±5 LU	±1.0 LU	How far from LUFS still counts as on target.

TARGET. Click the menu to open it, grouped by destination (*Music streaming*, *Broadcast*, *Film & video*, *Podcast & speech*, *Games*) with **Custom** at the bottom. The menu shows the target's name, and its group in small capitals above it (for example *MUSIC STREAMING* over *Spotify -14*). Choosing a standard sets LUFS, TRUE PEAK and TOLERANCE to its values at once.

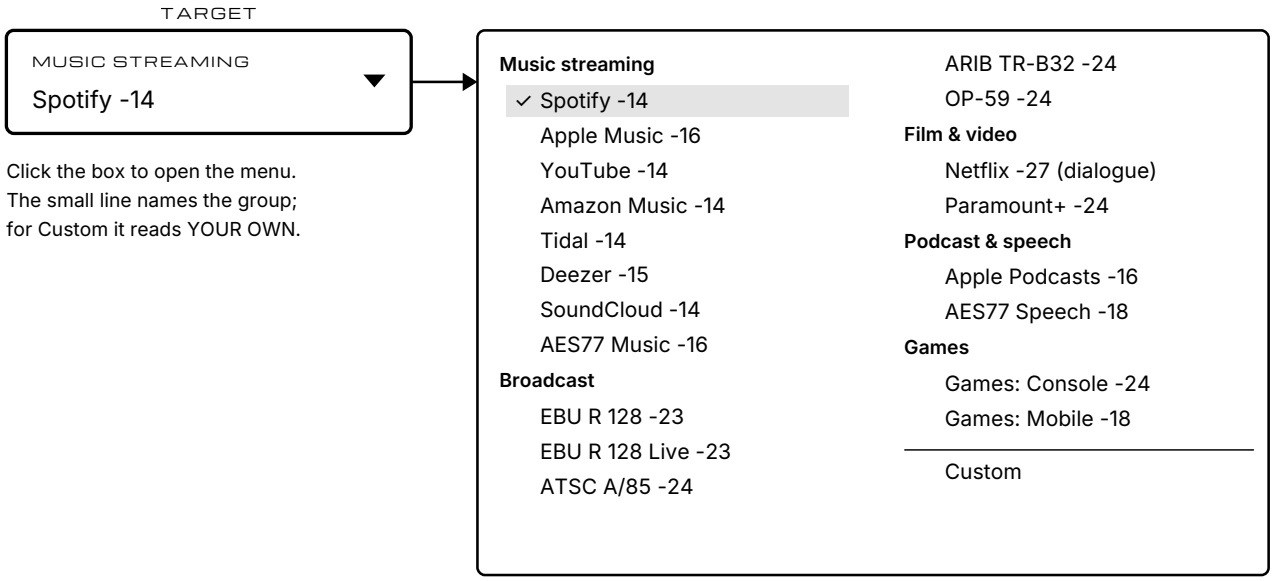


FIGURE 14 The TARGET box and its menu: the standards grouped by destination, with Custom at the bottom. The current choice is ticked.

LUFS, TRUE PEAK and TOLERANCE. Turn any of them by hand and the target becomes **Custom** (its group reads *YOUR OWN*), keeping the values you set. Use this for a client's own spec, an in-house standard or a mastering goal. Choosing a standard again restores its values. Double-click a knob to return to its default.

> **Tip:** The target is a yardstick only. Changing it never changes the sound or the measurement itself: the integrated loudness stays the same; only the verdicts, the tolerance band and the red warnings move.

The measurement: HOLD ON STOP, RESET ON PLAY and RESET

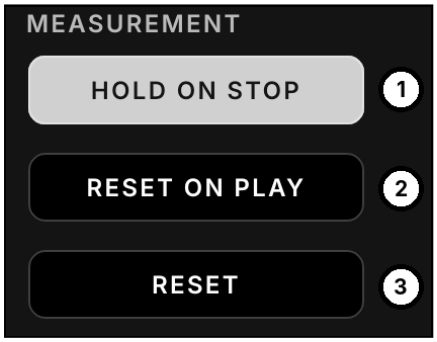


FIGURE 15 The MEASUREMENT group: 1 HOLD ON STOP (filled: on), 2 RESET ON PLAY (off) and 3 RESET.

Control	Settings	Default	What it does
HOLD ON STOP	on / off	on	The programme measurement waits while your DAW's transport is stopped.
RESET ON PLAY	on / off	off	A new measurement each time playback starts.

Control	Settings	Default	What it does
RESET	button		Starts a new measurement now.

These three decide what “the programme” is: which audio counts towards the integrated loudness, the range, the maxima and the history. See *Measuring a programme* for how they work together.

The view: HISTORY, VU REF, SPECTRUM and SLOPE

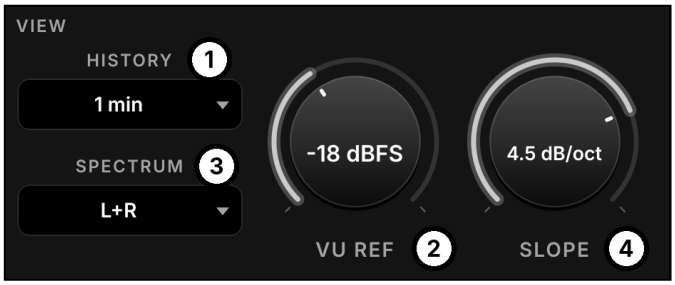


FIGURE 16 The VIEW group: 1 HISTORY, 2 VU REF, 3 SPECTRUM and 4 SLOPE.

