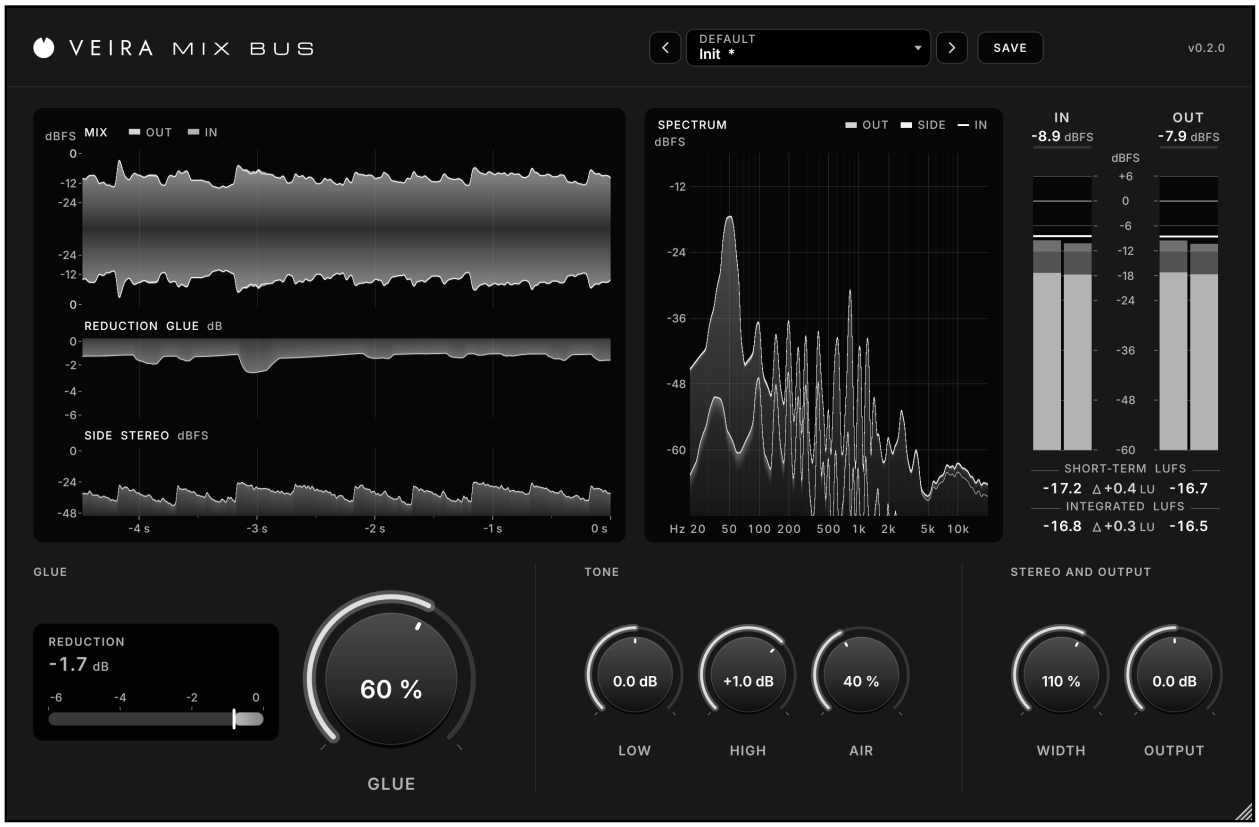
VEIRA

MIX BUS PROCESSOR

VEIRA Mix Bus

User Manual

A very simple, very gentle processor for the mix bus, the last thing before mastering: GLUE, three broad TONE moves and WIDTH, at the level it came in.



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Welcome

Thank you for choosing **VEIRA Mix Bus**. The mix bus is where every track of a song meets, and the last place you shape the mix before it goes to mastering. A few gentle moves there make a big difference: a little bus compression to pull the mix together, a broad touch of tone, a little more or less width. Big moves belong to the mix itself, or to mastering.

VEIRA Mix Bus does exactly those few things, gently on purpose:

- GLUE is one big knob of bus compression that pulls the mix together without squashing it.
- **TONE** has three broad moves: LOW, HIGH and AIR.
- WIDTH opens or narrows the stereo image above the low end.
- OUTPUT sets the level.

What makes it different

- **Gentle by design.** On a mix, GLUE takes about 0.55 dB off on average at 30 % and 2.4 dB at 100 %; the TONE moves stay within ±3 dB; WIDTH goes from 50 to 150 %.
- **It follows the mix's own level.** The same GLUE setting does the same on a quiet mix and a loud one.
- **The level stays put.** GLUE gives the level back automatically, so a move changes the feel, not the loudness.
- **The transients stay.** GLUE has a 30 ms attack: it thickens the body of the mix without shaving the peaks.
- **The low end stays where it is.** WIDTH only changes the side above 150 Hz, so mono compatibility holds.
- **Neutral is exact.** At its neutral settings the plugin passes the mix untouched, bit for bit. There's no latency.
- **A clean, legible face.** Large knobs with the value in their middle, text you can read at a glance, and a window you can scale from 75 % to 200 %.

How this manual is organised

Getting started installs and activates the plugin. *The panel at a glance* names every part of the window. *What happens inside* shows the signal flow. *Controls* explains every knob, with drawings computed from the plugin's own engine. *Displays* explains the MIX and SPECTRUM windows and the meters. Then come the presets, step-by-step recipes, the specifications and answers to common questions.

Getting started

What you need

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

Install with VEIRA Manager

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

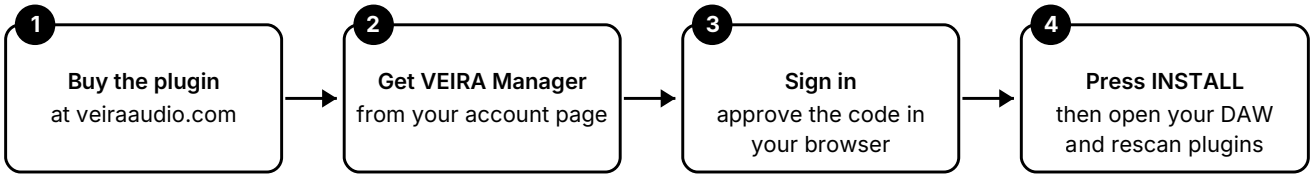


FIGURE 1 From purchase to first sound in four steps.

