VEIRA

ALGORITHMIC REVERB

VEIRA Space

User Manual

An algorithmic reverb with eight classic types and CLEAN, a zero-latency cleanup that finds the frequencies ringing in the reverb and turns them down while they ring. Ducking, freeze, tempo-synced pre-delay and shimmer are built in.



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Welcome

Thank you for choosing **VEIRA Space**. It is an algorithmic reverb with eight classic types (hall, plate, room, chamber, cathedral, ambience, spring and gated) and something no other reverb has built in: **CLEAN**, an automatic cleanup made for the reverb's output.

Every reverb rings at some frequencies more than others, and the notes you play make it ring more: a sung A leaves an A hanging in the hall, a snare leaves a boxy tone in the room. Engineers usually fix this with an EQ after the reverb, which cuts those frequencies all the time. CLEAN listens to the reverb and turns the ringing frequencies down only *while* they stick out, so the space stays and the ringing goes.

What makes it different

- **CLEAN.** An automatic, zero-latency cleanup of the reverb's resonances, with SHARPNESS to choose broad or surgical, a frequency range you drag on the display, and LISTEN to hear exactly what it takes away.
- **Six notches set by hand, or by FIND.** Drag numbered handles on the CLEAN display, or press FIND and VEIRA Space places them on the reverb's strongest resonances.
- **You see the reverb's shape.** The SHAPE display draws the pre-delay, the early reflections and the decay of lows, mids and highs, with their reverb times as numbers.
- **The extras built in.** DUCK (the reverb steps aside while you play), FREEZE, tempo-synced PRE-DELAY and SHIMMER in six intervals.
- **No latency.** Not even for the cleanup. The dry signal passes untouched, and at MIX 0 % the output is the input, bit for bit.
- **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* covers installing and activating. *The panel at a glance* names every part of the window. *How a reverb works* explains reverb in two pages, and *The eight types* introduces the reverbs. *Controls* explains every knob and button with drawings, *CLEAN* has a chapter of its own, and *Displays* teaches you to read the graphs. *Insert or send* shows the two ways to use a reverb in a mix. *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:

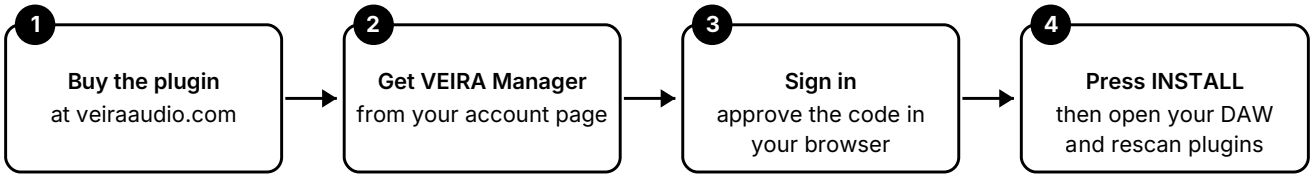


FIGURE 1 From purchase to first sound in four steps.

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

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 Space 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.

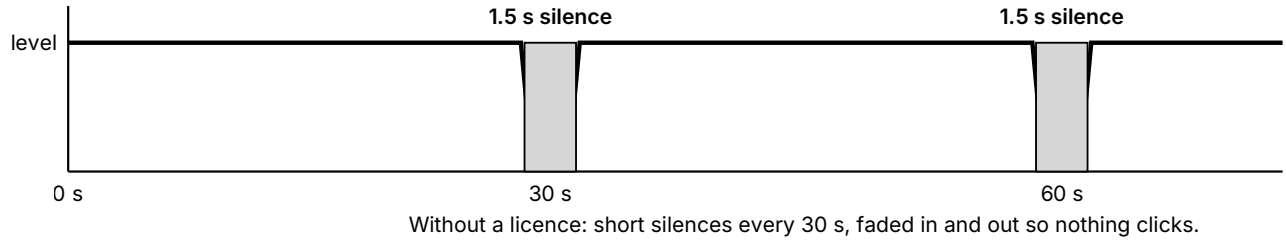


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Space. 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 Space 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