Control	Range	Default	What it does
HISTORY	30 s, 1 min, 3 min, 10 min, 30 min, 60 min	3 min	How much time the loudness history shows.
VU REF	−24 to −8 dBFS	−18 dBFS	The level (RMS of a sine) that reads 0 VU.
SPECTRUM	L+R, L / R, M / S	L+R	What the analyser shows.
SLOPE	0 to 6 dB/oct	4.5 dB/oct	Tilts the spectrum around 1 kHz.

HISTORY sets the width of the loudness history: 30 seconds or a minute to watch a mix move, 3 to 10 minutes for a song, 30 or 60 minutes for an album, an episode or a broadcast programme. Changing it only rescales the drawing; the measurement is the same.

VU REF sets which digital level sits at 0 VU. −18 dBFS is the usual line-up for mixing (an analog console’s 0 VU); −20 dBFS is common in US post-production, and −14 to −12 dBFS suits loud modern material. Each VU meter prints the reference under its name (0 VU = -18 dBFS). SPECTRUM and SLOPE are explained with the spectrum display in *Displays*.

Displays

LOUDNESS panel



FIGURE 17 The loudness panel: 1 status and time measured, 2 INTEGRATED, 3 deviation and verdict, 4 deviation scale, 5–12 the readings grid, 13 the target and 14 PLAYBACK GAIN (or DELIVERY).

The panel is the heart of the meter. Its numbers update every 100 ms.

- 1 **Status and time.** MEASURING while the programme is being measured, or HOLD (in amber) while the measurement waits, for example because the transport is stopped with HOLD ON STOP on. The clock shows how much programme has been measured.
- 2 **INTEGRATED**, large: the programme's loudness so far, gated, in LUFS. -- until there is enough to measure.
- 3 **Deviation and verdict:** how far the integrated loudness is from the target, in LU, and the word ON TARGET, OVER or UNDER (WAITING before there is a reading). On screen it's green when on target, red when over and amber when under; on paper, read the word.
- 4 **Deviation scale:** the target ±6 LU, with the tolerance as a shaded band around TARGET. The **triangle** is the integrated loudness; the **small mark** is the short-term loudness, so you can watch the current section move against the target.

	Reading	Unit	What it is
5	SHORT-TERM	LUFS	Loudness over the last 3 s.
6	MOMENTARY	LUFS	Loudness over the last 400 ms.
7	SHORT-TERM MAX	LUFS	The highest short-term loudness since the reset.
8	MOMENTARY MAX	LUFS	The highest momentary loudness since the reset.
9	RANGE (LRA)	LU	Loudness range (EBU Tech 3342).
10	TRUE PEAK MAX	dBTP	The highest true peak since the reset. Red above the target's limit.
11	PLR	dB	TRUE PEAK MAX – INTEGRATED.
12	PSR	dB	The last 3 s' true peak – SHORT-TERM.

- 13 **The target:** its name (or CUSTOM TARGET) and values, for example -14.0 LUFS ±1.0 / -1.0 dBTP.
- 14 **PLAYBACK GAIN** (streaming services) or **DELIVERY** (specifications and Custom). See *Targets ▸ How the verdicts are worked out*.

Hover over any reading for a short explanation.

LOUDNESS HISTORY

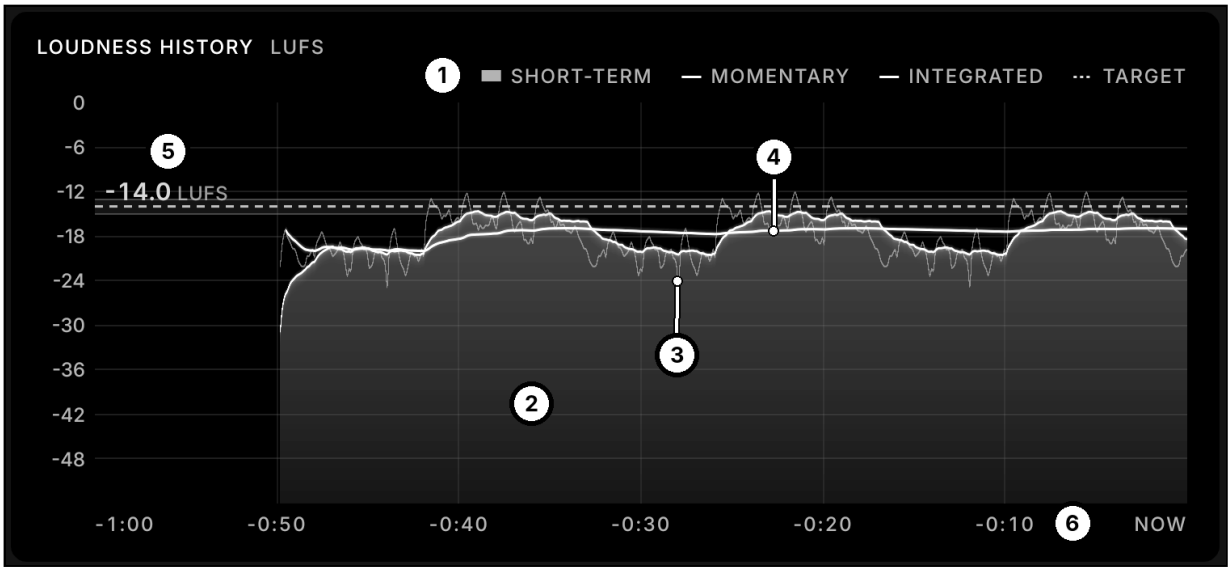


FIGURE 18 The loudness history: 1 legend, 2 short-term loudness (filled), 3 momentary (thin line), 4 integrated as it settles, 5 the target with its value, 6 the time scale, newest at NOW.