1. **Buy** VEIRA Mix Bus at **veiraaudio.com**. It's a one-time purchase: you own it for good, with free updates.
2. **Download VEIRA Manager** from your account page (or veiraaudio.com/manager) and install it.
3. **Sign in.** VEIRA Manager shows a short code and opens your browser; confirm the code there. Your password is never typed into the app.
4. Find VEIRA Mix Bus in the list and press INSTALL. When it says SHOW, it's installed. Open your DAW and let it rescan its plugins.

After installing, VEIRA Mix Bus appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA Mix Bus).

Activation and the licence

VEIRA Manager keeps a licence on your computer that the plugins check. It is refreshed every time VEIRA Manager opens and stays valid for 30 days offline, so you can work without internet as long as you open VEIRA Manager now and then.

Without a valid licence, VEIRA Mix Bus still loads and works, but **its sound fades out for 1.5 seconds every 30 seconds**, and a strip along the bottom of its window says why (for example, *NOT ACTIVATED ON THIS COMPUTER. SIGN IN WITH VEIRA MANAGER.*). Clicking the strip opens your account page.

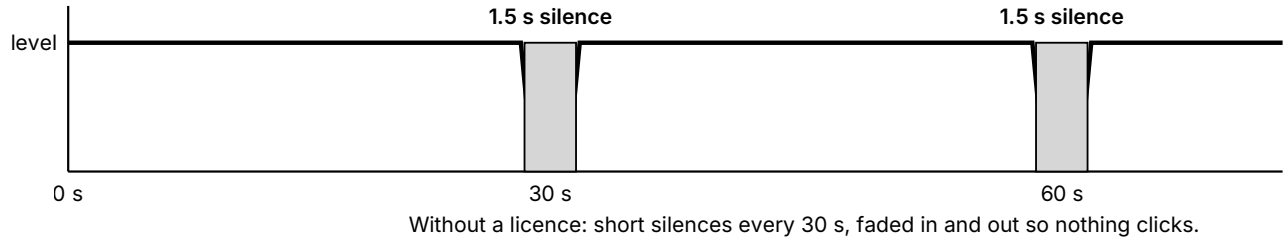


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **Activating while your DAW is open** takes effect within about two minutes. You don't need to reload the plugin.
- **"Not activated on this computer"**: open VEIRA Manager and sign in.
- **"Expired"**: open VEIRA Manager while online; it renews the licence at once.
- **"Not included"**: the signed-in account doesn't own VEIRA Mix Bus. Check that you're signed in with the account you bought it with.

Formats and where the files go

VEIRA Manager puts every format in the standard place, so you never need to copy files by hand:

Format	macOS	Windows
VST3	`~/Library/Audio/Plug-Ins/VST3` (just for me, the default) or `/Library/Audio/Plug-Ins/VST3` (all users)	`C:\Program Files\Common Files\VST3` (all users, the default) or `%LOCALAPPDATA%\Programs\Common\VST3`
Audio Units	`~/Library/Audio/Plug-Ins/Components` or `/Library/Audio/Plug-Ins/Components`	(Audio Units are macOS only)
Standalone	`~/Applications/VEIRA` or `/Applications/VEIRA`	`C:\Program Files\VEIRA` or `%LOCALAPPDATA%\Programs\VEIRA`

You choose *just for me* or *all users* in VEIRA Manager's install settings.

The standalone app runs VEIRA Mix Bus on its own, with your audio interface's input and output, which is handy for trying presets without a DAW.

The panel at a glance



FIGURE 3 VEIRA Mix Bus with GLUE 60 %, HIGH +1.0 dB, AIR 40 % and WIDTH 110 % while a mix plays.

The window has two areas: the **displays** across the top (MIX, SPECTRUM and the meter bridge) and the **controls** underneath in three groups titled GLUE, TONE and STEREO AND OUTPUT.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	MIX display	The last 4 seconds of the mix, going out and coming in.
3	REDUCTION GLUE lane	What GLUE takes off, over time.
4	SIDE STEREO lane	The level of the stereo part of the mix, over time.
5	SPECTRUM display	The output, its side and the input, from 20 Hz to 20 kHz.
6	The side	The stereo part of the output on the SPECTRUM, which WIDTH changes.
7	Meter bridge	Input and output level and loudness.
8	REDUCTION meter	A bar showing how much GLUE turns the mix down right now, with the number above it.

	Part	What it does
9	GLUE	How much bus compression.
10	TONE	LOW, HIGH and AIR.
11	STEREO AND OUTPUT	WIDTH and OUTPUT.

Using the controls

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

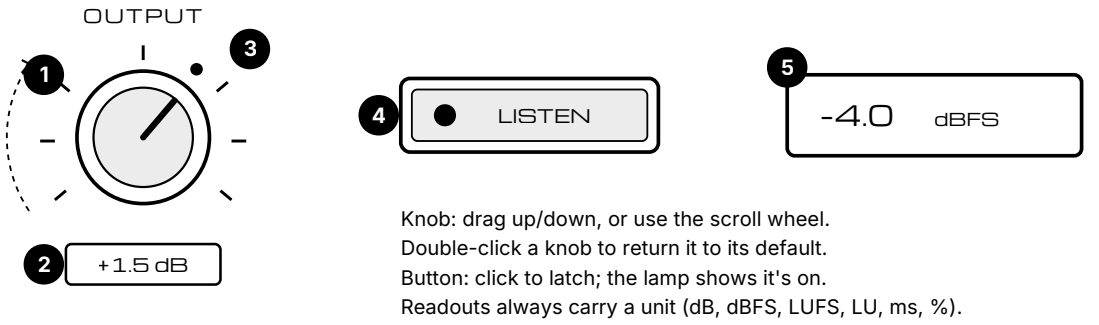


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

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

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

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

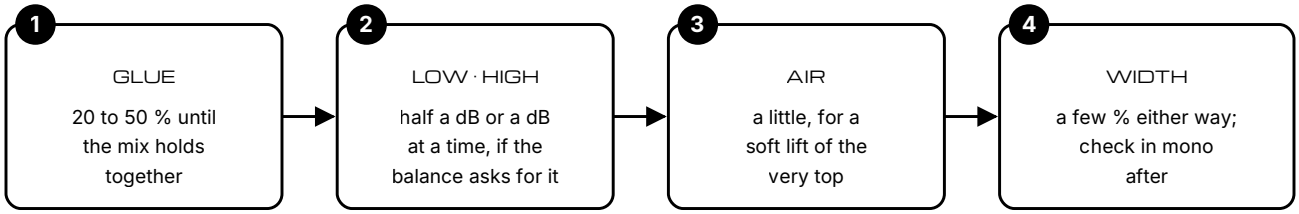
Units: VEIRA never shows a bare number. **dBFS** is level against digital full scale (0 dBFS is the loudest a digital signal can be); **dB** is a change in gain; **LUFS** is loudness as streaming services and broadcasters measure it; **LU** is a difference in loudness (1 LU = 1 dB).

