VEIRA

MULTIBAND COMPRESSOR

VEIRA Multiband Blue

User Manual

The console-bus one of the four VEIRA colour multiband compressors: the feed-forward VCA that glues a mix, in each of four bands, with zero-latency or linear-phase crossovers, M/S per band and an external key.



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Welcome

Thank you for choosing **VEIRA Multiband Blue**. It splits your sound into **four bands** and gives each one its own compressor, with the character of the classic British console's bus compressor: the feed-forward VCA that glues a mix together. Each band has THRESHOLD, RATIO, ATTACK, RELEASE and MAKEUP (with AUTO), its own SOLO, BYPASS and M/S, and its own gain-reduction meter.

It is the console-bus one of the four VEIRA colour multiband compressors, and it is painted like the rest of the Blue family: 1970s steel blue, cream print and black knobs.

What makes it different

- **A console bus VCA in every band.** Each band reads its own RMS level and turns down with a 6 dB soft knee, the reduction moving smoothly as a VCA's control voltage does. Gentle ratios glue; high ones hold.
- **Bands that keep their level.** AUTO gives back, on average, what the compressor takes from a band, so it is evened out without changing the balance of the mix, and it doesn't pump back up after each hit.
- **Zero latency, or linear phase.** By default the crossovers add no latency and the four bands add up flat. For mastering, LINEAR PHASE keeps every frequency in time, with 24 ms of latency reported to your DAW.
- **M/S per band.** Compress the mid and the side of a band each on its own, or keep both channels together so the image never moves.
- **An external key.** With EXT KEY, each band listens to the same band of a sidechain input: a kick can duck only the lows of a bass.
- **Parallel and in phase.** MIX blends with the unprocessed bands, so parallel compression never combs.
- **42 factory presets** in 10 folders, every band set to a measured amount of reduction on its material.

How this manual is organised. *Getting started* installs and activates the plugin. *The panel at a glance* names its parts. *How a multiband compressor works* explains the idea and what happens inside. *Controls* covers the crossovers, the bands and the global controls; *Zero latency and LINEAR PHASE*, *Mid/side and the sidechain* and *Displays* go deeper. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

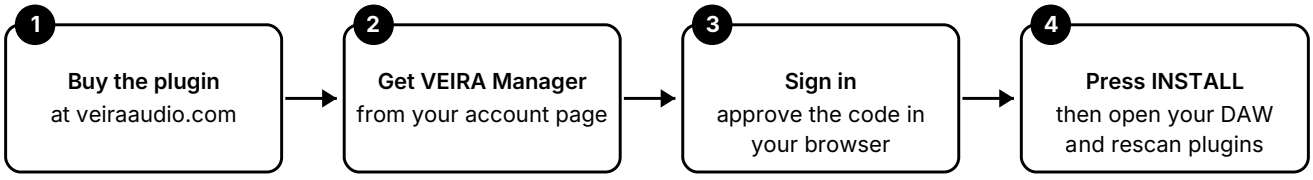
Getting started

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 Multiband Blue 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 Multiband Blue 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 Multiband Blue appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA Multiband Blue).

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 Multiband Blue 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.

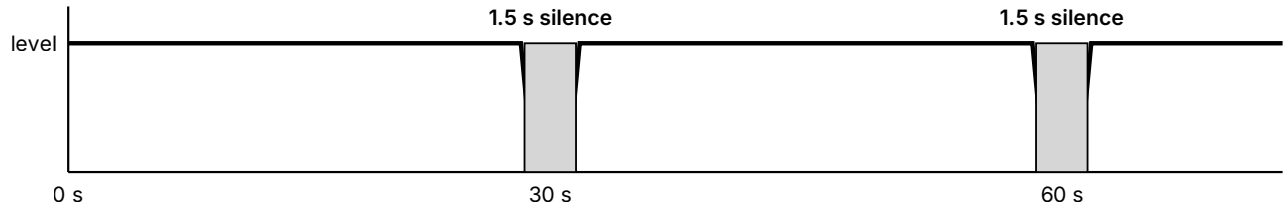


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Multiband Blue. 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 Multiband Blue 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

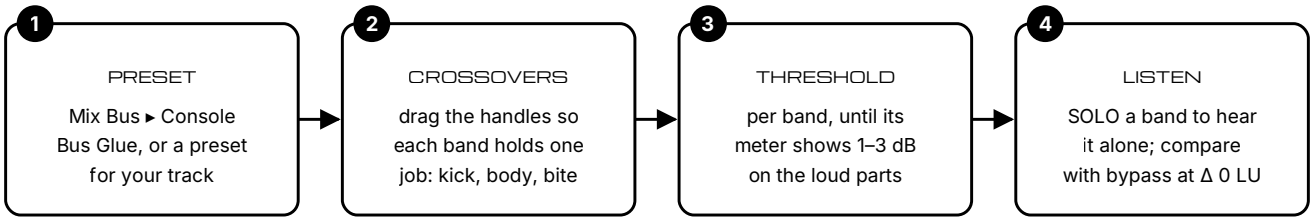


FIGURE 3 VEIRA Multiband Blue on a mix: four bands with AUTO on, band 4 in M/S, at zero latency.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	Size button	The window's size: 75 to 200 %, or *Fit to screen*.
3	BANDS	The spectrum in and out, the whole compressor's gain right now, and the crossovers.
4	Crossover handles	Drag them to move the three crossovers.
5	Meter bridge	IN and OUT meters with short-term and integrated loudness.
6	Band strips	One per band: its range, gain-reduction meter, SOLO, BYPASS, M/S, and its compressor's knobs with AUTO.
7	ALL BANDS	LINEAR PHASE and EXT KEY.
8	MIX	Parallel compression: the compressed bands against the unprocessed ones.
9	OUTPUT	The level after everything.

The window has the BANDS display at the top and the meter bridge at the right. The four band strips sit along the bottom, BAND 1 (the lows) on the left to BAND 4 (the highs), with ALL BANDS, MIX and OUTPUT at the right.

Quick start: a mix bus in four moves

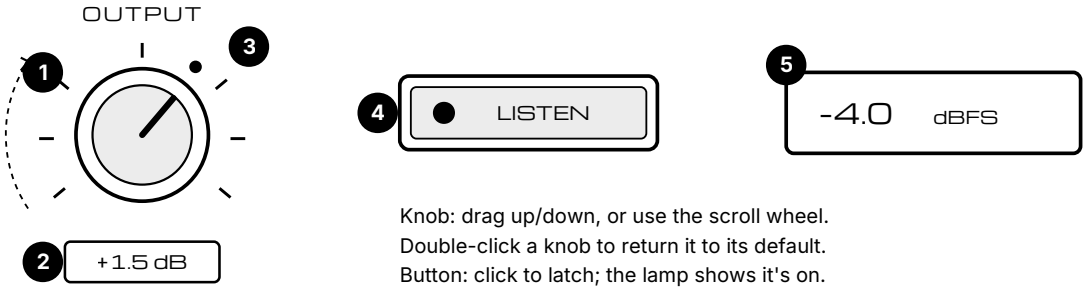


AUTO is on in most presets: each band keeps its level, so you hear the control, not a change of balance.

FIGURE 4 The quickest way to glue. *Default* ▸ *Init* starts with every band at 2:1 over −20 dBFS, AUTO on.