The history draws the loudness over the span set by HISTORY, newest at the right edge (NOW), on a scale from 0 down to −54 LUFS. The legend 1 names the four lines: SHORT-TERM, MOMENTARY, INTEGRATED and TARGET.

- 2 **Short-term** loudness is the filled curve (amber on screen). Where it rises above the target's tolerance it turns red; on paper, compare it with the target line.
- 3 **Momentary** loudness is the thin, light line that jumps around it.
- 4 **Integrated** loudness is the smooth line (teal on screen) that settles as the programme goes on. Right after a reset it moves a lot; after a minute or so it hardly moves.
- 5 The **target** is the dashed line, labelled with its value (-14.0 LUFS), with faint lines at the edges of the tolerance and a faintly tinted band between them.

The history only records while the programme is being measured, so stopping the transport with HOLD ON STOP on leaves no gap. RESET clears it.

Hover anywhere on the curve to read that moment: how long ago, and the short-term, momentary and integrated loudness then.

What to look for: a chorus that pokes far above the target while the verses sit far under it means a wide loudness range; a short-term curve flat as a ruler means a heavily compressed or limited programme. For dialogue, the short-term curve should hover around the target without long excursions.

LEVEL

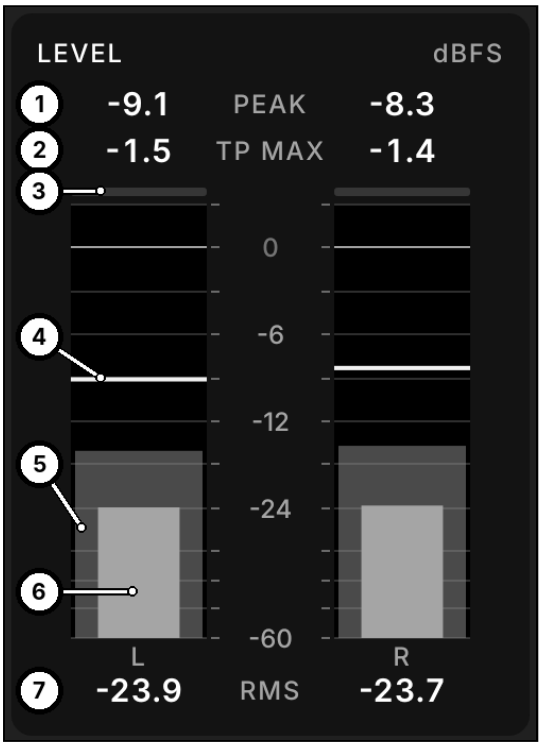


FIGURE 19 The level meters: 1 PEAK hold, 2 TP MAX, 3 true-peak warning light, 4 peak hold line, 5 peak bar (lighter, wider), 6 RMS bar (solid, narrower), 7 RMS readout.

Two bars, left and right (labelled M on a mono track), on a dBFS scale from +3 to −60. The scale is **expanded towards the top**, where you read levels closely: +3 to −12 dB takes half the height, −12 to −30 the next 30 %, −30 to −60 the rest.

- 5 The **peak bar** (lighter, full width) shows the sample peak; 6 the **RMS bar** (solid, narrower, in front) shows the average level over 300 ms, closer to how loud it feels.
- 4 The **hold line** marks the highest peak of the last 2 seconds, and 1 PEAK shows it as a number.
- 2 TP MAX is the highest **true peak** of each channel since the reset. It turns red when it passes the target's true-peak limit, and so does 3 the **warning light**, a thin strip just above that meter (dark when all is well, lit red when over).
- 7 RMS shows the RMS level as a number.

On screen the bars are coloured like a console: green below −12 dBFS, yellow to −3, orange to 0 and red above. **Click** the meter to clear the peak hold.

VU meters

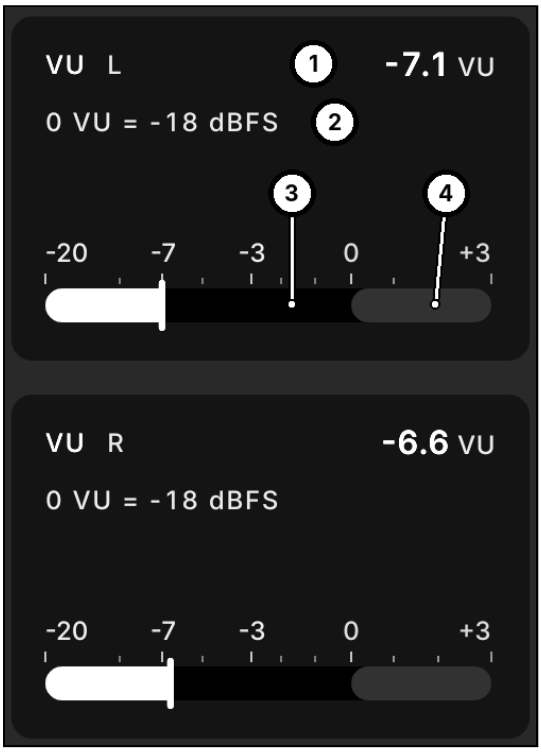
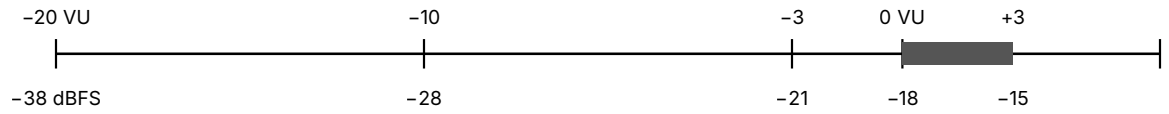


FIGURE 20 The VU meters, left above right: 1 the reading in VU, 2 the reference in force, 3 the bar with its pointer and 4 the red zone above 0 VU.