On VEIRA Mix Bus's panel the parts look a little different from the drawing above:

- **Knobs** show their value **in their middle**, and a lit ring (blue on screen; in print, the lighter arc) shows how far each is turned. GLUE is the big one. Drag, use the wheel, or double-click (or Alt/Option-click) for the default, as on every VEIRA knob.

- **Type a value:** right-click a knob (Control-click on a Mac). A field opens over the knob with the current value; type the new one and press Return. The number is enough: **40** for GLUE, **0.5** for HIGH or **105** for WIDTH. Press Escape or click elsewhere to leave it unchanged.
- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size and keeps its proportions, so everything stays sharp. Your DAW saves the size with the session.

Quick start: a mix bus in four moves



GLUE keeps the level, so compare with bypass: what changes is the feel, not the volume.

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

What happens inside VEIRA Mix Bus

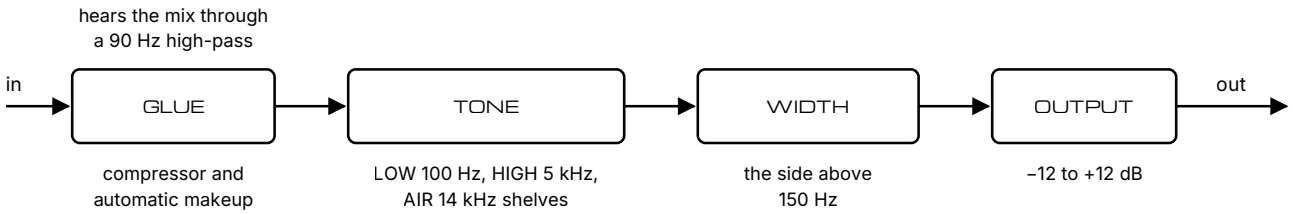


FIGURE 6 The signal flow.

1. GLUE compresses the mix gently and gives the level back.
2. **TONE** applies the three shelves: LOW, HIGH and AIR.
3. WIDTH scales the stereo part of the mix above 150 Hz.
4. OUTPUT sets the level going out.

At GLUE 0 %, LOW, HIGH and AIR at 0, WIDTH 100 % and OUTPUT 0 dB, the output is the input, bit for bit. There's no latency, so you can leave it on while you record.

Controls

GLUE

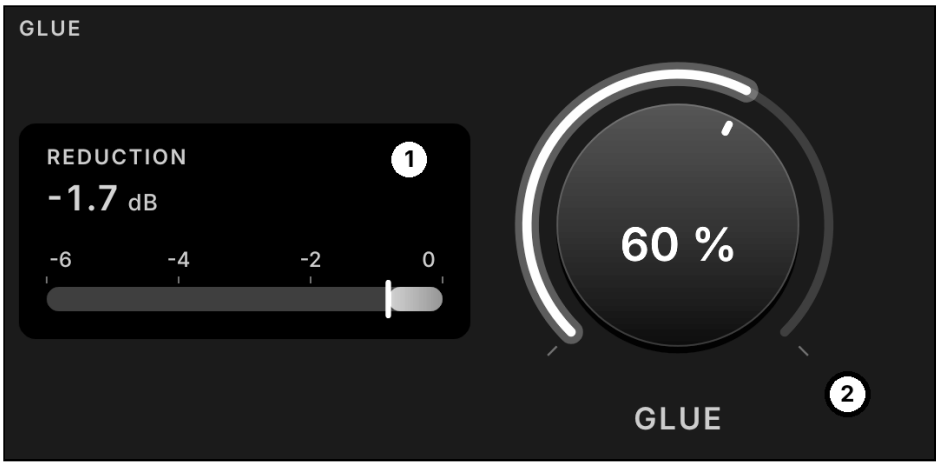


FIGURE 7 The GLUE group: 1 the REDUCTION meter, 2 the GLUE knob.

Control	Range	Default	What it does
GLUE	0 to 100 %	30 %	How much bus compression
REDUCTION	0 to 6 dB		How much the mix is turned down right now

GLUE is gentle bus compression for the whole mix: it pulls the mix together without squashing it.

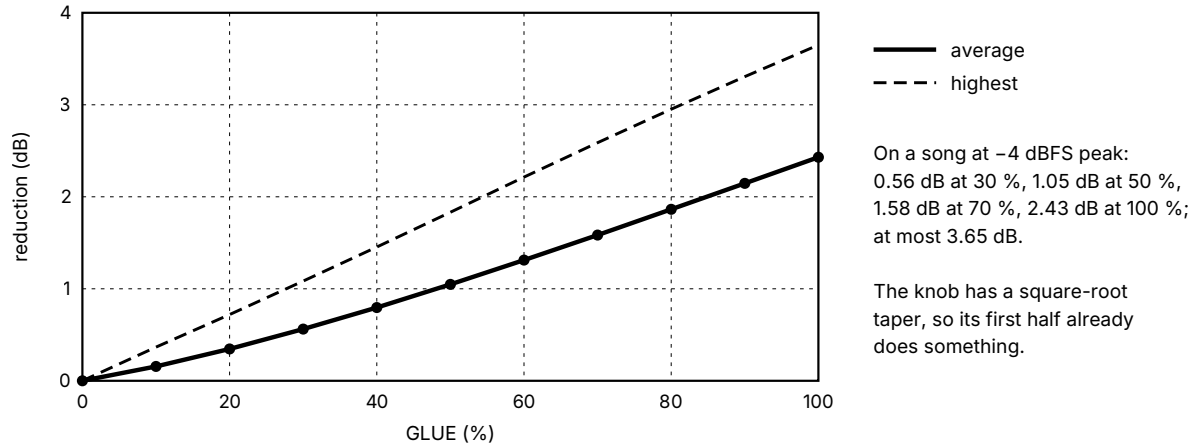


FIGURE 8 GLUE across the knob, computed with the plugin's own engine on test material: the average and highest reduction on a song.