Using the controls

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



Knob: drag up/down, or use the scroll wheel.
Double-click a knob to return it to its default.
Button: click to latch; the lamp shows it's on.
Readouts always carry a unit (dB, dBFS, LUFS, LU, ms, %).

FIGURE 5 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 Multiband Blue's panel the parts look a little different from the drawing above:

- **Knobs show their value under them** ([-26.0 dBFS], [3.0:1]): the knobs are black, and a cream ring printed on the paint around each one (in print, the light arc) shows how far it is turned. The control's name is printed above the knob. Each band's threshold knob is labelled [THRESH].
- **Buttons have no lamp:** [SOLO], [BYPASS], [M/S], [AUTO], [LINEAR PHASE] and [EXT KEY] fill with cream when they are on (in print, a light button); when off they are dark wells in the paint with cream lettering.
- **Type a value:** right-click a knob (Control-click on a Mac). A field opens with the current value; type the new one and press Return. The number is enough: **−24** for a threshold of −24 dBFS, **4** for a ratio of 4:1, **1.5k** for a crossover of 1.5 kHz. Press Escape or click elsewhere to leave it unchanged.
- **A bypassed band's knobs are dimmed**, and their text stays readable.
- **The window size.** VEIRA Multiband Blue opens at 100 %, 1280 × 800 points. To change it, click the size button (2) in the header and choose 75, 90, 100, 125, 150 or 200 % or *Fit to screen* (sizes that don't fit your display are left out); or drag the grip in the bottom-right corner (double-click it for 100 %); or press Cmd + [=] and Cmd + [-] (Ctrl on Windows) to step up and down and Cmd + [0] for 100 %. Your DAW saves the size with the session, and new instances open at the size you chose last.
- **The face:** 1970s steel blue with cream print and black knobs. The [BANDS] display, the meter bridge, the band meters and the preset window are dark screens set into the paint. Every text is at least 12 points and stands at least 4.5:1 against its ground (the WCAG AA contrast for text).

Where to put VEIRA Multiband Blue

Use it as an insert on a mix bus, a master, a drum bus, a bass, a guitar, a keyboard or a vocal: anywhere one part of the spectrum needs holding while the rest is left alone. At its default zero latency it is fine while you record and play. With [LINEAR PHASE] on, it adds 24 ms of latency (your DAW compensates on playback), so keep [LINEAR PHASE] for mixing and mastering, not tracking.

How a multiband compressor works

One compressor per band

A plain compressor turns the whole signal down when any part of it gets loud: a big kick ducks the vocal and the cymbals with it. A **multiband compressor** first splits the sound into bands by frequency, compresses each one on its own, and adds them back together.

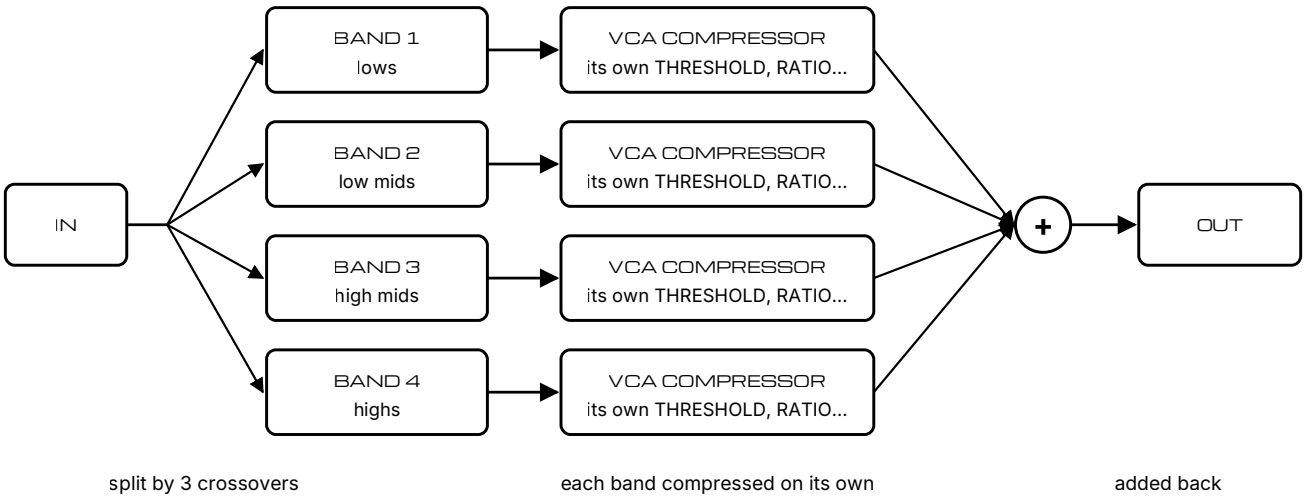
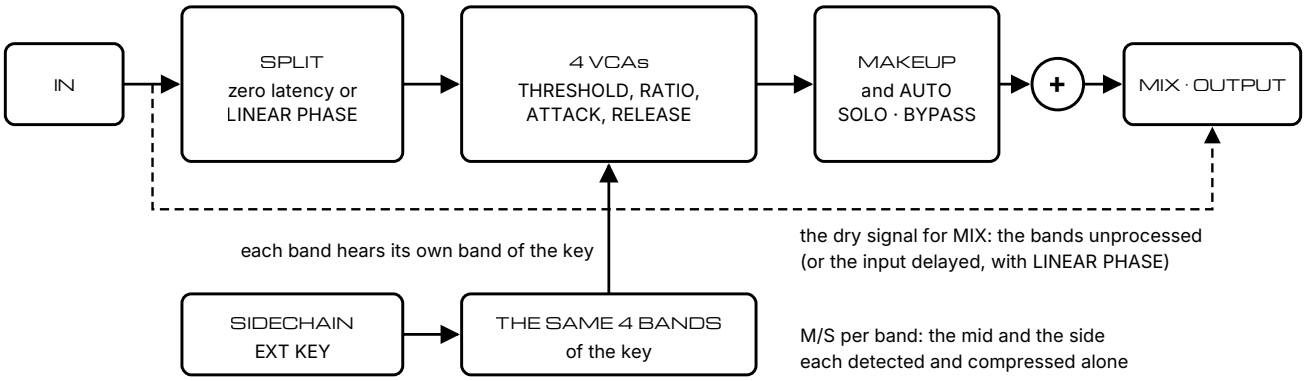


FIGURE 6 Split, compress each band on its own, add back.

That lets you hold just the boomy lows, just the harsh upper mids or just the esses, and leave the rest exactly as it was. With gentle settings in every band it is also a smooth way to glue a mix: each band is evened out without the loud lows pulling the highs down with them.

The console bus compressor works with a VCA (a voltage-controlled amplifier), fed forward: it measures the level, works out the reduction and turns the signal down, smoothly and without colouring it. VEIRA Multiband Blue puts that compressor in every band.

What happens inside VEIRA Multiband Blue



Zero latency by default; LINEAR PHASE adds 24 ms (1152 samples at 44.1 or 48 kHz), reported to your DAW.