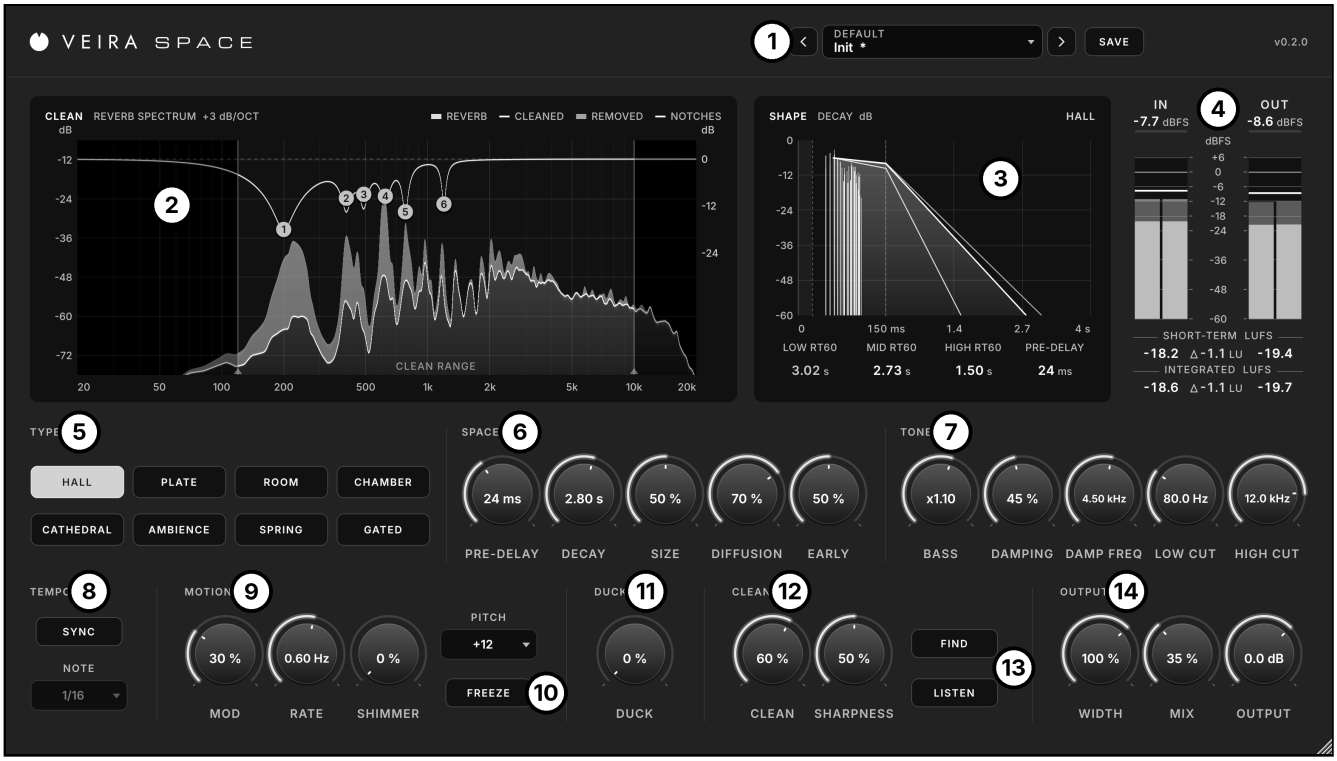


FIGURE 3 VEIRA Space with the *Init* preset, adjusted (DECAY 2.80 s, CLEAN 60 %, MIX 35 %), while a vocal and a snare play. FIND has placed the six notches.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	CLEAN display	The reverb's spectrum, what CLEAN removes, and the six notches.
3	SHAPE display	How the reverb unfolds in time, with its reverb times.
4	Meter bridge	Input and output level, and loudness.
5	TYPE	The eight reverb types.
6	SPACE	PRE-DELAY, DECAY, SIZE, DIFFUSION and EARLY: the space itself.
7	TONE	BASS, DAMPING, DAMP FREQ, LOW CUT and HIGH CUT: the reverb's colour.
8	TEMPO	SYNC and NOTE: pre-delay in note values.
9	MOTION	MOD, RATE, SHIMMER and its PITCH.
10	FREEZE	Holds the reverb as it is, for as long as it's on.
11	DUCK	Turns the reverb down while you play.

	Part	What it does
12	CLEAN	CLEAN and SHARPNESS: the automatic cleanup.
13	FIND and LISTEN	Places the notches; plays what CLEAN removes.
14	OUTPUT	WIDTH, MIX and OUTPUT.