How much. On a mix, the average reduction is about 0.55 dB at 30 %, 1 dB at 50 %, 1.6 dB at 70 % and 2.4 dB at 100 %. The most it takes is about 3.6 dB. The knob has a square-root taper, so its first half already does something.

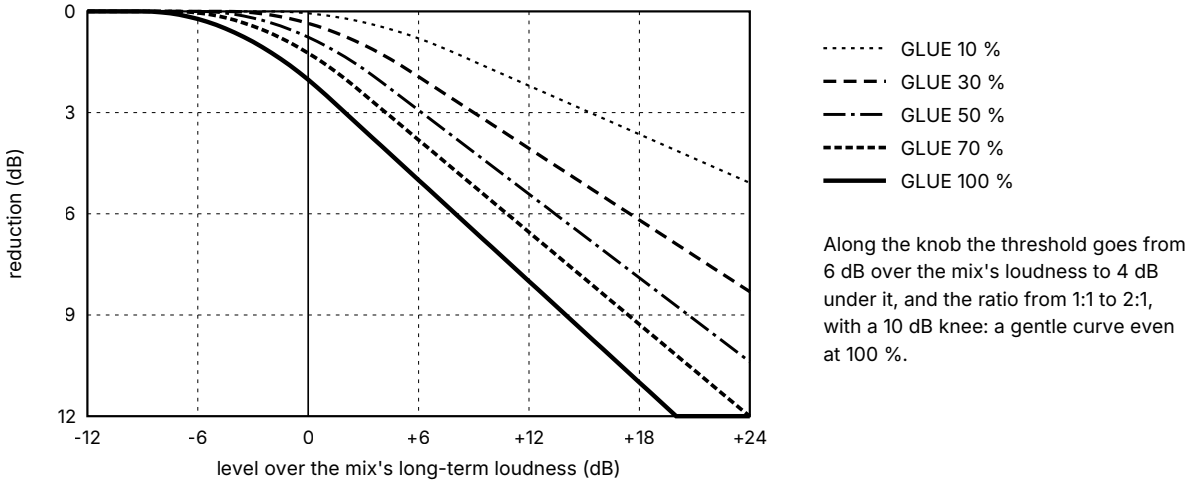


FIGURE 9 GLUE's static curve at five settings, computed from the plugin's own engine.

It follows the mix. GLUE is a stereo-linked compressor that hears the mix through a 90 Hz high-pass, so the kick and bass don't pump it, as a 5 ms average (RMS) level. It compares that level with the mix's own long-term loudness: its energy over about 3 seconds while it plays, held through breaks. So the same setting does the same at any level; in the plugin's tests, the same reduction at −4 and −30 dBFS. Along the knob, the threshold goes from 6 dB over that loudness to 4 dB under it, and the ratio from 1:1 to 2:1, with a 10 dB knee.

It keeps the transients. The attack is 30 ms, so the front of each hit passes. GLUE thickens the body without shaving the peaks: across the factory presets, the crest factor (the peaks against the average) changes by −0.2 to +1.0 dB.

It doesn't pump. The release is automatic. A fast envelope (150 ms) follows single peaks, and a slow one (1.5 s) holds sustained compression; the gain follows whichever is deeper. So a dense chorus doesn't pump: in the plugin's tests, the reduction at 70 % moves less than 3 dB.

It keeps the level. The makeup is predicted from the settings and corrected slowly on the mix's loudness (K-weighted, as loudness meters measure it). In the plugin's tests, the loudness is kept within 0.02 dB at 30, 60 and 100 %. A move of GLUE changes the feel, not the level.

The REDUCTION meter

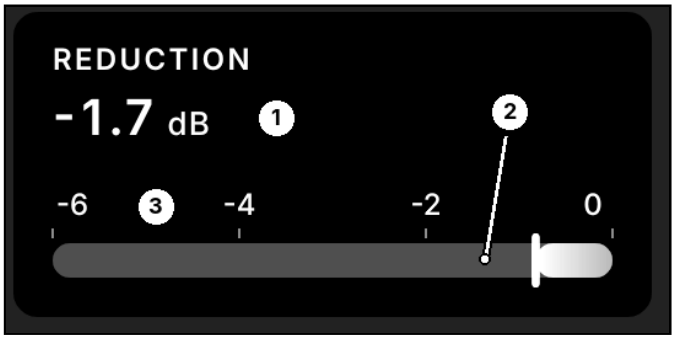


FIGURE 10 The REDUCTION meter: 1 the number, 2 the bar and 3 its scale, in dB.

2 The bar (red on screen; in print, the lighter block) shows how much the mix is turned down right now. It grows from the right-hand end, 0 dB (at rest), towards the left as GLUE works. 3 Its scale runs evenly from 0 to −6 dB, marked every 2 dB: GLUE is gentle, so the whole scale is given to the first few dB.

The bar moves like the needle of an analog VU meter (99 % of a change in 300 ms, with a slight overshoot of about 1.3 %), so it shows the compression you hear rather than every flicker. 1 The number above it (-1.7 dB in the picture) is the deepest reduction of the last quarter-second, so it usually reads a little more than the bar.

> **Tip:** 20 to 50 % is the usual range on a mix bus. If you see more than 2 or 3 dB on the bar most of the time, the mix probably wants work on its own.

TONE: LOW, HIGH, AIR

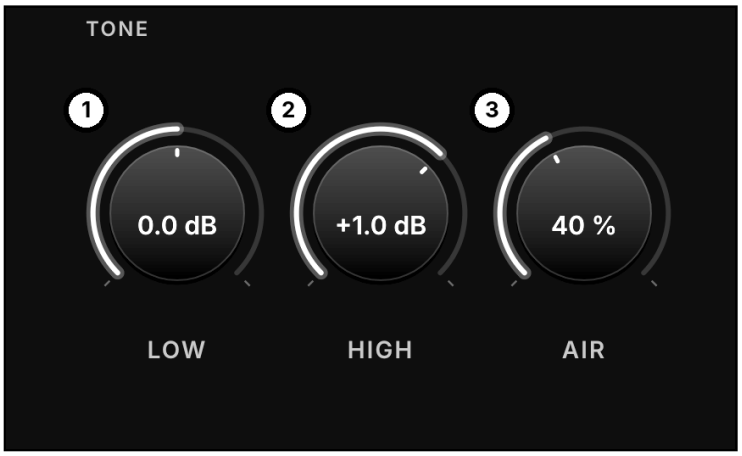


FIGURE 11 The TONE group: 1 LOW, 2 HIGH, 3 AIR.