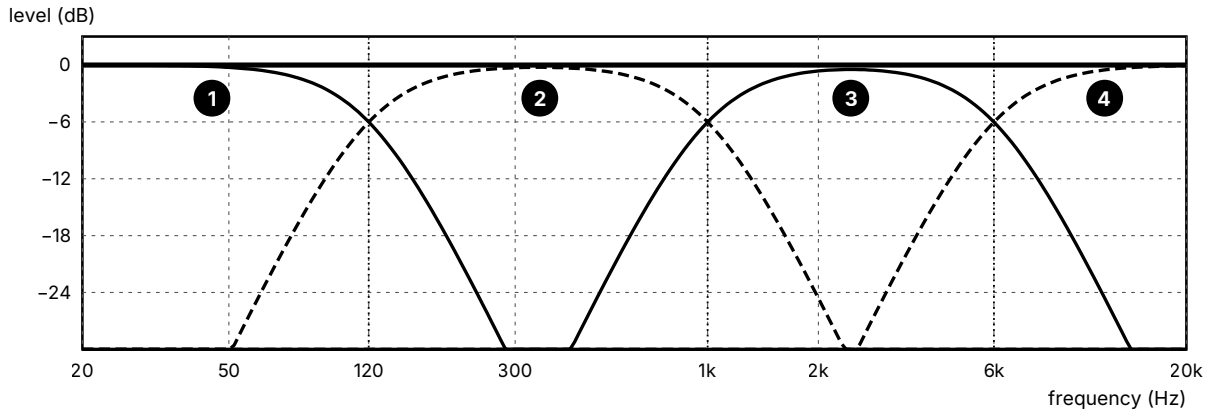
FIGURE 7 The signal flow.

1. **The split.** Three crossovers split the sound into four bands. By default they add no latency and the four bands add up flat (the bands add up to an all-pass, as an analog crossover's would). With [LINEAR PHASE], linear-phase filters add up to a pure delay.
2. **Each band's VCA.** Each band reads its own RMS level, compares it with its [THRESHOLD] and works out its reduction at its [RATIO], with a 6 dB soft knee. The reduction comes in at [ATTACK] and goes at [RELEASE].
3. **Makeup.** [MAKEUP] adds level to the band; [AUTO] gives back on its own what the compressor took from the band over the last 3 seconds.
4. **Per band:** [SOLO] lets you hear the band alone, [BYPASS] takes its compressor and makeup out, and [M/S] compresses its mid and side each on its own.
5. **The bands are added back**, then [MIX] blends the result with the unprocessed bands, and [OUTPUT] sets the level.

With [EXT KEY] on, the sidechain input goes through the same split, and each band's detector hears its own band of the key instead of the music.

Controls

The crossovers



The default crossovers, 120 Hz, 1 kHz and 6 kHz: 24 dB per octave each side, −6 dB at the crossover.
Thick: the four bands added, flat within 0.0000 dB from 25 Hz to 18 kHz. Each handle has its own range.

FIGURE 8 The four bands at the default crossovers, and their sum.

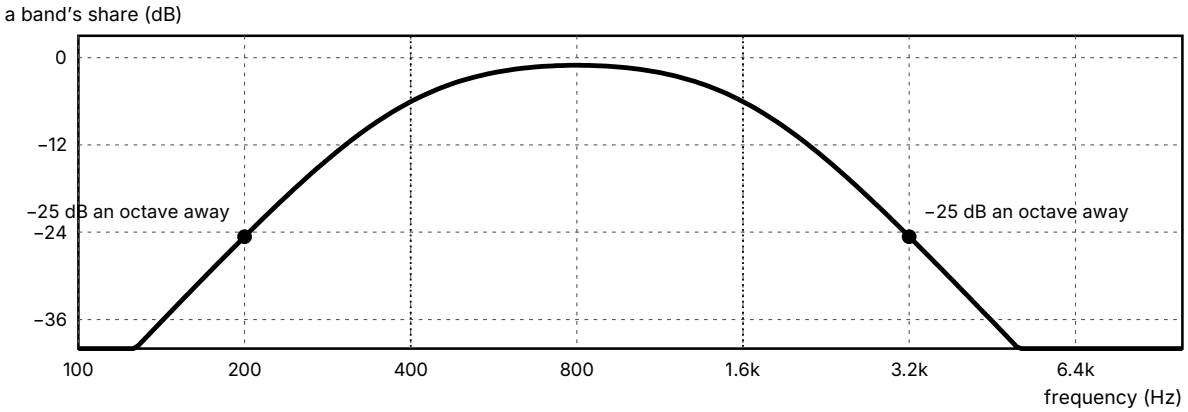
Three crossovers split the sound into four bands. Drag the numbered handles at the bottom of the BANDS display to move them; double-click a handle for its default. The range of each band is printed at the top right of its strip (20-120 Hz, 120-1.0k Hz…).

Crossover	Range	Default
1 (between bands 1 and 2)	30 to 500 Hz	120 Hz
2 (between bands 2 and 3)	150 Hz to 5 kHz	1 kHz
3 (between bands 3 and 4)	1.2 to 16 kHz	6 kHz

The crossovers always stay in order and at least 1.25 times apart, so no band can shrink to nothing. Each crossover is 24 dB per octave on each side (48 dB per octave with LINEAR PHASE). Moves glide over 20 ms (or crossfade to the new filters with LINEAR PHASE), so you can move them while the music plays.

Placing them. Put each crossover where one job ends and the next begins:

- **Crossover 1** between the kick and bass (band 1) and the body of everything else: 80–150 Hz on a mix.
- **Crossover 2** between the body (band 2) and the presence and bite (band 3): 500 Hz–2 kHz.
- **Crossover 3** between the bite and the air, cymbals and esses (band 4): 4–8 kHz.



Like any 24 dB/oct crossover, a band reaches into its neighbours: about 25 dB down an octave past its edges, so a loud tone just outside a band still moves its compressor a little (here a band from 400 Hz to 1.6 kHz).

FIGURE 9 A band's skirts (computed for a band from 400 Hz to 1.6 kHz).