The window has two rows: the **CLEAN** and **SHAPE** displays with the **meter bridge** across the top, and the controls in two strips below them, TYPE, SPACE and TONE first, then TEMPO, MOTION, DUCK, CLEAN and OUTPUT.

Using the controls

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

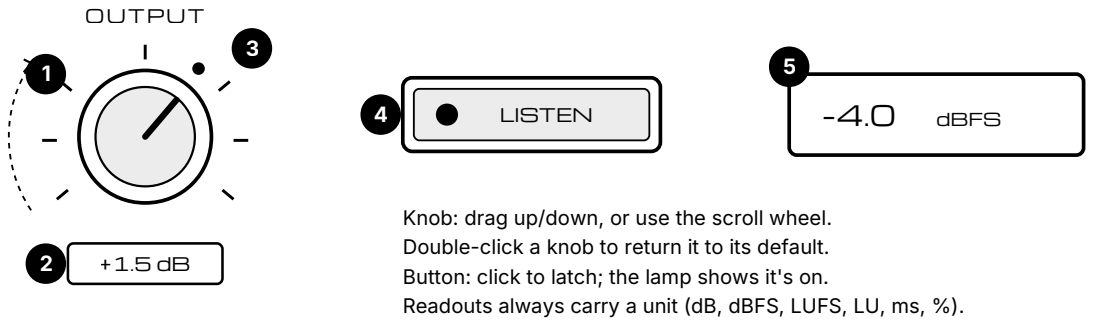


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Space'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. Drag, use the wheel, or double-click (or Alt/Option-click) for the default, as on every VEIRA knob. A knob that has no effect in the current setting ([EARLY] on Spring) is dimmed.
- **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: **35** for [PRE-DELAY], **3.5** for [DECAY], **250** for [LOW CUT]. Press Escape or click elsewhere to leave it unchanged.
- **Buttons** have no lamps. The [TYPE] buttons work as one choice: the type in use is filled (orange on screen; in print, the solid button). [SYNC], [FREEZE] and [LISTEN] switch on and off and fill the same way when on. [FIND] acts once each time you click it and never stays lit.
- **Menus:** [NOTE] and [PITCH] are value windows with a small arrow; click one to choose from a list.
- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size and keeps its proportions, so everything stays sharp. Your DAW saves the size with the session.

How a reverb works

If you already know reverb, skip to *The eight types*. If not, two pages here make every control obvious.

When you play a sound in a room, you first hear it **directly**. A few milliseconds later the first **early reflections** arrive: the sound bounced once or twice off the walls. They tell your ear how big the space is. Then the reflections multiply until they merge into a smooth, dense **tail** that dies away. The time the tail takes to fall by 60 dB (to one thousandth of its level) is the **reverb time**, written **RT60**. Highs usually die sooner than lows, because air and soft surfaces absorb them.

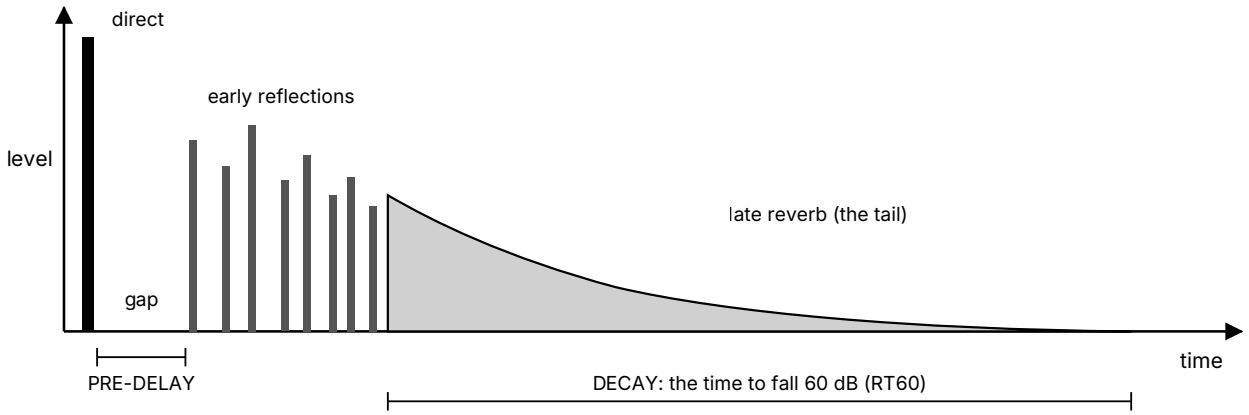


FIGURE 5 What a reverb is made of: the direct sound, a gap (PRE-DELAY), the early reflections (EARLY), then the late tail (DECAY).

