VEIRA

DRIVE PEDAL

VEIRA Overdrive

User Manual

A drive pedal for any track. Three circuits in one enclosure, OVERDRIVE, DISTORTION and FUZZ, with a low end that stays clean and a level that stays put while you turn DRIVE.



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Welcome

Thank you for choosing **VEIRA Overdrive**, a drive pedal for any track. A drive pedal is the oldest way to make a sound bigger: push it into a circuit until it clips, and it gains harmonics, density and attitude. Pedals were made for guitars, though. Put a kick, a voice or a whole mix through one and the low end smears, the level jumps and the top turns harsh. VEIRA Overdrive is made for the levels and the range of drums, basses, keys, voices and whole mixes, as well as a guitar's.

It is one black enamel pedal with cream knobs. The slide switch CIRCUIT chooses which pedal is inside: OVERDRIVE, DISTORTION or FUZZ. Three big knobs do what the knobs of a pedal do: DRIVE sets how hard the circuit is pushed, TONE makes it darker or brighter and LEVEL sets the output. Three small knobs make it work on any track: BODY keeps the lows clean, FOCUS sets where the drive starts and MIX blends the driven sound with the clean one. A footswitch turns the pedal on and off, and a lamp glows with how hard the circuit clips.

What makes it different

- **Three pedals in one.** A soft, touch-sensitive overdrive, a firm, sustaining distortion and a buzzing fuzz, on one switch you can move while the music plays.
- **The low end stays clean.** BODY sends everything under it around the circuit, so a kick keeps its sub and a mix keeps its bass, however hard the mids are driven.
- **You choose where the drive starts.** FOCUS decides which part of the sound is driven: only the top, the mids and the top, or all of it.
- **The level stays put.** The level is matched as DRIVE goes up, so the knob changes the colour, not the loudness, and you judge the sound, not the volume.
- **Clean at the top.** The circuits run at eight times your session's sample rate, with anti-aliasing, so heavy settings stay free of the hard, digital edge.
- **Always in time.** The latency is 96 samples at every sample rate and setting. Bypassed, switched off or at MIX 0 %, the track passes delayed by the same amount, bit for bit.
- **41 level-matched presets** in 8 folders, each as loud as the bypassed track on the material it was made for.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window and has a quick start. *How a drive pedal works* explains, without maths, what clipping does to a sound and what happens inside the plug-in. *Controls* explains every knob and switch, with drawings computed from the plug-in's own engine. *The lamp* teaches you to read the one display the pedal has, and *Presets*, *Recipes*, *Specifications* and *Troubleshooting* follow.

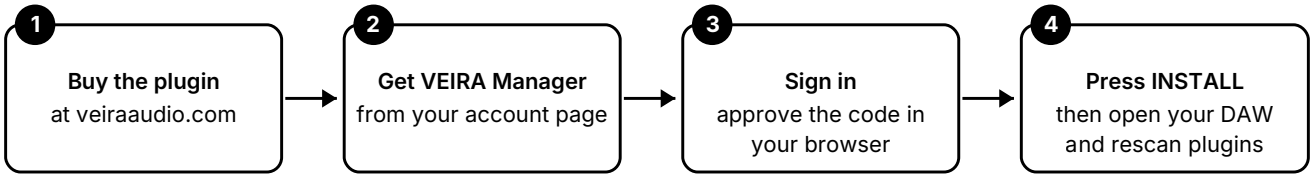
Getting started

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

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 Overdrive 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.

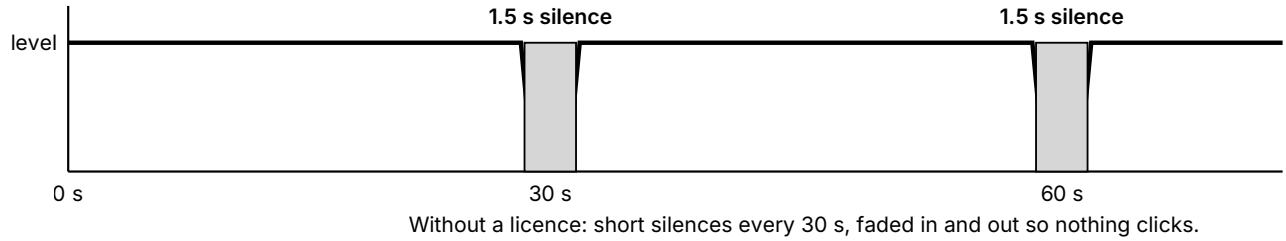


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Overdrive. 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 Overdrive 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



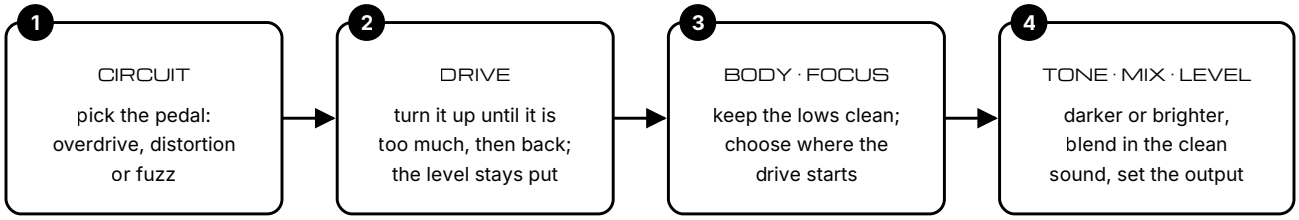
FIGURE 3 VEIRA Overdrive with the preset *Guitar ▸ Crunch Rhythm*: OVERDRIVE, DRIVE 60 %, TONE +15 %, LEVEL −1.5 dB, BODY Off, FOCUS 600 Hz, MIX 100 %.