Two VU meters, left (VU L) and right (VU R), from −20 to +3 VU. Each is a horizontal bar that moves exactly like the needle of a classic VU meter, with **true VU ballistics** (IEC 60268-17): it takes 300 ms to rise to a steady level, with a slight overshoot, so it shows the average, musical level rather than the peaks.

3 The bar grows from the left (amber on screen; in print, the lighter fill), and a white pointer marks its end. The scale is a VU meter's: numbered at −20, −7, −3, 0 and +3, with ticks at every VU mark, and the first few VU below 0 taking the most room. 1 The reading at the top right gives the same value as a number, ten times a second; it reads -- below −20 VU.

2 **0 VU** is the level set with VU REF, printed under the meter's name (0 VU = -18 dBFS). 4 Above 0 VU the scale, the track and the bar turn red, and so does the reading (on paper: everything to the right of the 0 mark). With the usual −18 dBFS reference, a mix that swings the bar around 0 VU on its loud parts is well gain-staged for analog-modelled plugins, which are often designed around that level.



VU scale (top) and the dBFS RMS of a sine (bottom) with VU REF at −18 dBFS.
Lower VU REF to −20 and every dBFS figure moves 2 dB down; raise it to −14 and they move 4 dB up.

FIGURE 21 How VU REF maps the VU scale onto digital level. The dark segment is the red zone above 0 VU.

SPECTRUM

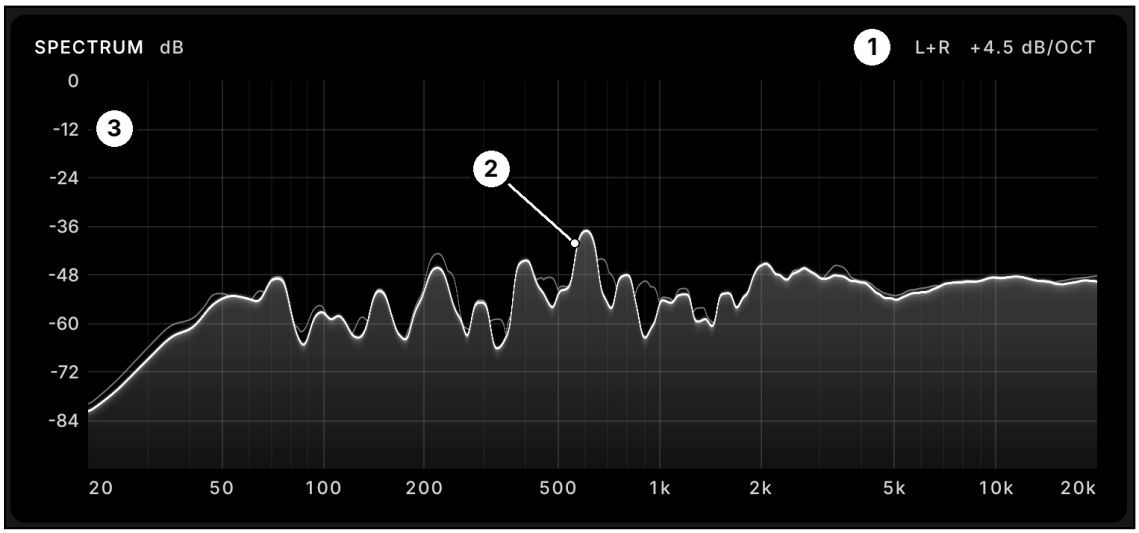


FIGURE 22 The spectrum: 1 the mode and slope in use, 2 the spectrum curve with its peak line, 3 the level scale in dB.

The analyser shows the level across frequency, from 20 Hz to 20 kHz on a musical (logarithmic) scale, measured with an 8192-point FFT and smoothed to 1/6 octave so it reads like a curve, not a forest of spikes. A thin **peak line** above the curve holds the recent highest level and falls slowly (6 dB per second). **Hover** for the frequency and level under the pointer.

SPECTRUM chooses what is shown:

- **L+R:** one curve for the whole mix.
- **L / R:** two curves, left and right, to spot one-sided instruments or a lopsided EQ.
- **M / S:** two curves, the **mid** (what both sides share, the centre) and the **side** (the difference, the width). The side curve is normally well under the mid, especially in the low end; a side curve close to the mid in the bass warns of mono problems.

In the two-curve modes the legend at the top right names each curve. On screen one curve is amber and the other teal; on paper, the first named (L, or M) is usually the higher one.

SLOPE tilts the display around 1 kHz, in dB per octave, without changing the measurement. Music naturally has less energy as frequency rises: pink noise, a good model of a balanced mix, falls 3 dB per octave on a plain analyser, and real mixes fall faster. At 4.5 dB/oct (the default) a balanced mix reads about **flat**, so any bump or dip you see is a real imbalance. Set it to 0 to see the plain spectrum.