Control	Range	Default	What it does
LOW	−3 to +3 dB	0.0 dB	A broad low shelf at 100 Hz
HIGH	−3 to +3 dB	0.0 dB	A broad high shelf at 5 kHz
AIR	0 to 100 %	0 %	A soft lift of the very top

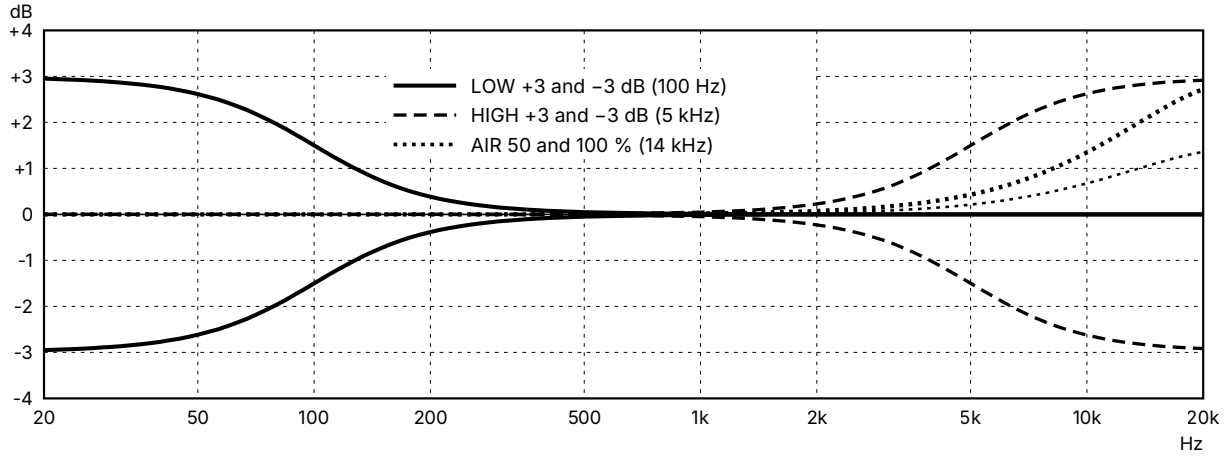


FIGURE 12 The three TONE moves at their extremes (and AIR at 50 %), computed from the plugin's own shelves at 48 kHz.

The shelves are VEIRA EQ's analog-matched design, broad and gentle:

- LOW lifts or lowers everything under about 100 Hz: more or less weight.
- HIGH lifts or lowers everything over about 5 kHz: brighter or darker.
- AIR is a shelf centred at 14 kHz with a +4 dB top. At 100 % that gives about +2 dB at 14 kHz, +2.5 dB at 18 kHz and about +3 dB at 20 kHz: a soft lift of the very top, above the vocal's edge.

The shelves glide when you move them, so they don't click. At 0 dB (and AIR at 0 %) each one is switched out and passes the mix exactly.

STEREO AND OUTPUT: WIDTH, OUTPUT

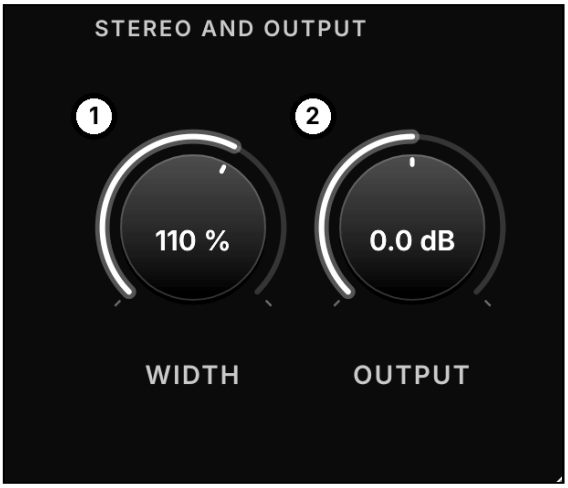
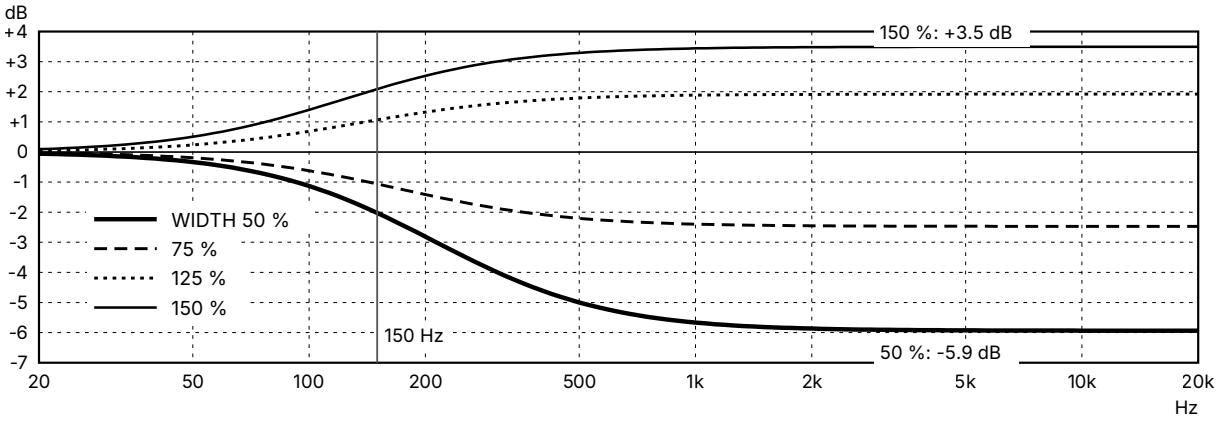


FIGURE 13 The STEREO AND OUTPUT group: 1 WIDTH, 2 OUTPUT.

Control	Range	Default	What it does
WIDTH	50 to 150 %	100 %	The stereo width above 150 Hz
OUTPUT	−12 to +12 dB	0.0 dB	The level going out

WIDTH works on the **side**, the difference between left and right ((L − R) / 2): the stereo part of the mix, where reverbs, wide guitars and doubled parts live. The **mid**, what both speakers share, is untouched.