The window has two areas: the **header** across the top, with the preset browser and the SIZE button, and the **pedal** under it. On the pedal, the three big knobs sit in the top row, the three small knobs in the row under them, and the CIRCUIT slide switch, the lamp and the footswitch along the bottom.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	SIZE	The window's size, from 75 % to 200 %, or fitted to the screen.
3	DRIVE	How hard the circuit is pushed. The level is matched as it rises.
4	TONE	Darker to the left, brighter to the right; flat in the middle.
5	LEVEL	The pedal's output level.
6	BODY	Keeps the lows clean: everything under it goes around the circuit.
7	FOCUS	Where the drive starts: the circuit drives what is above it.
8	MIX	The driven sound against the clean one.

	Part	What it does
9	CIRCUIT	Which pedal is inside: OVERDRIVE, DISTORTION or FUZZ.
10	The lamp	Lit while the pedal is on, brighter the harder the circuit clips.
11	Footswitch	The pedal on or off.

Quick start: a good drive in four moves

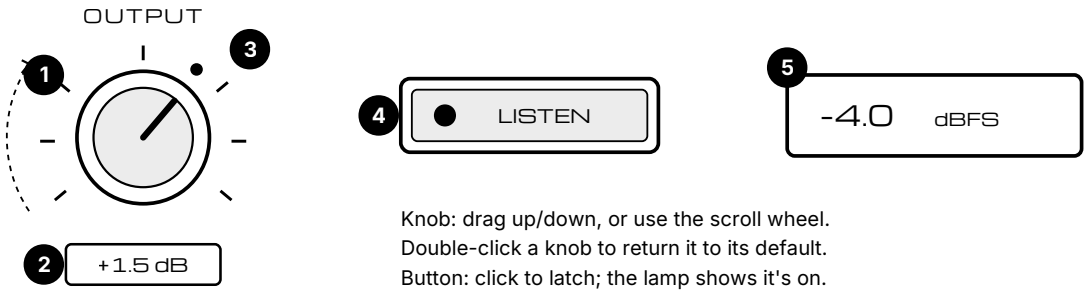


Or start from a preset: each folder is a kind of track (Drums, Bass, Guitar, Keyboards, Vocals, Mix Bus) or Creative FX.

FIGURE 4 The quickest way to a good result. Choose the pedal first, then how much, then which part of the sound it works 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 Overdrive's pedal the parts look a little different from the drawing above:

- **Knobs** are cream, with a black pointer line and a ring of dots around them, and their **value is printed under the knob**. Drag up or down, use the wheel, or double-click for the default, as on every VEIRA knob.
- **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: **60** for DRIVE, **150** or **1.2k** for FOCUS, **off** for BODY.
- **The CIRCUIT slide switch** has three positions. Click a name or a position, or drag the cream handle. The name of the chosen circuit is brighter than the other two.
- **The footswitch** is a toggle: click it to switch the pedal off, and again to switch it on. The lamp over it tells you which it is.
- **Resize the window:** press SIZE in the header for a list from 75 % to 200 % and *Fit to screen*, drag the grip in the bottom-right corner (double-click it for 100 %), or press Cmd/Ctrl with **+**, **–** or **0**. The size is saved with your session and remembered for new instances.

How a drive pedal works

If you have used guitar pedals, much of this will be familiar. These pages explain what a drive does to a sound, why a pedal made for a guitar struggles on other tracks, and what VEIRA Overdrive does about it.

Clipping makes harmonics

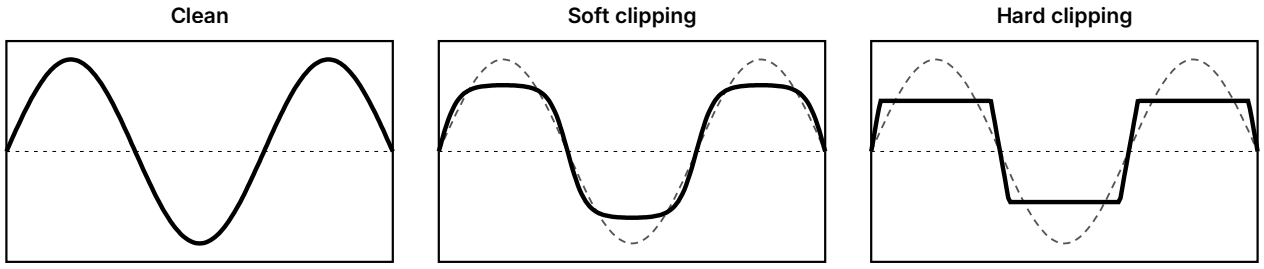


FIGURE 6 What clipping does to a note. Soft clipping rounds the peaks; hard clipping cuts them flat.

A drive pedal amplifies the sound until it no longer fits. Where the wave would go past what the circuit can deliver, its peaks are held back: they are **clipped**. A clipped wave has a new shape, and a new shape means new tones above the note, at two, three, four and more times its frequency: **harmonics**. A little clipping adds warmth and thickness. More adds bite and sustain, because the loud parts are held back and the quiet parts come up. A lot turns the sound into more harmonics than note: a fuzz.

How the peaks are held back gives a pedal its character. **Soft clipping** bends them over gradually: smooth, and still sensitive to how hard you play. **Hard clipping** cuts them off against a ceiling: thicker, more compressed, more aggressive. If the upper and lower halves of the wave are clipped differently, the pedal adds **even** harmonics (the 2nd, 4th…) and takes on a buzzing, reedy edge; if both halves are clipped alike, it adds only **odd** ones (the 3rd, 5th…).