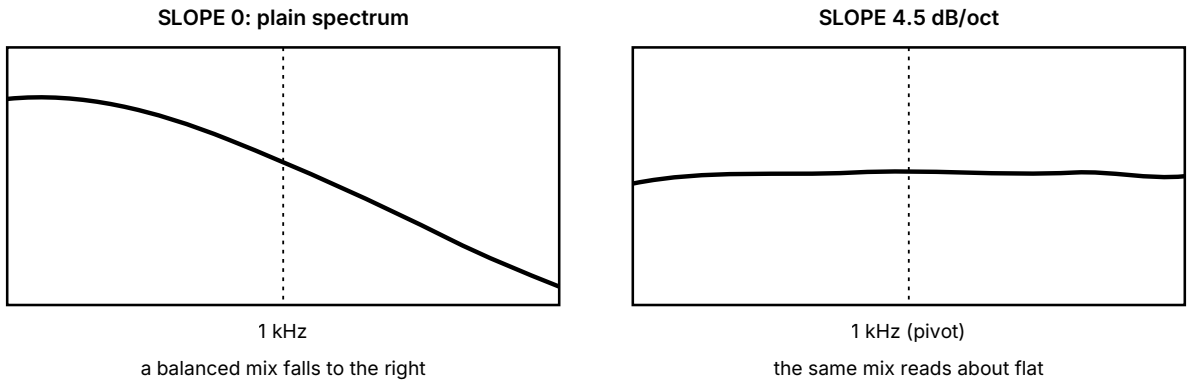


FIGURE 23 [SLOPE] tilts the drawing around 1 kHz, raising the highs and lowering the lows, so a well-balanced mix reads flat and real imbalances stand out.

STEREO

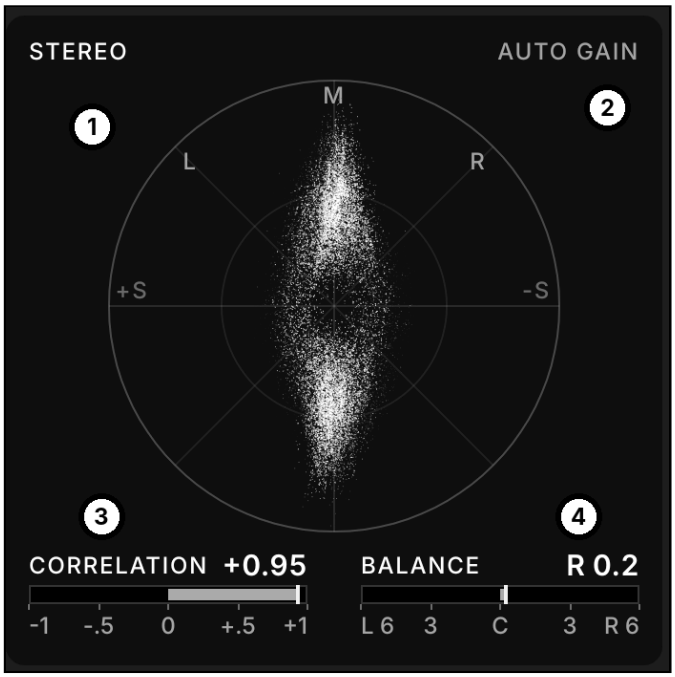


FIGURE 24 The stereo display: 1 the vectorscope, 2 [AUTO GAIN], 3 [CORRELATION] and 4 [BALANCE].

1 The **vectorscope** draws every sample as a point, rotated so that sound in the centre (mono) stands up straight along [M]. Sound panned left leans towards [L], panned right towards [R], and wide, uncorrelated sound fills the circle. Sound that is out of phase between the two sides, and would cancel in mono, lies flat towards [+S] and [-S]. 2 Its size follows the level ([AUTO GAIN]), so quiet passages are as readable as loud ones.

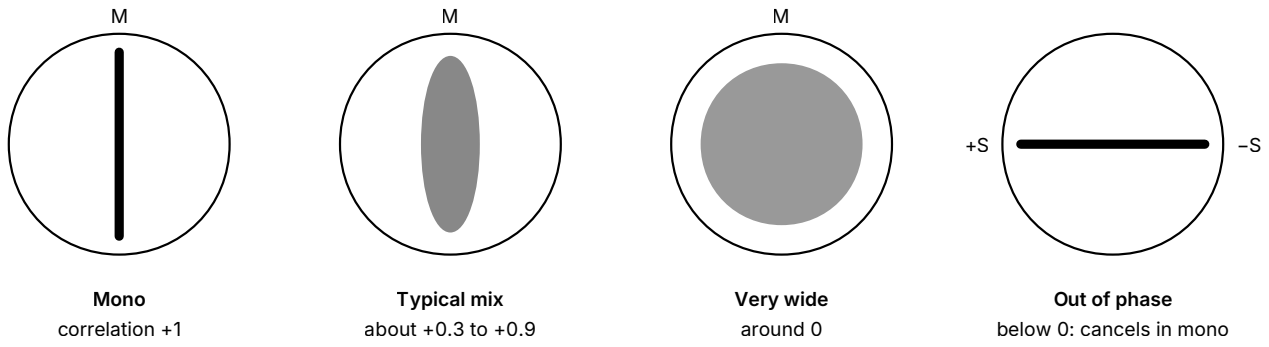


FIGURE 25 Vectorscope shapes and their correlation. Most mixes are a tall shape leaning neither way; a flat shape is a warning.

3 **CORRELATION** (over 300 ms): **+1** is mono, **0** is two unrelated channels, **below 0** the channels are partly out of phase and will lose level, or whole instruments, when played in mono (on a phone speaker, a club system or a smart speaker). A healthy mix sits mostly between about +0.3 and +0.9. Brief dips below 0 on wide reverbs are normal; long stretches are a problem to fix.