BAND: THRESHOLD, RATIO, ATTACK, RELEASE and MAKEUP

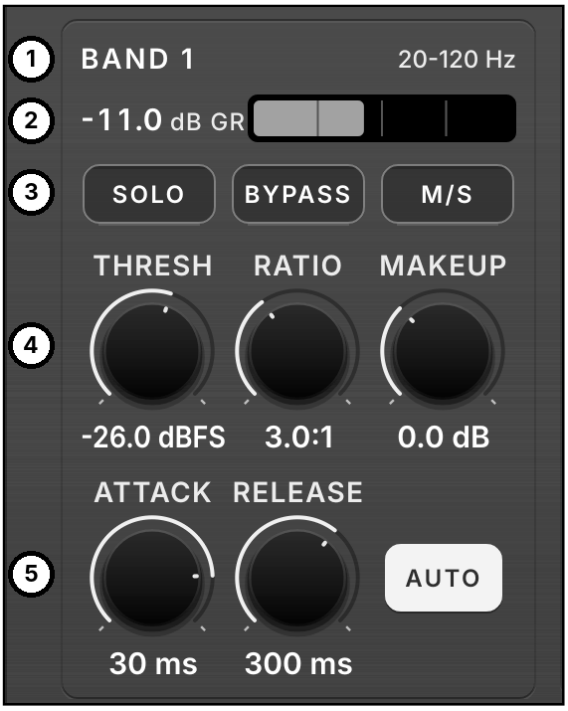


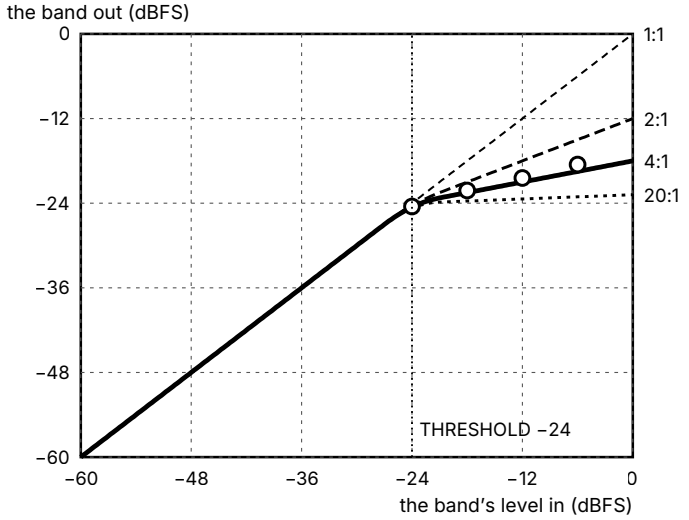
FIGURE 10 Band 1's strip: 1 its name and range, 2 its gain reduction (here 11.0 dB), 3 SOLO, BYPASS and M/S, 4 THRESH, RATIO and MAKEUP, 5 ATTACK, RELEASE and AUTO.

Control	Range	Default	What it does
THRESH	−60 to 0 dBFS	−20.0 dBFS	Where the band's compressor starts, against the band's own level.

Control	Range	Default	What it does
RATIO	1.0:1 to 20.0:1	2.0:1	How firmly it holds the band over the threshold. 1:1 is no compression.
ATTACK	0.1 to 100 ms	30, 15, 8.0 and 4.0 ms (bands 1 to 4)	How quickly the reduction comes in.
RELEASE	10 ms to 2 s	300, 200, 150 and 100 ms (bands 1 to 4)	How quickly it lets go.
MAKEUP	−12 to +24 dB	0.0 dB	Level added to (or taken from) the band after the compressor.
AUTO	on, off	on	Gives back, on average, what the compressor takes from the band.

The defaults give the lower bands a little more time, as their waves are longer.

THRESHOLD and RATIO. Each band reads its own level and compares it with its threshold. Over the threshold, the band is turned down at RATIO: at 4:1, for every 4 dB it rises it comes out only 1 dB louder. A **6 dB soft knee** rounds the corner, so the compression fades in. Watch the band's meter: 1–3 dB of reduction glues, 4–6 dB holds, 8 dB and more flattens.

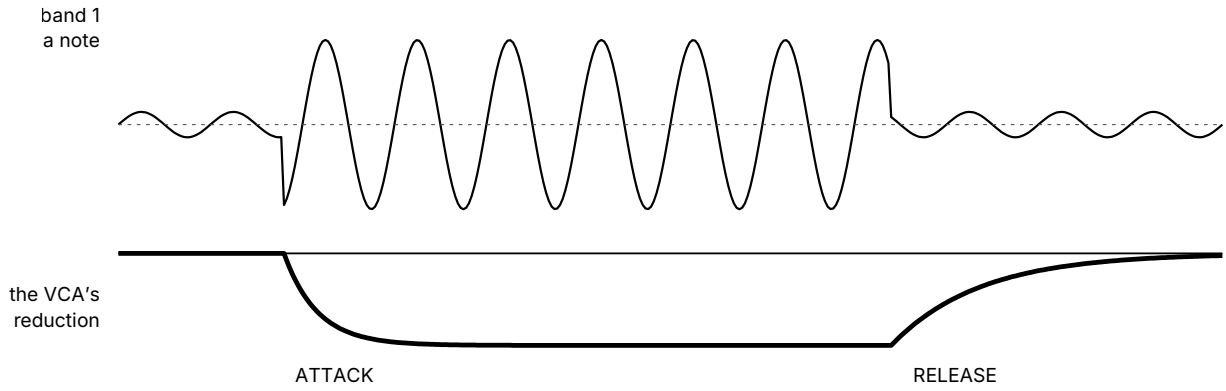


RATIO 1:1 to 20:1 with a 6 dB soft knee, against the band's own RMS level in dBFS.

Circles: measured at 4:1 with a 350 Hz tone in band 2, through the crossovers: 0.48, 4.20, 8.43 and 12.51 dB at −24, −18, −12 and −6 dBFS (the model says 0.46, 4.16, 8.39 and 12.47).

FIGURE 11 The compressor's curve at 2:1, 4:1 and 20:1, here with THRESH at −24 dBFS (dashed: no change).

The detector and the timing. Each band reads its **RMS** level, averaged over about 1.6 cycles of its lowest frequency (from 25 ms for band 1 down to half a millisecond for the highest bands), so even a fast attack follows the loudness of the notes rather than riding each wave. ATTACK and RELEASE then move the reduction in dB, as the console VCA's control voltage moves.

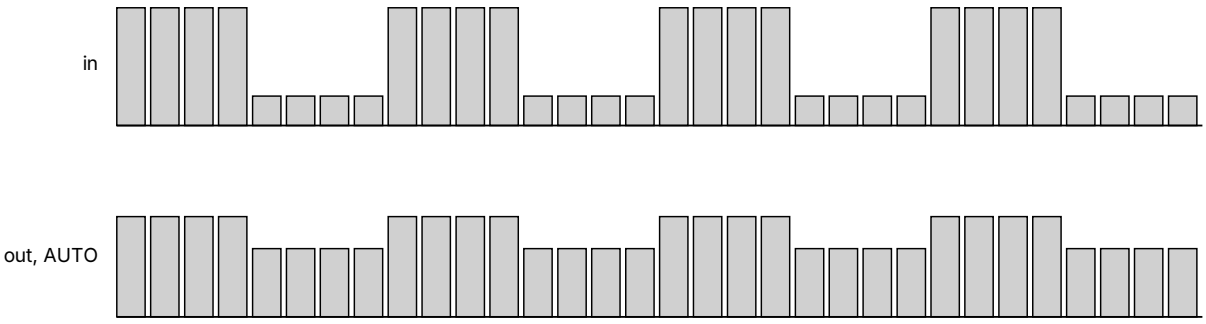


Each band reads its RMS level over about 1.6 cycles of its lowest frequency (0.5 to 25 ms), so the gain follows the loudness of the notes, not each wave. ATTACK and RELEASE then move the reduction in dB, as a VCA's control voltage moves. Measured at ATTACK 10 ms / RELEASE 200 ms: 63 % in after 15 ms (with the detector), 63 % out after 239 ms.

FIGURE 12 How a band's reduction comes and goes (down = more reduction), drawn roughly.

- ATTACK: short (0.1–5 ms) catches the start of each hit; longer (20–40 ms) lets the hit through and compresses what follows, for punch. Band 4 at 0.5–2 ms holds esses and cymbal splashes.
- RELEASE: short (40–100 ms) lets go between hits and can make a band breathe or pump; longer (200–400 ms) glues and smooths.

MAKEUP and AUTO. Compression lowers a band; MAKEUP adds level back (or takes it away, down to −12 dB), so it is also a quick tilt EQ for the band. AUTO does the makeup for you: it keeps track of the energy the compressor took from the band over the last **3 seconds** and gives it back (up to 18 dB). The peaks are held, the band's usual level stays, and nothing pumps back up after each hit. MAKEUP still adds on top of AUTO, so you can push a band forward deliberately (as *Bass* ▸ *Bass Growl Glue* does).