Why a guitar pedal struggles on other tracks

A guitar has little energy under 80 Hz, a narrow range and a modest level. Other tracks don't:

- **Low end.** A kick, a bass or a mix has most of its energy in the lows. In a circuit, the loudest part of the sound clips first, so the lows are distorted first and the result is mud.
- **Level.** A pedal gets louder as you turn it up, and louder sounds better at first. On a track in a mix you want to hear what the drive does to the *sound*, at the same level.
- **Top end.** Clipping in software can make tones that were never in the music, folded back from above the range of hearing: aliasing, a hard, digital edge. Cymbals, consonants and bright synths show it at once.

VEIRA Overdrive answers the first with BODY and FOCUS, the second with its level match, and the third by running the circuits at eight times the sample rate.

Inside VEIRA Overdrive

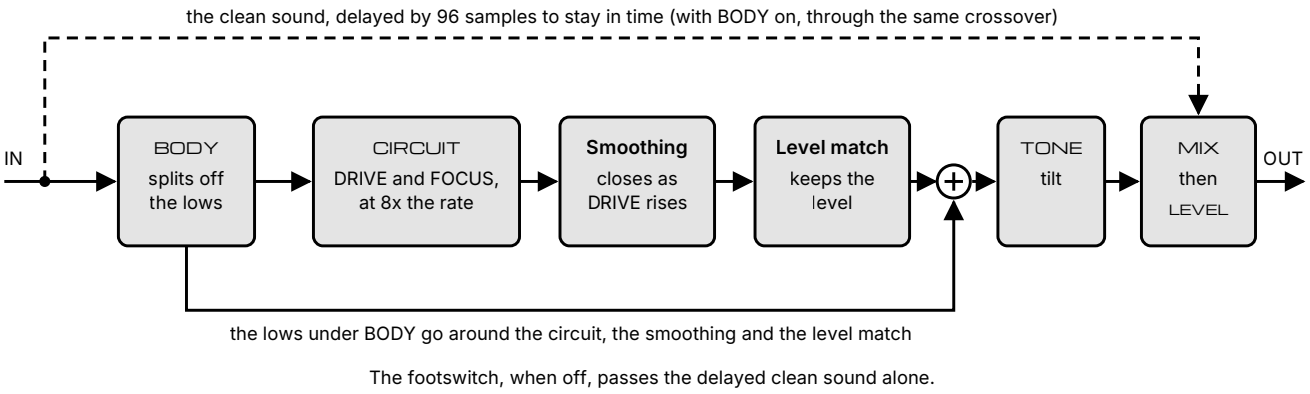


FIGURE 7 Signal flow. The lows under [BODY] go around the circuit (lower line); the clean sound for [MIX] and for the footswitch runs beside it, in time (dashed).

Step by step:

1. [BODY] splits the sound in two with a steep crossover. The lows under it go around everything that follows and are added back, untouched, before [TONE]. With [BODY] at [Off], the whole sound goes into the circuit.
2. **The circuit** ([CIRCUIT], [DRIVE], [FOCUS]) takes the part of the sound above [FOCUS], drives it against the clipping level, and leaves what is under [FOCUS] clean. The clipping level is fixed at −12 dBFS, so a track at an ordinary level drives the circuit the way a guitar drives a pedal. The circuit runs at eight times the session's sample rate.
3. **The smoothing** is a gentle low-pass after the circuit, like the output stage of a pedal. It is open at [DRIVE] 0 % and closes as [DRIVE] rises, down to 7 kHz ([OVERDRIVE]), 6 kHz ([DISTORTION]) or 4.5 kHz ([FUZZ]) at 100 %.
4. **The level match** gives back the level the clipping took, or takes back the level the gain added, so that the loudness stays where it was.
5. [TONE] tilts the result darker or brighter.
6. [MIX] blends it with the clean sound, and [LEVEL] sets the output.

Latency, bypass and bouncing

- **Latency** is 96 samples at every sample rate and every setting (2.0 ms at 48 kHz). It is constant and reported to your DAW, which compensates for it on playback and in a bounce.
- **Bypass stays in time.** Your DAW's bypass, the pedal's footswitch and [MIX] at 0 % all pass the input delayed by the same 96 samples, bit for bit, so switching never makes the track jump and a parallel blend stays lined up.
- **Bounces** (export, bounce in place, render, freeze) sound exactly as playback.

Controls

CIRCUIT

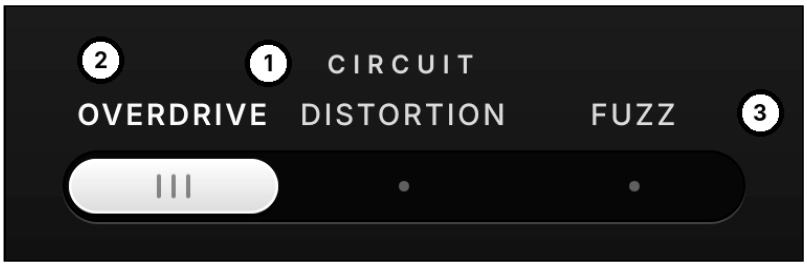
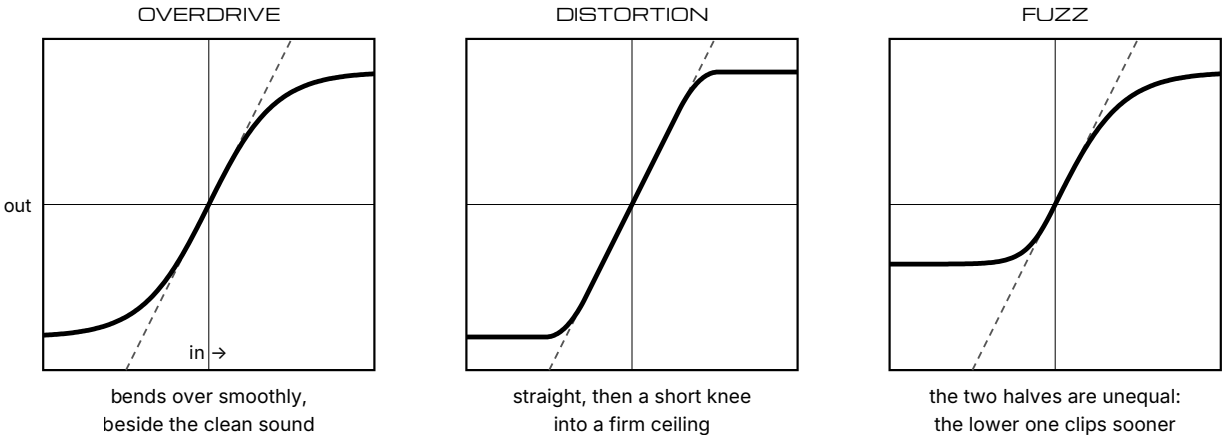