4 **BALANCE** (over 300 ms): how much louder the left or the right side is, in dB, from L 6 through C (centre) to R 6. The readout shows the side and amount, for example R 0.2.

Measuring a programme

A loudness measurement needs a *programme*: a song, an album, an episode, an advert. The measurement controls decide where it starts and what counts.

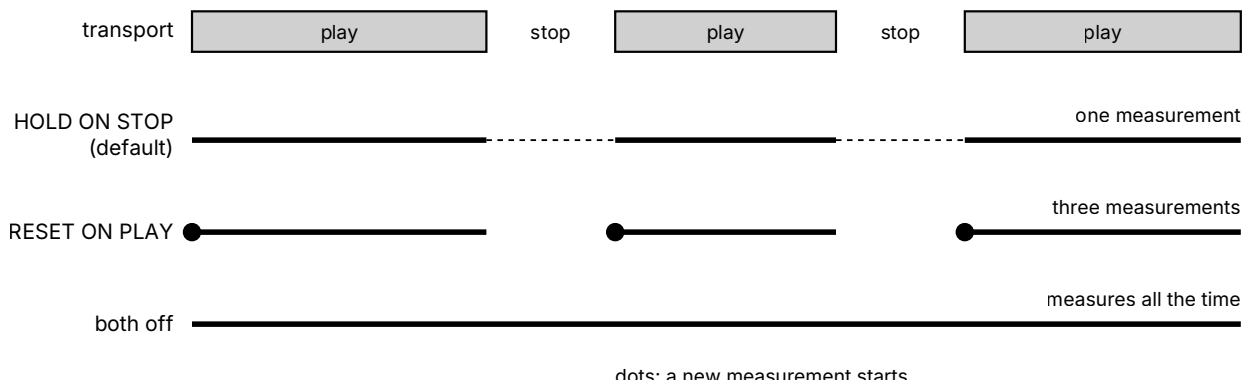


FIGURE 26 What counts towards the programme measurement (thick lines) as the transport plays and stops.

HOLD ON STOP (on by default). While your DAW's transport is stopped, the programme measurement waits: integrated loudness, loudness range, maxima, [TP MAX] and the history stop where they are, and the status reads [HOLD]. Press play and it carries on. So you can play a song in several parts, or stop to fix something, and still get one measurement of the whole song. Momentary and short-term loudness and the level meters always keep following the input, so you can still check a sound with the transport stopped.

With [HOLD ON STOP] off, the meter measures whatever comes in, all the time, as a hardware meter would. Use that for live input or for audio played from outside the DAW's transport.

RESET ON PLAY starts a new measurement every time playback starts: useful for measuring takes, adverts or songs one by one (see the *Voice-Over Takes* preset).

RESET starts a new measurement by hand: integrated loudness, range, maxima, true peak and the history.

Some situations always measure:

- **Offline bounces** (export faster than real time) are always measured, whatever the transport setting: put the meter on the master and bounce to measure the exact file.
- **Hosts without a transport** (and the standalone app) always measure.
- If your DAW re-prepares the plugin at the same sample rate (Pro Tools does when routing changes), the measurement is kept.

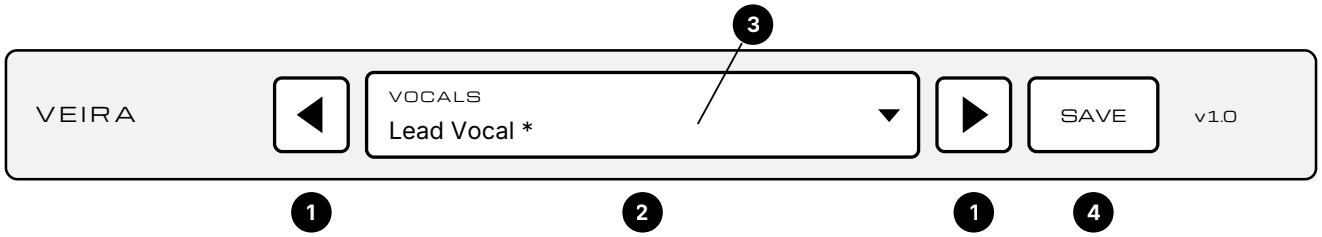
> **Tip:** Measure the whole programme, from its first sound to its last. Click [RESET] (or let [RESET ON PLAY] do it), start at the top and play to the end without skipping. Starting in the middle, or looping the chorus, measures only that part.

Presets

VEIRA Metering Suite comes with **26 factory presets** in 6 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 27 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 Metering 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 Metering Suite/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Metering 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

VEIRA Metering Suite never changes the sound, so its presets don't process anything: each one sets a **target** (TARGET, LUFS, TRUE PEAK, TOLERANCE) and a **view** (HISTORY span, VU REF, SPECTRUM mode and SLOPE), sorted by destination. Every preset uses the L+R spectrum at 4.5 dB/oct, and HOLD ON STOP on.