Notes 12 dB apart, one second each, through one band with AUTO on: the loud ones come out 1.4 dB lower, the quiet ones 7.3 dB higher (8.7 dB closer), and the band's energy moves by only 0.11 dB. AUTO gives back the energy the band lost over the last 3 s (up to 18 dB), so it doesn't pump back up after each hit.

FIGURE 13 AUTO at work: notes 12 dB apart, before and after.

In its first 3 seconds AUTO uses the exact average of what it has heard so far, and it only counts while the band is within 50 dB of full scale, so silence doesn't pull it around.

BAND: SOLO, BYPASS and M/S

Control	Range	Default	What it does
SOLO	on, off	off	Hear this band on its own. Several can be soloed together.
BYPASS	on, off	off	The band passes untouched: its compressor and makeup are out.
M/S	on (M/S), off (stereo)	off	On: the band's mid and side are compressed each on its own. Off: both channels together.

SOLO is a listening aid: solo a band to hear exactly what falls in it while you place the crossovers, then switch it off. Soloed bands are heard as they come out of their compressors. SOLO works on the compressed bands only: with MIX below 100 % the unprocessed signal still plays under them, so turn MIX to 100 % while you solo. **Offline bounces always leave SOLO out**, so a bounce with a band still soloed is the full mix.

BYPASS takes one band's compressor and makeup out (a bypassed band's knobs are dimmed); the band itself stays in the sum, so the sound is complete. Use it to compare one band with and without its compressor. SOLO and BYPASS fade over 20 ms.

M/S is explained in *Mid/side and the sidechain*.

ALL BANDS: LINEAR PHASE, EXT KEY, MIX and OUTPUT

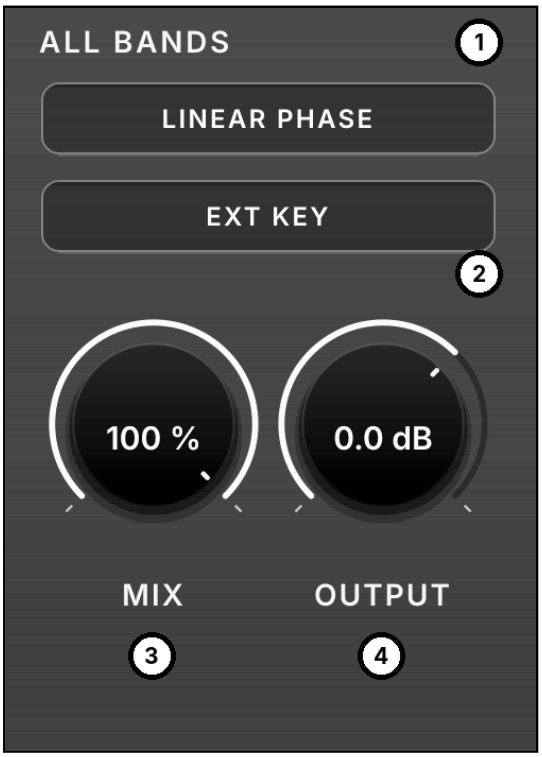


FIGURE 14 1 LINEAR PHASE, 2 EXT KEY, 3 MIX and 4 OUTPUT.

Control	Range	Default	What it does
LINEAR PHASE	on, off	off	Linear-phase crossovers, with 24 ms of latency. Off: zero latency.

Control	Range	Default	What it does
EXT KEY	on, off	off	Every band listens to the same band of the sidechain input.
MIX	0 to 100 %	100 %	Parallel compression: 100 % is all compressed, 0 % the unprocessed bands.
OUTPUT	−24 to +12 dB	0.0 dB	The final level, after MIX.

MIX blends the compressed bands with the same bands unprocessed (or, with LINEAR PHASE, the input delayed to match), so the two are always in phase and parallel compression never combs. Try a band setting that is too much (*Creative FX* ▸ *Upward Squash* at 10:1 in every band), then bring MIX down until the density sits under the original.

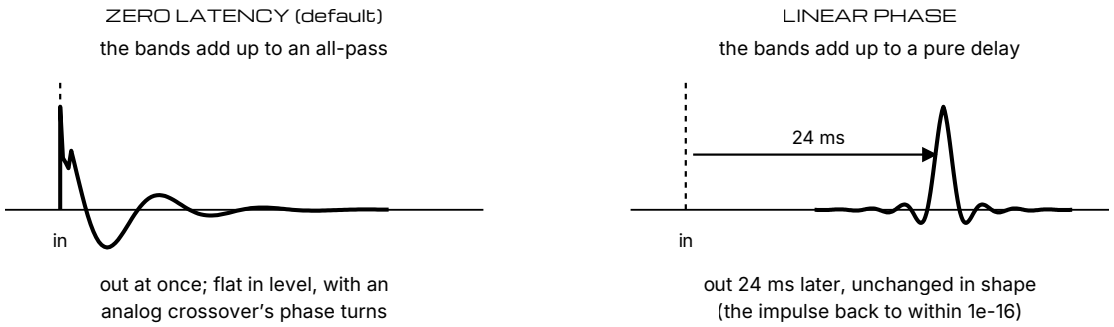
OUTPUT sets the final level. Set it until the meter bridge's Δ INTEGRATED reads about 0.0 LU, then compare with your DAW's bypass. The factory presets already do this, except the Sidechain ones, which duck on purpose.

LINEAR PHASE and EXT KEY are explained in the next two chapters.

Zero latency and LINEAR PHASE

Zero latency (the default). The crossovers are Linkwitz-Riley filters, 24 dB per octave, as in analog multiband compressors. The four bands add back up flat in level (within 0.0000 dB from 25 Hz to 18 kHz), but, as with any analog crossover, with phase turns around each crossover. It adds no latency, so it is the right choice while recording, on single tracks and on most buses.

LINEAR PHASE. The crossovers become linear-phase filters, 48 dB per octave, that add up to a pure delay: every frequency comes out at exactly the same time, as it went in. The cost is **latency**: 1152 samples at 44.1 and 48 kHz (24 ms), 2304 at 88.2 and 96 kHz and 4608 at 176.4 and 192 kHz. The plugin reports it to your DAW, which compensates on playback, and your DAW's bypass is delayed to match, so bypass comparisons stay in time.



Drawn roughly: what an impulse looks like after each split, with no compression. In zero latency the low end is turned in phase; LINEAR PHASE keeps the waveform's shape at the cost of 24 ms of latency.

FIGURE 15 What each split does to an impulse, with no compression.

When to use it. On a master and on mix buses where you want the bands to cross over without any phase change, especially with steep settings around the crossovers. All the Mastering presets use it.

Switching. LINEAR PHASE changes the latency, so it is **not automatable**: set it once per session. When you switch it, the plugin fades out over 20 ms, switches, waits until the new filters are full and fades back in, so you hear a short gap rather than a click.

Mid/side and the sidechain

M/S per band



Measured: a loud side-only tone held 16.8 dB in M/S while a quiet centred tone in the same band changed 0.000 dB; in STEREO the centre was pulled down 17 dB with it. STEREO never moves the image.

FIGURE 16 STEREO and M/S in one band.