FIGURE 8 The CIRCUIT slide switch: 1 its caption, 2 the chosen circuit, brighter than the others, with the cream handle under it, and 3 the other two positions.

Control	Positions	Default	What it does
CIRCUIT	OVERDRIVE, DISTORTION, FUZZ	OVERDRIVE	Which pedal is inside. A change crossfades over 20 ms, so you can switch while the music plays.



Each circuit's clipping curve (heavy line) against no change (dashed). DRIVE sets how far into the bend the sound is pushed.

FIGURE 9 The three circuits. OVERDRIVE bends over smoothly, DISTORTION stays straight and then meets a firm ceiling, and FUZZ clips its lower half sooner than its upper half.

OVERDRIVE clips softly, and the clean sound always passes beside the clipped part. That keeps it touch-sensitive: a part played softly stays nearly clean, and a part played hard breaks up. It pushes the mids forward, the classic "mid push" of an overdrive. At DRIVE 0 % it is the input, unchanged. DRIVE runs from 0 to 40 dB of gain. Reach for it first on buses, vocals, bass, electric pianos and guitars: anything that should still sound like itself.

DISTORTION drives the sound against a firm ceiling with a short knee. It is thicker, more compressed and more sustaining than OVERDRIVE, and it reaches lower into the sound at the same FOCUS. DRIVE runs from 0 to 50 dB of gain. Use it on snares, synth leads, organs, lead guitars and as a heavy layer under a clean track.

FUZZ has two unequal halves: the lower half of the wave clips sooner than the upper one, and a bias moves with how hard the circuit is driven. That adds even harmonics and, when it is pushed, a buzzing, sputtering pulse. It reaches lowest of the three at the same FOCUS, and DRIVE runs from 6 to 60 dB of gain, so it is never fully clean. Use it on bass lines, room microphones, single-note riffs and effects.

Measured on a 1 kHz tone at −18 dBFS with DRIVE at 60 %, the three add 26 % (OVERDRIVE), 41 % (DISTORTION) and 47 % (FUZZ) of harmonics. OVERDRIVE and DISTORTION add odd harmonics only; FUZZ adds a strong 2nd harmonic as well.

> **Tip:** Choose the circuit with DRIVE fairly high, where its character is easy to hear, then turn DRIVE down until it sits.

DRIVE, TONE and LEVEL



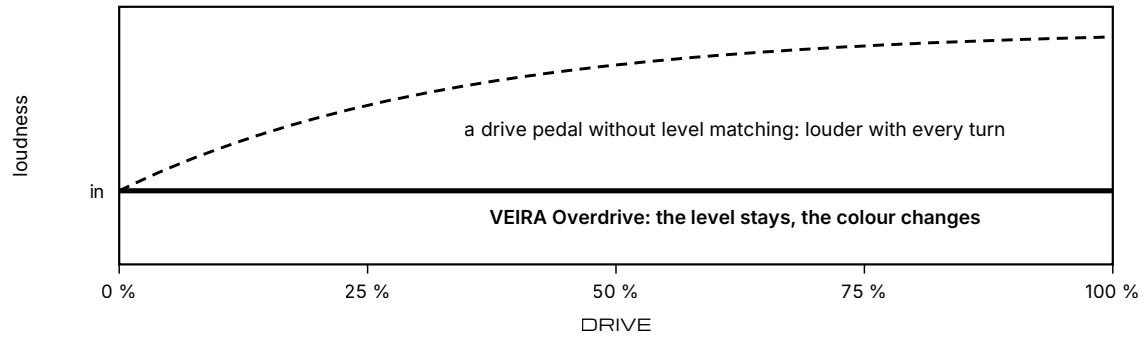
FIGURE 10 The big knobs: 1 DRIVE, 2 TONE and 3 LEVEL. Each knob's value is printed under it 4 .

Control	Range	Default	What it does
DRIVE	0 to 100 %	35 %	How hard the circuit is pushed: 0 to 40 dB of gain (OVERDRIVE), 0 to 50 dB (DISTORTION), 6 to 60 dB (FUZZ).
TONE	−100 to +100 %	0 %	A tilt around 1 kHz after the circuit, up to 9 dB each way: darker to the left, brighter to the right.
LEVEL	−24 to +12 dB	0.0 dB	The pedal's output level.

DRIVE

DRIVE is the gain in front of the clipping. At low settings only the loudest peaks reach the bend of the curve and the sound thickens a little; in the middle, most of the sound is in the bend and it crunches; at the top, nearly everything is clipped. As DRIVE rises, the smoothing filter closes a little, as a real pedal darkens when it is pushed.