Folder	Preset	Target	Values	History	VU ref
Default	Init	Spotify -14	−14.0 LUFS ±1.0 · −1.0 dBTP	3 min	−18
Music Streaming	Spotify	Spotify -14	−14.0 LUFS ±1.0 · −1.0 dBTP	3 min	−14
	Apple Music	Apple Music -16	−16.0 LUFS ±1.0 · −1.0 dBTP	3 min	−16
	YouTube	YouTube -14	−14.0 LUFS ±1.0 · −1.0 dBTP	3 min	−14
	Amazon Music	Amazon Music -14	−14.0 LUFS ±1.0 · −1.0 dBTP	3 min	−14
	Tidal	Tidal -14	−14.0 LUFS ±1.0 · −1.0 dBTP	3 min	−14
	Deezer	Deezer -15	−15.0 LUFS ±1.0 · −1.0 dBTP	3 min	−15
	SoundCloud	SoundCloud -14	−14.0 LUFS ±1.0 · −1.0 dBTP	3 min	−14
	AES77 Music	AES77 Music -16	−16.0 LUFS ±1.0 · −1.0 dBTP	3 min	−16
Mastering	Loud Master	Custom	−9.0 LUFS ±1.0 · −1.0 dBTP	10 min	−9
	Balanced Master	Custom	−12.0 LUFS ±1.0 · −1.0 dBTP	10 min	−12
	Dynamic Master	Custom	−18.0 LUFS ±2.0 · −1.0 dBTP	10 min	−18
	Album Assembly	Spotify -14	−14.0 LUFS ±1.0 · −1.0 dBTP	60 min	−14
Broadcast	EBU R 128	EBU R 128 -23	−23.0 LUFS ±0.2 · −1.0 dBTP	60 min	−18
	EBU R 128 Live	EBU R 128 Live -23	−23.0 LUFS ±1.0 · −1.0 dBTP	60 min	−18
	ATSC A/85	ATSC A/85 -24	−24.0 LUFS ±2.0 · −2.0 dBTP	60 min	−20
	ARIB TR-B32	ARIB TR-B32 -24	−24.0 LUFS ±1.0 · −1.0 dBTP	60 min	−18
	OP-59	OP-59 -24	−24.0 LUFS ±1.0 · −2.0 dBTP	60 min	−18
Film & Games	Netflix Dialogue	Netflix -27 (dialogue)	−27.0 LUFS ±2.0 · −2.0 dBTP	60 min	−20

Folder	Preset	Target	Values	History	VU ref
	Paramount+	Paramount+ -24	−24.0 LUFS ±2.0 · −2.0 dBTP	60 min	−20
	Console Game	Games: Console -24	−24.0 LUFS ±2.0 · −1.0 dBTP	30 min	−18
	Mobile Game	Games: Mobile -18	−18.0 LUFS ±2.0 · −1.0 dBTP	30 min	−18
Podcast & Speech	Apple Podcasts	Apple Podcasts -16	−16.0 LUFS ±1.0 · −1.0 dBTP	60 min	−16
	Podcast Mono	Custom	−19.0 LUFS ±1.0 · −1.0 dBTP	60 min	−19
	Speech AES77	AES77 Speech -18	−18.0 LUFS ±1.0 · −1.0 dBTP	60 min	−18
	Voice-Over Takes	AES77 Speech -18	−18.0 LUFS ±1.0 · −1.0 dBTP	1 min	−18

Voice-Over Takes also turns on RESET ON PLAY, so each take is measured on its own. The *Mastering* presets follow common practice, not a standard: *Loud Master* about −9 LUFS, *Balanced Master* about −12, *Dynamic Master* about −18 with a wider tolerance. *Album Assembly* gives you 60 minutes of history to measure a whole album played through. *Podcast Mono* aims at −19 LUFS because a mono file plays from both speakers and sounds as loud as a −16 LUFS stereo one.

Levels don’t matter here. Because a meter changes nothing, its presets work at any level: they set only what you measure against and how it’s shown. Hover over a preset’s name for a note on its destination.

Recipes

Check a master for Spotify

1. Put the meter **last** on the master bus, after your limiter. Load **Music Streaming ▸ Spotify**.
2. Go to the start of the song and play it to the end (or bounce it offline with the meter on the master).
3. Read [INTEGRATED] and [TRUE PEAK MAX]. Spotify asks for a true peak under −1 dBTP, or under −2 dBTP if the master is louder than −14 LUFS.
4. Read [PLAYBACK GAIN]. A negative number is how much Spotify will turn the master down. A positive one is how much it can turn a quiet master up, limited by its true peak.
5. Check [PLR]: if it's under about 8 dB and Spotify is turning you down a lot, you're paying in punch for loudness nobody will hear.

Deliver to EBU R 128 broadcast

1. Load **Broadcast ▸ EBU R 128**: −23.0 LUFS ±0.2 LU, true peak under −1 dBTP, 0 VU at −18 dBFS.
2. Click [RESET] and play the whole programme from the first frame to the last (or bounce it offline).
3. The bottom line must read [DELIVERY PASSES]. If it reads [TOO LOUD] or [TOO QUIET], adjust the programme's overall gain by the deviation shown in LU and measure again. If it reads [TRUE PEAK TOO HIGH], add a true-peak limiter.
4. Note [RANGE (LRA)] for the delivery paperwork if your broadcaster asks for it.

Mix to a TV dialogue spec (ATSC A/85, Netflix)

1. A/85 long-form and Netflix measure **dialogue only**. Put the meter on your **dialogue stem**, not on the full mix.
2. Load **Broadcast ▸ ATSC A/85** or **Film & Games ▸ Netflix Dialogue**. Both set 0 VU at −20 dBFS, common in US post.
3. Play the whole programme; aim for [ON TARGET] within ±2 LU and a true peak under −2 dBTP.
4. Adverts under A/85 are measured whole: for those, meter the full mix.