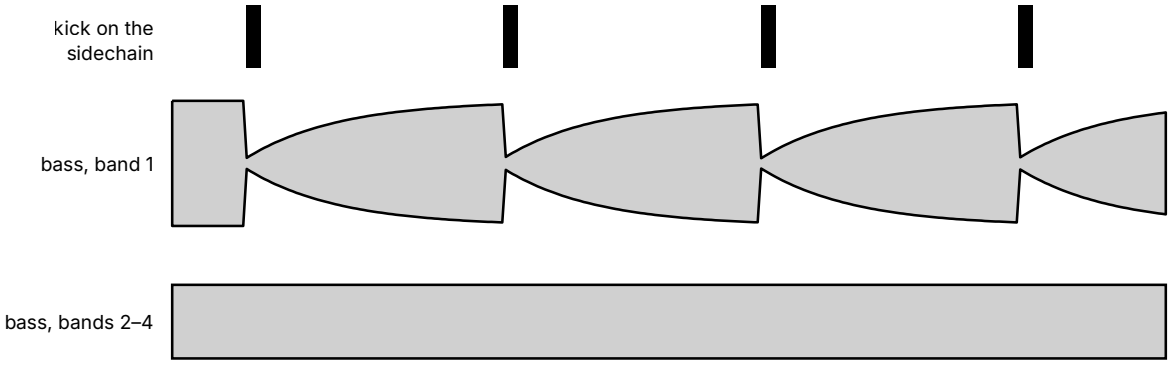
By default (M/S off) each band works in **stereo**: both channels are measured together and turned down by the same amount, so the stereo image never moves.

With M/S on, the band is split into its **mid** (what both channels share, L + R: the centre) and its **side** (what differs, L − R: the width), and each one is measured and compressed on its own, with the same settings. This is the classic split for mastering: a wide, loud part in the highs can be held without touching the vocal in the centre, and a centred kick doesn't pull down the room in the sides.

Use it on the upper bands of a mix or a master (*Mix Bus* ▸ *Wide Side Control*, *Mastering* ▸ *Master M/S Width*), or on every band for a strong effect (*Creative FX* ▸ *Side Squash*). On a mono track, M/S has nothing to separate.

EXT KEY: the sidechain

With EXT KEY on, every band's detector listens to the **same band of the sidechain input** instead of the music. The sidechain goes through the same crossovers, so band 1 of your bass listens to band 1 of the kick, band 2 to band 2, and so on.



With EXT KEY on and only band 1 compressing, the bass's lows duck under each kick (22.5 dB in the test).

FIGURE 17 A kick on the sidechain ducks only the lows of a bass.

Setting it up. Route the key (a kick, for example) to VEIRA Multiband Blue's **sidechain input** in your DAW (it accepts a mono or stereo key), then switch [EXT KEY] on. The button is shown dimmed while no key is connected. Then set the bands that should duck (in *Sidechain* ▸ *Kick Ducks Bass*, only band 1) and leave the others off ([THRESH] at 0 dBFS and [RATIO] at 1:1, as the presets do).

- **Logic Pro:** the sidechain menu at the top right of the plugin window.
- **Cubase and Nuendo:** activate the plugin's sidechain button and route the kick's output or a send to it.
- **Pro Tools:** the key input menu in the plugin's header.
- **Ableton Live, Studio One, Reaper and others:** the plugin's sidechain or auxiliary input routing.

> **Tip:** The Sidechain presets duck on purpose, so they come out quieter than bypass (1 to 6 LU, depending on the preset). Set [OUTPUT] by ear in the mix.

Displays

BANDS

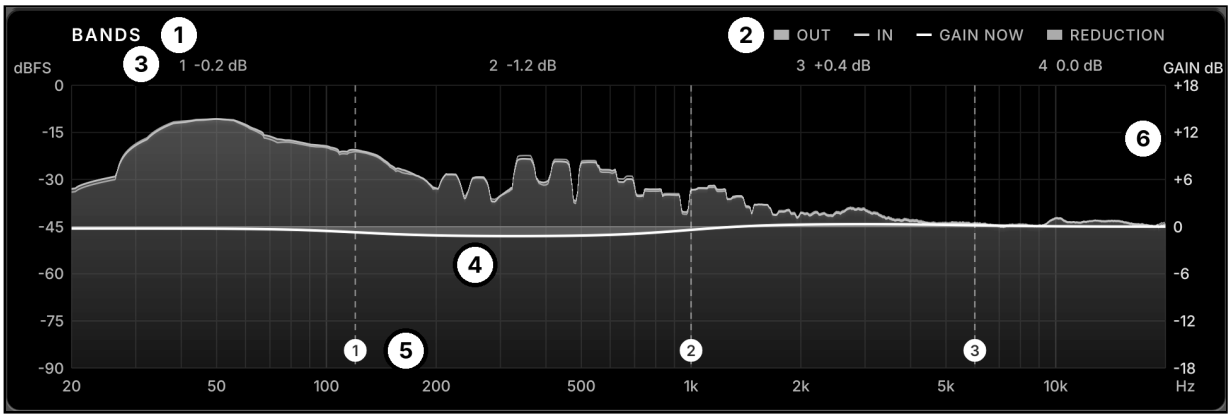


FIGURE 18 The BANDS display: 1 its title and dBFS scale, 2 the key (OUT, IN, GAIN NOW, REDUCTION), 3 each band's number and gain now, 4 the whole compressor's gain, shaded where it turns down, 5 the crossover handles and 6 the gain's own scale (GAIN dB).

The BANDS display shows the whole spectrum, **20 Hz to 20 kHz**, in sixth-octave steps:

- **The output** is the blue filled curve (in print, the dark filled area), and **the input** a thin light line.
- **The cream line** is the whole compressor's gain right now (in print, the light line near the middle, on its own scale at the right, GAIN dB, −18 to +18): each band's reduction, MAKEUP and AUTO drawn through the crossovers' own shapes. It is shaded red where it turns down and cream where it lifts.
- **Over each band**, at the top, its number and its gain right now (1 -0.2 dB); it turns red when the band is turning down.
- **The crossovers** are dashed lines, with numbered handles at the bottom: drag them, double-click for the default.

Hover over the display for the frequency under the pointer, both spectra and the gain there; over a handle, the tooltip says which crossover it is.

What to look for. On a mix, a cream line that dips a dB or two across the bands is glue. A deep red dip in one band only is that band doing a specific job. If the line sits above 0 dB in a band, AUTO or MAKEUP is lifting it.

The band meters. Each band strip shows its gain reduction as a number (-11.0 dB GR, held for 250 ms so you can read it) and a bar on a 0 to 24 dB scale.