Because the clipping level is fixed, **the level of your track matters**. A hot track is driven harder than a quiet one at the same DRIVE, exactly as a loud pickup drives a pedal harder. If a preset sounds heavier or lighter than its name suggests, your track is hotter or quieter than the one it was made for: turn DRIVE.

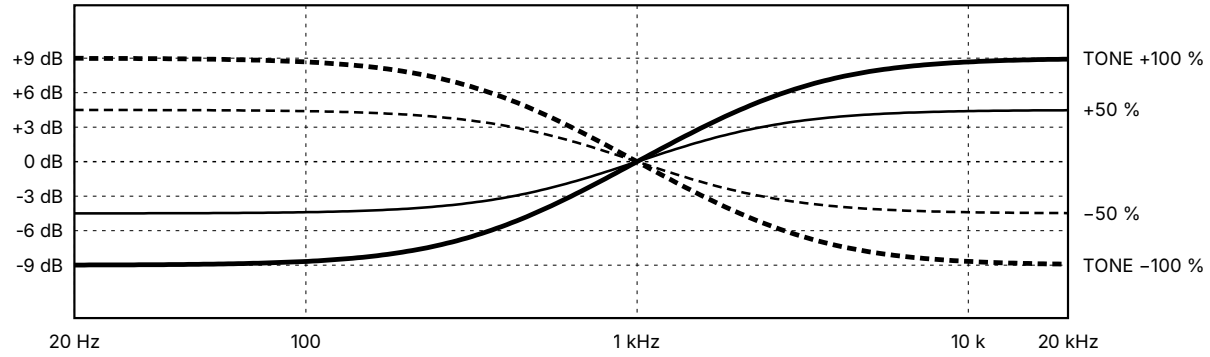


A sketch, not a measurement: on a steady tone the level holds within 0.02 dB; dense material can move a little, and LEVEL corrects it.

FIGURE 11 Why the level match matters: you hear what [DRIVE] does to the sound, not a louder sound.

The level match. On a real pedal, turning the drive up also turns the volume up, and you reach for the level knob after every change. VEIRA Overdrive does that for you: for every circuit, [DRIVE] and [FOCUS] setting it applies the make-up that keeps a steady tone at its level. Measured, a 1 kHz tone at −18 dBFS stays within 0.02 dB from [DRIVE] 0 to 100 % in every circuit. Music is denser than a tone and is compressed more by the clipping, so heavy settings can come out a little quieter or louder than the input. That is what [LEVEL] is for.

TONE



TONE tilts the sound around 1 kHz. To the right (solid lines) the highs rise and the lows fall; to the left (dashed) the opposite.

FIGURE 12 [TONE]: a tilt around 1 kHz, up to 9 dB each way.

[TONE] comes after the circuit and tilts the whole sound around 1 kHz: to the right, the highs rise and the lows fall, by up to 9 dB each at the ends of the range; to the left, the opposite. In the middle (0 %) it does nothing. Use it to the left to tame the fizz of a heavy [FUZZ] or to make a dark, lo-fi crunch; to the right to bring back the top that the smoothing took at high [DRIVE], or to help a driven bass or voice cut through. [TONE] works on the lows that [BODY] kept clean as well, so it shapes the whole result.

LEVEL

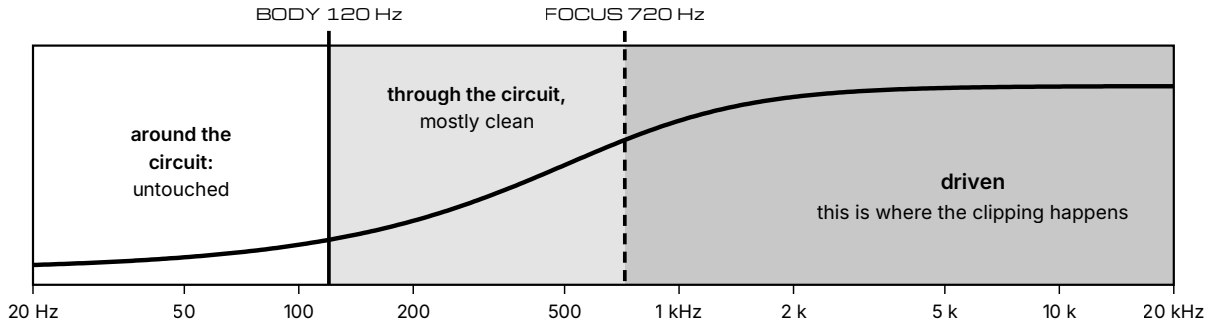
[LEVEL] is the pedal's output, from −24 to +12 dB. Use it to match the pedal to the bypassed track when a heavy setting moved the level, or to push the next plug-in harder. Every factory preset's [LEVEL] is set so that the preset is as loud as the bypassed track on the material it was made for. When the footswitch is off, [LEVEL] is out of the signal too.

BODY, FOCUS and MIX



FIGURE 13 The small knobs: 1 BODY, here at Off, 2 FOCUS at 600 Hz and 3 MIX at 100 %.

Control	Range	Default	What it does
BODY	Off (20 Hz) to 400 Hz	Off	Keeps the lows clean: everything under it goes around the circuit untouched.
FOCUS	80 Hz to 2 kHz	720 Hz	Where the drive starts. Higher drives the mids and highs and leaves the low end whole; lower drives the whole sound.
MIX	0 to 100 %	100 %	The driven sound against the clean one, in time with it.



The curve shows how much of each frequency reaches the clipping, for OVERDRIVE: it rises gently (6 dB per octave) up to FOCUS. The BODY line is a steep crossover (24 dB per octave): what is under it never enters the circuit.