Measure a podcast episode

1. Load **Podcast & Speech ▸ Apple Podcasts** (−16 LUFS, stereo) or **Podcast Mono** (−19 LUFS, for a mono file).
2. Bounce the episode offline with the meter on the master, or play it through.
3. Aim for [DELIVERY PASSES]. Watch the history: speech should stay close to the target line, without long quiet stretches.

Measure voice-over takes one by one

1. Load **Podcast & Speech ▸ Voice-Over Takes**: [RESET ON PLAY] on and one minute of history.
2. Play each take. Each start of playback begins a new measurement, so the integrated loudness is that take's alone.

3. Compare takes by their [INTEGRATED] reading, and level them to the same figure.

Measure a whole album

1. Load **Mastering ▸ Album Assembly**: the Spotify −14 target with 60 minutes of history.
2. Click [RESET], then play the album from the first song to the last. With [HOLD ON STOP] on, you can stop between songs: the measurement waits and carries on.
3. Read [INTEGRATED]: services that normalise albums as a unit (Spotify in album playback, Tidal) use the album's loudness, so this is what will play. Check [TRUE PEAK MAX] against −1 dBTP.
4. Scroll through the history to compare songs: a song whose curve sits well above or below the others will jump out in shuffle play.

Gain-stage a mix with the VU meters

1. Load **Default ▸ Init** (0 VU at −18 dBFS), or set [VU REF] to the level your analog-modelled plugins expect.
2. Play the loudest section. Set each track or bus so the VU bars swing around 0 VU and only touch the red on the biggest hits.
3. Keep an eye on [TP MAX] for clipping while you mix, and check [SHORT-TERM] to see how loud each section really is.

Check the mix in mono and stereo

1. Watch [CORRELATION] through the whole song. Long stretches near or below 0 mean parts that will thin out or vanish in mono.
2. Switch [SPECTRUM] to **M / S**: the side curve should be well under the mid below about 150 Hz. If not, the low end is wide and may cancel in mono.
3. Watch [BALANCE] and the vectorscope: a mix that leans steadily to one side has a panning or level imbalance.

Specifications

Type	Loudness, level, spectrum and stereo meter; the audio passes untouched
Channels	Mono and stereo (mono measured as one channel, per BS.1770)
Latency	None; the output is the input, bit for bit
Loudness	Momentary (400 ms), short-term (3 s) and integrated (gated) loudness, per ITU-R BS.1770-4 / EBU R 128; updated every 100 ms
Loudness range	EBU Tech 3342 (10th to 95th percentile of short-term loudness)
True peak	8x oversampling plus the BS.1770 Annex 2 filter
Readings	Integrated with deviation and verdict, short-term, momentary, both maxima, LRA, true-peak max, PLR, PSR, playback gain or delivery verdict
TARGET	19 standards and Custom (default Spotify -14)
LUFS	−40 to −5 LUFS (default −14.0)
TRUE PEAK	−12 to 0 dBTP (default −1.0)
TOLERANCE	±0 to ±5 LU (default ±1.0)
HOLD ON STOP	On / off (default on)
RESET ON PLAY	On / off (default off)
Loudness history	0 to −54 LUFS; HISTORY 30 s, 1, 3, 10, 30 or 60 min (default 3 min)
Level meters	Sample peak with 2 s hold, 300 ms RMS, true-peak max per channel; +3 to −60 dBFS
VU meters	Two bars with IEC 60268-17 ballistics, −20 to +3 VU, with the reading as a number; VU REF −24 to −8 dBFS (default −18)
Spectrum	20 Hz–20 kHz, 8192-point FFT, 1/6-octave smoothing, falling peak line; SPECTRUM L+R, L / R, M / S (default L+R); SLOPE 0 to 6 dB/oct (default 4.5)
Stereo	Vectorscope with auto gain; correlation and balance over 300 ms
Presets	26 factory presets in 6 folders, plus your own
Window	1440 × 1048 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed (listed under Sound Field in Pro Tools)
Plugin ID	Manufacturer Veir, plugin Vmtr

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 Metering 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**. In Pro Tools, once the AAX version is available, it is listed under **Sound Field**, because Pro Tools has no category for meters.

The integrated loudness doesn't move, and the panel says HOLD. The transport is stopped and HOLD ON STOP is on: the programme measurement waits for playback. Press play, or turn HOLD ON STOP off to measure all the time (for example for live input).

My reading differs from another meter or from the service's analysis. Check that both measured the same thing: the whole programme from start to end, after every plugin, at the same point in the chain. Loudness meters that follow BS.1770 agree closely on the same audio; differences usually come from measuring a different section, a meter placed before the limiter, or a service measuring its encoded file. True peak can differ by a fraction of a dB between meters, because each estimates the wave between the samples a little differently.

A mono track reads 3 dB quieter than I expected. That's correct BS.1770 behaviour: a mono signal is measured as one channel. The same audio as a stereo file (identical in both channels) measures 3 dB louder. This is why the *Podcast Mono* preset aims at −19 LUFS instead of −16.

The target says Custom, but I chose a standard. Turning LUFS, TRUE PEAK or TOLERANCE by hand, even slightly, makes the target Custom. Choose the standard again in the TARGET menu to restore its values.

Why doesn't PLAYBACK GAIN appear? It appears only for streaming services that normalise. For specifications (broadcast, film, podcast, games, AES77) and for Custom targets, the line reads DELIVERY with a verdict instead.

Does the meter change the sound or add latency? No. The output is the input, bit for bit, with no latency, at any buffer size.

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. The measurement itself starts fresh when the session is opened.

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



VEIRA Metering Suite · User Manual · Version 0.2.0

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

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