The side only (L − R) / 2; the mid is untouched. Under 150 Hz the side is left almost as it was, so the low end stays put.

FIGURE 14 What WIDTH does to the side, computed from the plugin's own split.

The side is split at 150 Hz into its lows and the exact remainder, and only the remainder is scaled: 50 % halves the side's highs, 150 % raises them by half. The two parts add back exactly, so there's no bump at the split. In the plugin's tests, a 3 kHz side tone comes out +3.5 dB at 150 % and −5.9 dB at 50 %, and the mid is untouched. Because the low end stays where it is, mono compatibility holds. 100 % leaves the image exactly as it is. WIDTH works in stereo only; on a mono track it does nothing.

OUTPUT sets the level going out, after everything else.

> **Tip:** check width moves in mono now and then. A little goes a long way: most factory presets stay between 94 and 110 %.

Displays

The MIX display

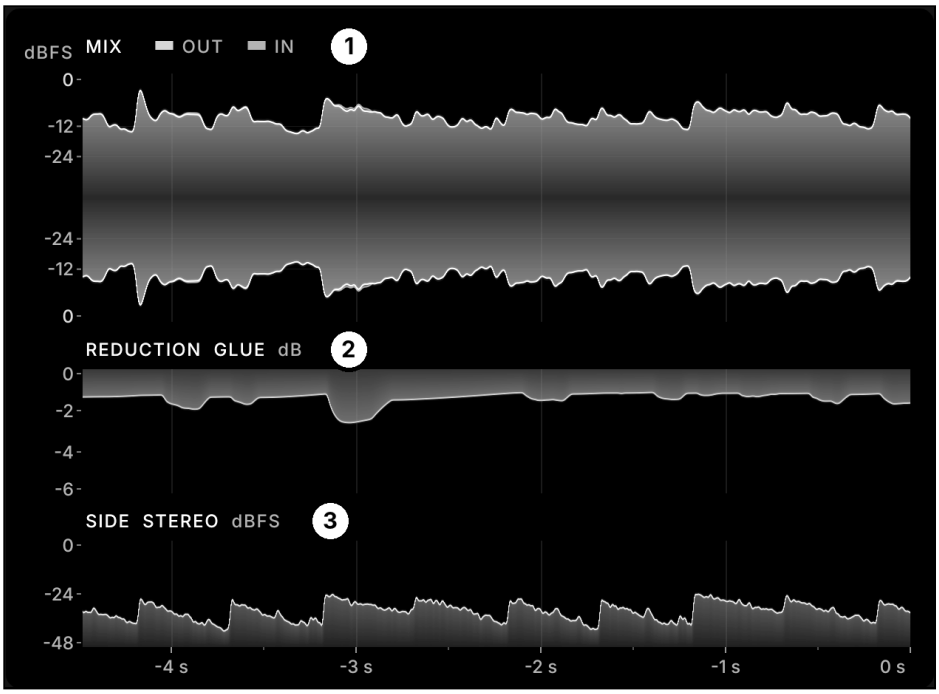


FIGURE 15 The MIX display (GLUE 60 %, WIDTH 110 %).

1 the legend · 2 the REDUCTION GLUE lane · 3 the SIDE STEREO lane.

The MIX display scrolls through the last 4 seconds:

- **The mix**, mirrored around the centre line: what goes out (amber on screen, the filled shape) and what came in (grey, where it was louder). With gentle settings the two nearly match, which is the idea.
- **REDUCTION GLUE:** what GLUE takes off, over time.
- **SIDE STEREO:** the level of the side, the stereo part of the mix, in dBFS. It rises when you widen and falls when you narrow.

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

The SPECTRUM display

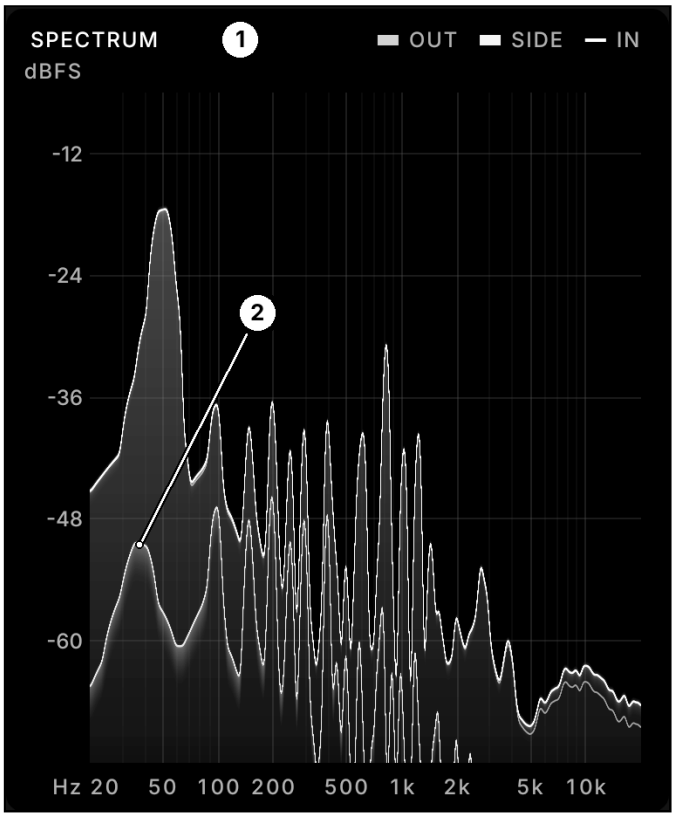


FIGURE 16 The SPECTRUM display: 1 the legend, 2 the side.

From 20 Hz to 20 kHz: the output (amber, filled), its side (teal on screen, a separate line underneath the output) and the input (a thin light line). The TONE moves show as the output moving away from the input; WIDTH shows as the side rising or falling.