Meter bridge (IN | OUT)

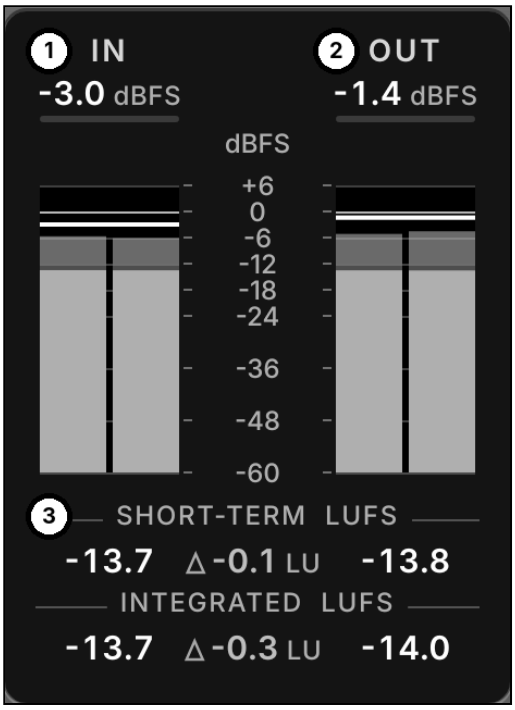


FIGURE 19 The meter bridge: 1 IN and 2 OUT, with 3 short-term and integrated loudness.

Reading the IN and OUT meters

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

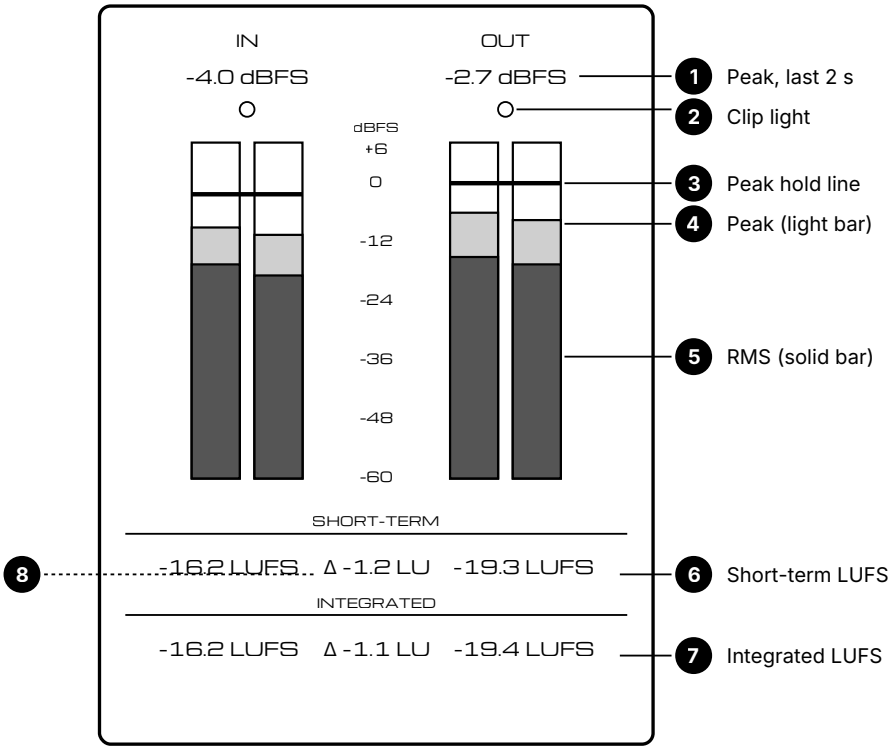


FIGURE 20 The meter bridge, left and right channel bars for input and output, with loudness below.

- 1 **Peak readout:** the highest sample peak of the last two seconds, in dBFS. It turns to a warning above 0 dBFS.
- 2 **Clip light:** lights on any sample at or over full scale. It stays lit until you click the meter.
- 3 **Hold line:** marks the recent peak on the bar.
- 4 **Peak bar** (the lighter part): the instantaneous sample peak of each channel.
- 5 **RMS bar** (the solid part): the average level over 300 ms, closer to how loud it sounds.
- 6 **SHORT-TERM:** loudness over the last 3 seconds, in LUFS, for the input (left) and the output (right).
- 7 **INTEGRATED:** loudness of everything since the measurement started, gated as the ITU-R BS.1770-4 and EBU R 128 standards require.
- 8 **Δ (delta):** OUT minus IN, in LU. It tells you how much louder (+) or quieter (−) VEIRA Multiband Blue 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.

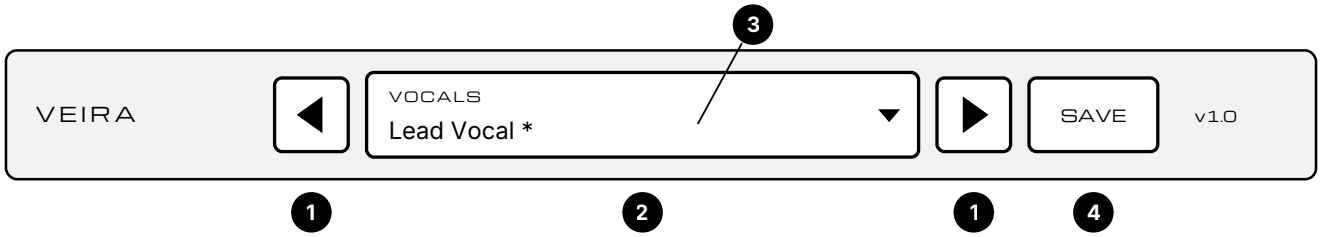
Clicks: click a level meter to reset its hold and clip light. Click the loudness readouts to restart the integrated measurement, for example at the start of a song.

Presets

VEIRA Multiband Blue comes with **42 factory presets** in 10 folders. Each one is a starting point made for a real job. Load one close to what you need, then adjust the first control its note mentions.

The preset browser

The preset browser sits in the header, at the top of the window.



The header: logo and plugin name, then the preset browser, then the version.

FIGURE 21 The preset browser.

- 1 ◀ ▶ step to the previous or next preset, through every folder in order.
- 2 **The display** shows the folder (small, above) and the preset's name. Click it to open the preset menu. Hover over it to read the preset's note: what it's for and what to adjust first.
- 3 **An asterisk (*)** after the name means you've changed something since the preset loaded.
- 4 SAVE stores your current settings as a user preset.

The preset menu

Clicking the display opens a menu with:

- one submenu per **factory folder**, in the order shown below;
- **User Presets**, with your own presets in their folders;
- **Save...**, **Delete** (only for user presets: factory presets can't be deleted), **Rescan** (re-reads the user folder, if you copied presets in by hand) and **Show User Preset Folder** (opens it in Finder or Explorer).

Saving your own presets

1. Set VEIRA Multiband Blue 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 Multiband Blue/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Multiband Blue\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

Folder	Presets
Default	Init
Drums	Drum Bus Glue, Kick and Snare Control, Tame the Cymbals, Punchy Room Drums, Tight Toms
Bass	Even Bass Line, Firm Sub, Bass Growl Glue, Fingerstyle Smooth
Guitar	Acoustic Balance, Electric Rhythm Glue, Fizz Tamer, Clean Guitar Sheen
Keyboards	Piano Even, Synth Pad Glue, Organ Body, Electric Piano Bark
Vocals	Vocal Even, Tame the Mud, Harshness Control, Gentle De-Ess, Backing Vocal Glue
Mix Bus	Console Bus Glue, Low End Control, Bus Punch, Wide Side Control, Gentle Mix Leveller
Mastering	Master Glue, Low End Master, Harsh Master Fix, Master M/S Width, Loud Master Prep, Gentle Air Control
Sidechain	Kick Ducks Bass, Kick Ducks Low Mids, Pumping Pad Lows, Gentle Kick Room
Creative FX	Upward Squash, Pumping Bands, Side Squash, Shouty Mids

Levels. The presets were made on drums at −4 dBFS peak, single tracks at −8 dBFS, mix buses at −4 and masters at −3 dBFS; the Sidechain presets on a bass and pad at −8 dBFS with a kick at −4 dBFS on the key. Each band's THRESH was set so its material reaches the band's designed reduction (every band within 0.1 dB of its target), so on a quieter or louder track **set each band's THRESH first** (watch its meter), then RATIO. A band that isn't used sits at 0 dBFS and 1:1. Every preset outside Sidechain comes out as loud as it went in (within 0.05 LU of bypass); the Mastering presets use LINEAR PHASE.