FIGURE 14 BODY and FOCUS on a bass, as in the preset *Bass Growl*: the lows under BODY stay out of the circuit, and the drive works above FOCUS.

BODY

BODY is what lets a drive pedal sit on a kick, a bass or a mix. Everything under the frequency you set is split off by a steep crossover (24 dB per octave) before the circuit, goes around it untouched, and is added back afterwards. The lows keep their level and their shape; only what is above BODY can be driven.

Measured with BODY at 200 Hz and DRIVE at 100 %, a 60 Hz tone through OVERDRIVE keeps its level within 0.03 dB and comes out clean; with BODY off, the same tone is audibly distorted. FUZZ has so much gain that a little of the lows still reaches it at full DRIVE: raise BODY further if a fuzz bass loses its foundation.

Typical settings: 60 to 100 Hz on a kick or a drum bus, 100 to 150 Hz on a bass, 120 to 200 Hz on a voice, 150 to 250 Hz on a mix. Leave it at Off on guitars and whenever you want the whole sound driven.

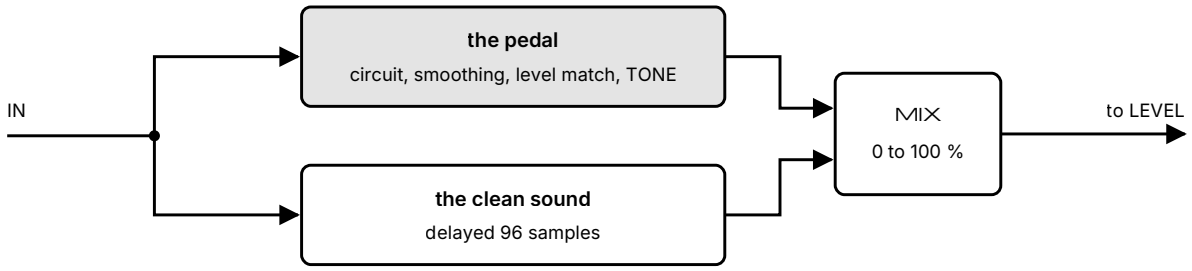
FOCUS

FOCUS sets where the drive starts. Each circuit drives the part of the sound above FOCUS and leaves what is under it clean, with a gentle slope between the two, as the drawing shows. Turn it up and only the mids and highs are driven: the crack of a snare, the presence of a voice, the top of the hi-hats. Turn it down and the whole sound is driven: fatter, heavier, and sooner muddy.

BODY and FOCUS work together but are not the same. FOCUS is a gentle slope inside the circuit that decides what is *driven*; what is under it still passes through the circuit, clean. BODY is a steep wall in front of the circuit that decides what is *protected*. On a bass, for example, FOCUS at 500 Hz puts the growl in the mids and BODY at 120 Hz guarantees the fundamental stays solid.

DISTORTION and FUZZ reach lower than OVERDRIVE at the same FOCUS setting, which is part of why they sound thicker.

MIX



MIX blends two paths that are lined up to the sample, so a parallel blend has no time offset between them.

FIGURE 15 MIX blends the pedal with the clean sound, which is delayed to stay in time.

MIX blends the driven sound with the clean one: 100 % is the pedal alone, 0 % the clean sound alone. The clean sound is delayed by the same 96 samples as the driven one, so the two are always in time. With BODY on, the clean side takes the same crossover as the driven side, so a half-and-half blend cuts no notch at the BODY frequency.

Parallel drive is the gentlest way to use a heavy setting: a DISTORTION or FUZZ at MIX 20 to 50 % sits under the clean track as a layer of density, and the attacks and the low end of the clean track stay as they were.

The footswitch

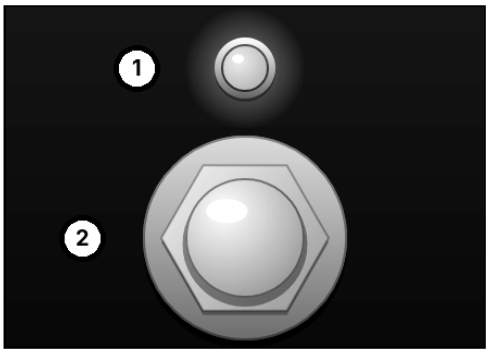


FIGURE 16 1 The lamp, glowing because the pedal is on, and 2 the steel footswitch.

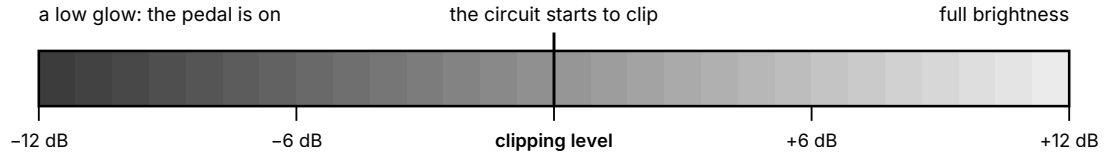
Control	Positions	Default	What it does
Footswitch	On, Off	On	The pedal on or off.

Click the footswitch to switch the pedal off; click it again to switch it on. Off, the track passes untouched, delayed by the latency so it stays in time, and LEVEL is out as well, so you compare the pedal with the track as it was. The switch crossfades, so there is no click.

Presets leave the footswitch where it is. If you step through presets with the pedal off, it stays off; and loading a preset never switches a pedal off behind your back. The footswitch is saved with your session and can be automated, for example to bring the pedal in for a chorus.

The lamp

VEIRA Overdrive has one display, and it is the one a pedal has: the lamp over the footswitch. It tells you two things.