Meter bridge (IN | OUT)

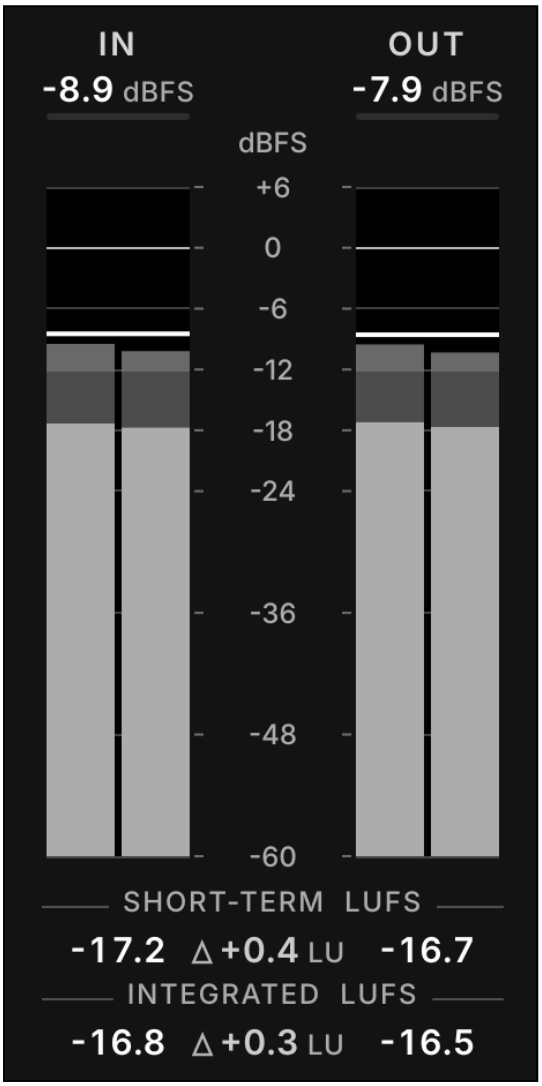


FIGURE 17 The meter bridge: IN and OUT, with short-term and integrated loudness.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Mix Bus and what comes out, in level and in loudness. The drawing shows the input and output columns; any extra column on your plugin's bridge is described above.

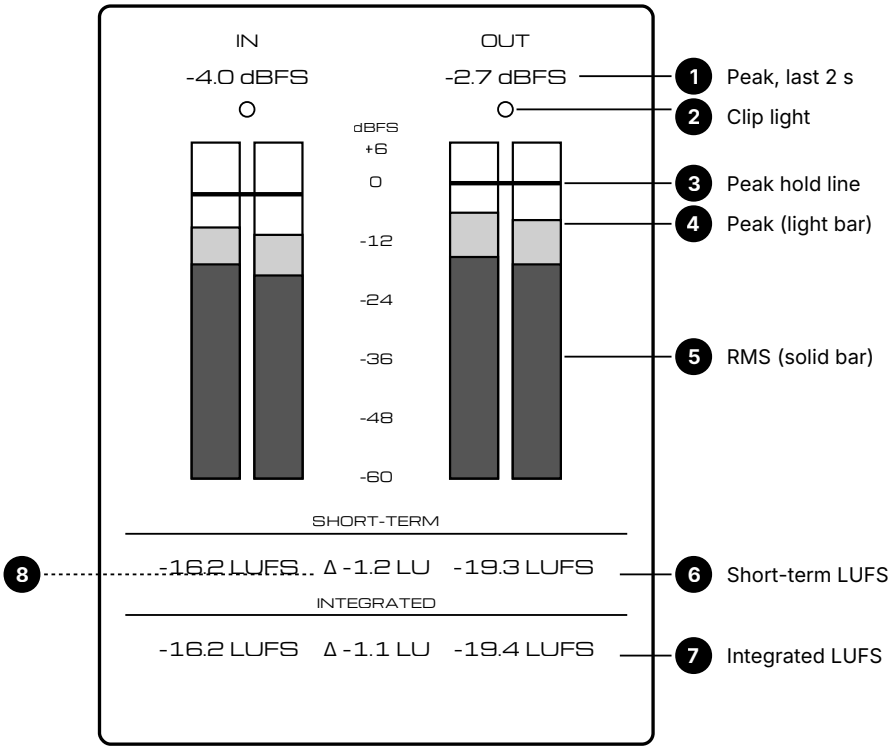


FIGURE 18 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 Mix Bus made the signal, so you can match levels fairly when you compare with bypass. It reads `--` while either side is too quiet to measure (below −70 LUFS).

The scale: on screen the bars are coloured like a studio console: green below −12 dBFS, yellow from −12 to −3, orange from −3 to 0 and red above 0 dBFS.

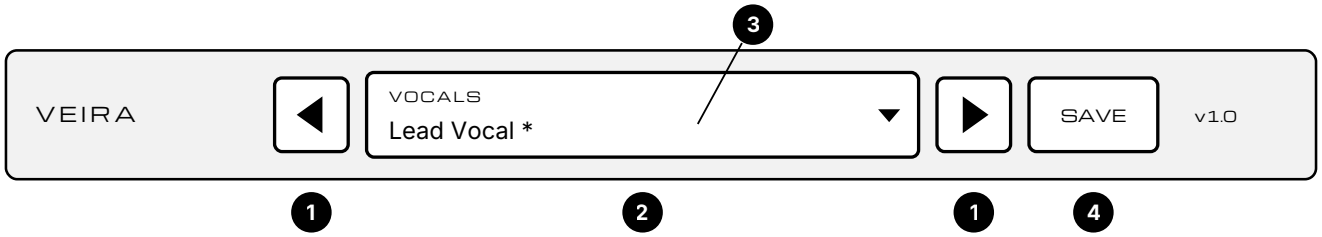
Clicks: click a level meter to reset its hold and clip light. Click the loudness readouts to restart the integrated measurement, for example at the start of a song.

Presets

VEIRA Mix Bus comes with **61 factory presets** in nine 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 19 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 Mix Bus the way you like it.
2. Press SAVE. A dialog opens inside the plugin window.
3. Type a name, choose a folder or type a new folder name, and confirm.

Each user preset is one small .veirapreset file:

	Folder
macOS	~/Library/Audio/Presets/VEIRA/VEIRA Mix Bus/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Mix Bus\Presets\<Folder>\

Copy these files to move your presets to another computer, or to back them up. Presets keep loading in future versions: any control added later simply starts at its default.

Presets in your DAW

The factory presets also appear in your DAW's own preset or program menu, named *Folder: Name* (for example *Vocals: Lead Vocal*). Whatever preset is selected is saved with your session and comes back when you reopen it, including the asterisk if you'd changed it.

The **Default ▸ Init** preset equals a fresh instance of the plugin: every control at its default.