Recipes

Each recipe starts from a factory preset; the numbers are a starting point for your track.

Glue for a mix bus

1. Load *Mix Bus* ▸ *Console Bus Glue*: every band at 2:1, a couple of dB of reduction each, AUTO on.
2. Play the loudest chorus and move each band's THRESH until its meter shows 1–3 dB on the loud parts.
3. For more punch, try *Mix Bus* ▸ *Bus Punch* (slower attacks let the transients through).
4. Compare with bypass at equal loudness (Δ INTEGRATED about 0.0 LU).

A drum bus that holds together

1. Load *Drums* ▸ *Drum Bus Glue* (crossovers 120 Hz, 1 kHz, 6 kHz; band 1 at 3:1, the rest at 2:1).
2. If the cymbals are harsh, use *Drums* ▸ *Tame the Cymbals* instead: only bands 3 and 4 work.
3. For a room sound that thickens without losing its hits, *Drums* ▸ *Punchy Room Drums* uses slow attacks in every band.

A vocal that stays even

1. Load *Vocals* ▸ *Vocal Even* (chest, body, presence and air each evened on its own).
2. If the low mids build up, use *Vocals* ▸ *Tame the Mud*: band 2, 150–500 Hz, only when it gets thick.
3. For esses, *Vocals* ▸ *Gentle De-Ess* holds band 4 above 5.5 kHz at 8:1 with a 0.5 ms attack. Solo band 4 to place crossover 3 just under the esses.

The kick ducks the bass

1. Put VEIRA Multiband Blue on the bass, route the kick to its sidechain input, and load *Sidechain* ▸ *Kick Ducks Bass*. EXT KEY is on in the preset.
2. Play both: band 1 of the bass ducks under each kick; the bass's growl in bands 2 to 4 doesn't move.
3. Lower band 1's THRESH for a deeper duck, or try *Sidechain* ▸ *Gentle Kick Room* for just a little room.

Gentle bands on a master

1. Load *Mastering* ▸ *Master Glue*: LINEAR PHASE on, every band at 1.5–2:1 with a dB or two.
2. If the low end wanders, *Mastering* ▸ *Low End Master* works on band 1 only; for harsh masters, *Mastering* ▸ *Harsh Master Fix* holds 2–6 kHz on loud passages only.
3. Before a limiter, *Mastering* ▸ *Loud Master Prep* takes the peaks in every band.
4. Remember the 24 ms of latency: fine on a master, not while recording.

Parallel density for a mix

1. Load *Creative FX* ▸ *Upward Squash*: every band at 10:1 with AUTO, MIX at 60 %.
2. Bring MIX down until the density sits under the original, usually 20–50 %.

3. For a mix that breathes with the beat, try *Creative FX* ▸ *Pumping Bands* (40 ms releases).

Specifications

Type	Four-band compressor, a feed-forward console bus VCA in each band
Channels	Mono and stereo, with an optional mono or stereo sidechain input
Latency	None with the default crossovers; with LINEAR PHASE 1152 samples at 44.1/48 kHz (24 ms), 2304 at 88.2/96 kHz, 4608 at 176.4/192 kHz, reported to the host
Crossovers	Three; 1: 30–500 Hz (default 120 Hz), 2: 150 Hz–5 kHz (1 kHz), 3: 1.2–16 kHz (6 kHz); at least 1.25 × apart. Zero latency: Linkwitz-Riley 24 dB/oct, the bands adding up flat (within 0.0000 dB from 25 Hz to 18 kHz); LINEAR PHASE: 48 dB/oct, adding up to a pure delay
Detector	Each band's RMS level over about 1.6 cycles of its lowest frequency (0.5 to 25 ms); 6 dB soft knee
THRESH	−60 to 0 dBFS (default −20.0 dBFS)
RATIO	1.0:1 to 20.0:1 (default 2.0:1)
ATTACK	0.1 to 100 ms (defaults 30, 15, 8.0, 4.0 ms)
RELEASE	10 ms to 2 s (defaults 300, 200, 150, 100 ms)
MAKEUP	−12 to +24 dB (default 0.0 dB)
AUTO	On or off (default on); gives back the energy taken over the last 3 s, up to 18 dB
SOLO, BYPASS, M/S	Per band, on or off (default off); SOLO is left out of offline bounces
LINEAR PHASE	On or off (default off); not automatable
EXT KEY	On or off (default off)
MIX	0 to 100 % (default 100 %)
OUTPUT	−24 to +12 dB (default 0.0 dB)
Metering	BANDS (20 Hz to 20 kHz, sixth-octave: input, output, the compressor's gain, the crossovers); gain reduction per band (0 to 24 dB); IN and OUT meters (peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Sample rates	44.1 to 192 kHz
Presets	42 factory presets in 10 folders, plus your own
Window	1280 × 800 points at 100 %; 75 to 200 % or Fit to screen, from the size button, the corner grip or Cmd/Ctrl + = - 0; saved with the session and remembered for new instances
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vmbb

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 Multiband Blue 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**.

A band's meter stays at 0.0 dB. Its THRESH is above the band's level, its RATIO is 1:1, or it is bypassed. Lower THRESH until the meter moves. A band with little in it (band 4 on a bass) gives its compressor nothing to do.

EXT KEY **does nothing (or the button is dimmed).** No key reaches the plugin's sidechain input. Route the key in your DAW (see *EXT KEY: the sidechain*), then switch EXT KEY on. Each band listens to its own band of the key: a kick has little in band 4, so band 4 won't duck to it.

My bounce sounds different from playback. SOLO is left out of offline bounces on purpose. If a band was soloed while you listened, you heard that band alone.

I can't automate LINEAR PHASE. It changes the plugin's latency, which DAWs can't follow during playback, so it is set once per session. Switching it makes a short, faded gap.

The plugin adds latency. Only with LINEAR PHASE on: 24 ms at 44.1 and 48 kHz, reported to your DAW. Switch it off while recording.

The sound changes when I bypass every band. With zero-latency crossovers the bands add up flat in level but with an analog crossover's phase turns; with LINEAR PHASE they add up to a pure delay. Your DAW's bypass is always delayed to match.

The mix gets louder (or quieter). AUTO gives back, on average, what each band loses, so levels should stay close. Use OUTPUT to match Δ INTEGRATED to 0.0 LU before comparing with bypass. The Sidechain presets are quieter than bypass on purpose.

Does it work on a mono track? Yes, mono and stereo. On a mono track M/S has nothing to separate.

The window is too small (or too big) on my screen. Click the size button in the header and pick a size or *Fit to screen*, or drag the bottom-right corner. 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 crossovers, the selected preset and the window size are saved with your session.

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



VEIRA Multiband Blue · User Manual · Version 0.1.0

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

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