How bright the lamp is, against how far the sound inside the circuit is under or over the clipping level. Off: the lamp is out.

FIGURE 17 The lamp's brightness follows how hard the circuit clips.

- **Whether the pedal is on.** The lamp glows a little whenever the pedal is on (amber on screen; in print, the lighter centre with a halo around it) and is out, a dark dome, when the footswitch is off.
- **How hard the circuit clips.** The lamp brightens as the sound inside the circuit approaches and passes the clipping level, and reaches full brightness at 12 dB over it.

Reading it: a lamp that barely changes while the track plays means the sound is nearly clean, a touch of thickness. A lamp that flashes on the hits means the peaks are clipped and the body of the sound is not: crunch, bite. A lamp that stays bright means everything is clipped: sustain, fuzz, and no dynamics left. For a drive you feel more than hear on a bus, aim for a lamp that only just moves.

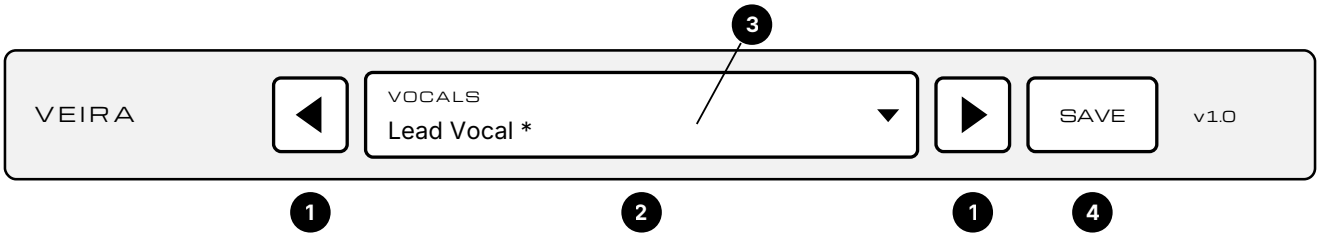
The lamp shows what happens inside the circuit, after DRIVE and FOCUS. BODY, TONE, MIX and LEVEL don't change it.

Presets

VEIRA Overdrive comes with **41 factory presets** in 8 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 18 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 Overdrive 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 Overdrive/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Overdrive\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	Kick Punch, Snare Crack, Room Crush, Drum Bus Glue, Hat Grit, Parallel Smash
Bass	Bass Growl, Sub Safe Dirt, Fuzz Bass, Pick Attack, Synth Bass Edge
Guitar	Edge Of Breakup, Crunch Rhythm, Lead Sustain, Wall Of Fuzz, Clean Push, Mid Push Solo
Keyboards	Electric Piano Bark, Organ Grind, Synth Lead Bite, Pad Warmth, Pluck Fizz
Vocals	Vocal Edge, Megaphone Shout, Rap Presence, Whisper Grit, Broken Speaker Voice
Mix Bus	Bus Warmth, Parallel Colour, Mid Glue, Top End Sheen, Dense And Firm
Creative FX	Blown Speaker, Radio Fuzz, Gated Pulse, Lo-Fi Crunch, Sizzle Layer, Dark Saturation Bed, Telephone Drive, Full Tilt

Levels. The presets are made for tracks at ordinary mixing levels: close drum microphones peaking around −4 dBFS, tracks peaking around −8 dBFS and buses peaking around −4 dBFS. On that material each preset is as loud as the bypassed track, within a fraction of a dB. Because the clipping level is fixed, a hotter track is driven harder and a quieter one less: if a preset is too much or too little, turn DRIVE first, then LEVEL if the loudness moved. *Init* is the plug-in's defaults with LEVEL at 0.0 dB, so on a dense mix it comes out a little quieter than the input.

Presets don't change the footswitch.

Recipes

Each recipe names a factory preset to start from. Compare with the footswitch: if the track still sounds better with the pedal on, at the same level, keep it.

A kick that is heard on small speakers

1. Load *Drums* ▸ *Kick Punch* (OVERDRIVE, DRIVE 40 %, BODY 90 Hz, FOCUS 400 Hz).
2. Play the kick with the rest of the drums. Turn DRIVE until the knock and the click come forward; watch the lamp flash on each hit.
3. If the low end loosens, raise BODY towards 120 Hz. If the click is too sharp, turn TONE a little to the left.
4. Switch the footswitch off and on: the sub should be the same, and the kick clearer.

A bass with growl and a solid fundamental

1. Load *Bass* ▸ *Bass Growl* (OVERDRIVE, DRIVE 55 %, BODY 120 Hz, FOCUS 500 Hz).
2. Turn DRIVE for the amount of growl. For a heavier sound, switch CIRCUIT to DISTORTION and lower MIX to about 70 % (*Sub Safe Dirt*).
3. Listen on small speakers or with a high-pass on your monitors: the bass line should now be audible there.
4. Check the low end on full-range speakers with the footswitch: it should not change.

A lead vocal that sits forward

1. Load *Vocals* ▸ *Vocal Edge* (OVERDRIVE, DRIVE 28 %, BODY 120 Hz, FOCUS 1.2 kHz, MIX 60 %).
2. Keep FOCUS high, between 1.2 and 2 kHz, so the drive works on the presence and the consonants and the chest of the voice stays clean.
3. Set MIX so you miss the drive when the footswitch is off, but can’t point to it when it is on.
4. If the “s” sounds get harsh, lower DRIVE or turn TONE slightly to the left, and keep your de-esser before the pedal.