The factory folders

> **Levels.** Each preset was measured on the real plugin on a mix that suits its folder: a song for All-Round, Pop and Tone Only; a dense, loud mix for Rock, Hip-Hop & R&B and Electronic; a sparse acoustic one for Acoustic & Jazz and Orchestral & Film. OUTPUT is set so each lands within 0.15 dB of bypass, so you can compare fairly, and the peaks stayed at or under −3.3 dBFS from a −4 dBFS input. GLUE follows the mix's own level, so the presets behave the same on a quiet mix and a hot one.

Folder	Presets
Default	Init
All-Round	Gentle Glue, Glue And Polish, Firm Glue, Warm Hold, Open And Bright, Weight Underneath, Final Sheen, Glue More
Pop	Pop Glue, Vocal Forward Sheen, Radio Polish, Ballad Warmth, Bright Pop Lift, Wide Chorus, Tight Dance Pop, Pop Glue More
Rock	Rock Glue, Band In A Room, Guitar Wall, Punchy Rock Bus, Tame The Cymbals, Classic Rock Warmth, Rock Glue More
Hip-Hop & R&B	Hip-Hop Glue, Heavy Low End, Smooth R&B, Crisp Top Line, Boom Bap Warmth, Modern Trap Bus, Hip-Hop Glue More
Electronic	Club Glue, Wide Synths, Deep House Warmth, Bright Festival, Techno Pressure, Ambient Air, Electronic Glue More
Acoustic & Jazz	Light Touch, Jazz Trio Glue, Warm Acoustic, Airy Folk, Intimate Vocal, Room Around Them, Acoustic Glue More
Orchestral & Film	Orchestral Light Glue, Score Cohesion, Warm Strings, Cinematic Air, Wide Score, Soften Harsh Brass, Trailer Weight
Tone Only	Gentle Air, Warm Tilt, Bright Tilt, More Low End, Darker Top, A Bit Wider, Narrow A Touch, Big Air More, Extra Wide

Most presets are small moves: GLUE 20 to 70 %, LOW and HIGH within 1.5 dB, AIR up to 45 % and WIDTH 94 to 110 %. The presets named "More" go further, only those that say "wide" go past 120 % WIDTH, and **Tone Only** leaves GLUE at 0 %. Each preset's note (in the preset menu) says which control to move first.

Recipes

Glue a finished mix

1. Insert VEIRA Mix Bus last on your mix bus and load *All-Round: Gentle Glue*.
2. Play the fullest part of the song and raise GLUE until the mix holds together; the REDUCTION bar should move about a dB.
3. Compare with bypass: the mix should feel more of a piece, at the same loudness.

A little more weight or air

1. Start from *Init* or your glue preset.
2. Raise LOW by 0.5 to 1 dB for weight, or AIR to 20 to 40 % for a lift of the very top.
3. If it gets too bright, lower HIGH a little rather than pulling AIR back to nothing.

A wider chorus

1. Load *Pop: Wide Chorus* (or *Tone Only: A Bit Wider*).
2. Set WIDTH to 105 to 110 % and watch the SIDE STEREO lane rise.
3. Check in mono: the low end and the centre stay put; if the sides feel thin, come back towards 100 %.

Tone only

1. Load a *Tone Only* preset: GLUE stays at 0 %.
2. Shape with LOW, HIGH, AIR and WIDTH; the rest passes the mix exactly.

Before you send it to mastering

1. Leave OUTPUT so the meter bridge's Δ reads about 0 LU: the mastering engineer gets the same loudness you mixed at.
2. Keep the peaks under about −3 dBFS on the OUT meter, so there's room for mastering.
3. If you used WIDTH, check the bounce in mono once more.

Specifications

Type	Mix bus processor: bus compression, three tone shelves and stereo width, gentle by design
Channels	Mono and stereo; WIDTH works in stereo only
Latency	None
Transparency	GLUE 0 %, LOW, HIGH and AIR at 0, WIDTH 100 %, OUTPUT 0 dB: the output is the input, bit for bit
GLUE	0 to 100 % in 1 % steps (default 30 %), square-root taper. Threshold from 6 dB over to 4 dB under the mix's long-term loudness (about 3 s), ratio 1:1 to 2:1, 10 dB knee; detection 5 ms RMS through a 90 Hz high-pass, stereo-linked; attack 30 ms; automatic release (150 ms and 1.5 s); automatic makeup
Reduction	On a mix about 0.55 dB at 30 %, 1 dB at 50 %, 1.6 dB at 70 %, 2.4 dB at 100 % on average; at most about 3.6 dB
LOW	−3 to +3 dB in 0.1 dB steps (default 0.0 dB); shelf at 100 Hz
HIGH	−3 to +3 dB in 0.1 dB steps (default 0.0 dB); shelf at 5 kHz
AIR	0 to 100 % in 1 % steps (default 0 %); shelf centred at 14 kHz, +4 dB top
WIDTH	50 to 150 % in 1 % steps (default 100 %); the side above 150 Hz
OUTPUT	−12 to +12 dB in 0.1 dB steps (default 0.0 dB)
Displays	MIX (4 s: out and in, REDUCTION GLUE, SIDE STEREO); SPECTRUM (20 Hz to 20 kHz: output, side, input); REDUCTION bar with VU ballistics (0 to 6 dB)
Metering	IN and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Sample rates	44.1 to 192 kHz
Presets	61 factory presets in nine folders, plus your own
Window	1320 × 860 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vmxb

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 Mix Bus in my DAW. Make sure VEIRA Manager shows SHOW (installed) for it, then rescan plugins in your DAW. In Logic Pro, open the Plug-in Manager and choose *Reset & Rescan Selection* if needed. Look under the manufacturer **VEIRA**.

I hardly hear GLUE. That's on purpose: it's gentle, and it keeps the level, so you hear the mix hold together rather than get louder. Compare with bypass on the fullest part of the song, or try 70 % for a moment to hear what it does, then come back.

I want more compression than GLUE gives. VEIRA Mix Bus stays gentle even at 100 % (at most about 3.6 dB on a mix). For heavier bus compression, use a dedicated compressor before it.

WIDTH does nothing. WIDTH works in stereo only, and only above 150 Hz. On a mono track, or a mix with little stereo content, there's little for it to change. The SIDE STEREO lane shows how much side there is.

The low end got narrower or wider. It shouldn't: WIDTH leaves the side under 150 Hz almost as it was. If the low end changed, look at the mix's own low end in mono.

Is there any latency? No. You can leave it on the mix bus while you record.

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

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

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

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



VEIRA Mix Bus · User Manual · Version 0.2.0

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

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