A smashed kit under the clean one

1. Put VEIRA Overdrive on the drum bus and load *Drums* ▸ *Parallel Smash* (DISTORTION, DRIVE 70 %, BODY 100 Hz, MIX 30 %).
2. Turn MIX down to 0 %, then bring it up until the drums feel bigger and denser without sounding distorted.
3. Lower FOCUS for more weight in the smashed layer, raise it for more crack.
4. Because the clean sound stays in time, you don’t need a separate parallel bus.

Warmth on a mix bus

1. Load *Mix Bus* ▸ *Bus Warmth* (OVERDRIVE, DRIVE 12 %, BODY 150 Hz).

2. Keep DRIVE low: the lamp should only just move on the loudest passages.
3. For density without any audible distortion, try *Parallel Colour* instead (DRIVE 45 %, BODY 180 Hz, MIX 20 %).
4. Match the level with LEVEL and compare with the footswitch over a whole chorus, not a bar.

An electric piano that barks

1. Load *Keyboards* ▸ *Electric Piano Bark* (OVERDRIVE, DRIVE 40 %, FOCUS 500 Hz).
2. Play soft and hard: soft notes should stay nearly clean and hard ones should break up. DRIVE sets how early that happens.
3. For an organ, switch to DISTORTION and set BODY around 110 Hz so the bass notes stay clean (*Organ Grind*).

A telephone, a megaphone, a blown speaker

1. For a voice through a megaphone, load *Vocals* ▸ *Megaphone Shout* (DISTORTION, DRIVE 70 %, TONE +35 %, FOCUS 2 kHz).
2. For a torn speaker on a whole loop or a breakdown, load *Creative FX* ▸ *Blown Speaker* (FUZZ, DRIVE 90 %, TONE −40 %) and open it up with TONE.
3. Automate the footswitch or MIX to bring the effect in for a line or a bar.

Specifications

Type	Drive pedal: three circuits (overdrive, distortion, fuzz) with a low-end bypass, a drive focus, a tone tilt and a parallel mix
Channels	Mono and stereo
Latency	96 samples at every sample rate and setting (2.0 ms at 48 kHz). Constant, reported to the host for delay compensation
Transparency	The host's bypass, the footswitch off and MIX 0 %: the output is the input delayed by the latency, bit for bit. OVERDRIVE at DRIVE 0 % is the input
CIRCUIT	OVERDRIVE (soft clipping beside the clean sound), DISTORTION (a firm ceiling with a short knee), FUZZ (two unequal halves and a bias that follows the drive); default OVERDRIVE. Changes crossfade over 20 ms
DRIVE	0 to 100 % (default 35 %): 0 to 40 dB of gain (OVERDRIVE), 0 to 50 dB (DISTORTION), 6 to 60 dB (FUZZ), against a clipping level of −12 dBFS. A smoothing low-pass (12 dB per octave) after the circuit closes as it rises, to 7 / 6 / 4.5 kHz at 100 %
TONE	−100 to +100 % (default 0 %): a tilt around 1 kHz after the circuit, up to 9 dB each way
LEVEL	−24 to +12 dB (default 0.0 dB)
BODY	Off (20 Hz) to 400 Hz (default Off): the lows under it go around the circuit through a 24 dB per octave crossover
FOCUS	80 Hz to 2 kHz (default 720 Hz): the circuit drives what is above it (6 dB per octave)
MIX	0 to 100 % (default 100 %): the driven sound against the clean one, sample-aligned
Footswitch	On / Off (default On); not stored in presets
Level match	A 1 kHz tone at −18 dBFS keeps its level within 0.02 dB at DRIVE 0 to 100 % in every circuit
Oversampling	The circuits run at 8x the session's sample rate, with anti-aliased curves
Display	The lamp: a low glow while the pedal is on, full brightness at 12 dB over the clipping level, out when the pedal is off
Presets	41 factory presets in 8 folders, plus your own
Window	1100 × 700 points; resizable from 75 % to 200 % or fitted to the screen, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vovd

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 Overdrive 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**.

Nothing happens when I turn the knobs, and the lamp is dark. The footswitch is off. Click it: the lamp lights and the pedal is back in the signal. Presets don't change the footswitch, so loading a preset won't switch it on.

A preset sounds much heavier (or much cleaner) than its name. The clipping level is fixed, so the level of your track decides how hard the circuit is driven. The presets expect tracks peaking around −8 dBFS (drums and buses around −4 dBFS). Turn DRIVE down on a hotter track and up on a quieter one, or trim the track before the pedal.

It gets louder or quieter when I turn DRIVE. On a steady tone the level holds; on music, heavy settings compress the sound more than a tone and can come out a little quieter or louder. Set LEVEL after you have chosen the sound.

The low end gets muddy. Turn BODY up until the lows are solid again (100 to 150 Hz on a bass, 150 to 250 Hz on a mix), and raise FOCUS so the drive starts higher. FUZZ and DISTORTION reach lower than OVERDRIVE: they need a higher BODY.

The top is dull at high DRIVE. The smoothing filter closes as DRIVE rises, as a pedal's does. Turn TONE to the right, or lower DRIVE and blend less of the clean sound with MIX.

The fuzz sputters and cuts out on quiet notes. That is the nature of a fuzz pushed hard, and the point of *Creative FX ▸ Gated Pulse*. For a smoother fuzz, lower DRIVE, raise FOCUS, or switch to DISTORTION.

Can I put it before an amp simulator, like a real pedal? Yes. Put it first on the track, leave BODY at Off and MIX at 100 %, and use LEVEL to push the amp harder or to match it.

The CPU load is higher at 176.4 or 192 kHz. The circuits run at eight times the session's rate, so a 192 kHz session costs about four times as much as a 48 kHz one.

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

Do my sessions keep my settings? Yes. Every control, the footswitch, 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 Overdrive · User Manual · Version 0.1.0

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

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