An **algorithmic reverb** builds this from delays instead of a real room. A network of delay lines feeds back into itself, every echo making more echoes, and filters in the loop take away a little of each frequency on every pass, so the tail dies at the rate you choose. Because it's built from numbers, you can do what no room allows: make the lows ring twice as long as the mids, freeze the tail, or let it climb an octave on every pass.

The catch is **resonances**. Any reverb, real or algorithmic, has frequencies where it rings a little longer or louder, and the notes you play excite them. On a sustained vocal or a piano, the reverb can end up humming a note of its own. That's what CLEAN is for.

What happens inside VEIRA Space

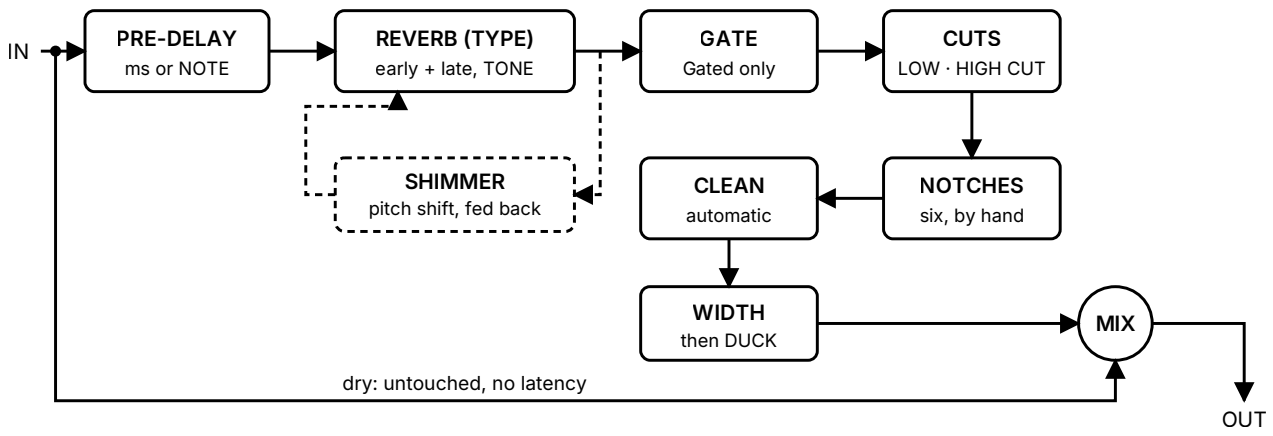


FIGURE 6 Signal flow. The input is delayed by [PRE-DELAY] and played into the reverb you chose with [TYPE]. On Gated, a gate cuts the tail. [LOW CUT] and [HIGH CUT], then the notches and CLEAN clean up the reverb; [WIDTH] and [DUCK] act on it last, and [MIX] blends it with your untouched dry signal. [SHIMMER] (dashed) feeds the reverb back into itself, pitch-shifted.

A few facts about the engine that help when you're setting it:

- **Every type and size comes back at about the same level** (within 2 dB). Switching types compares sound, not loudness. A longer [DECAY] is a little louder, by half its natural amount.
- **Changing [TYPE] while playing** starts the new reverb and lets the old one ring out over half a second, so it never cuts off.
- [SIZE] **glides**, so you can move it while the music plays without zipper noise or jumps.
- **The tail never rings metallically**: the delay lines are read with slow, smooth modulation ([MOD], [RATE]).

The eight types

Type	Built from	Early reflections (SIZE 50 %)	Character
Hall	16-line network, lines 31–102 ms	16 per side, 9–85 ms	a concert hall: smooth, wide, a gentle build (*Init*)
Plate	a plate tank (two cross-coupled loops)	10 per side, 0.5–8 ms	a steel plate: dense from the start, bright and smooth
Room	16-line network, lines 10.5–30 ms	22 per side, 1.5–32 ms	a studio live room: close, natural reflections
Chamber	16-line network, lines 17–44 ms	20 per side, 4–48 ms	an echo chamber: dense and warm
Cathedral	16-line network, lines 58–197 ms	12 per side, 22–170 ms	a stone cathedral: vast, slow to build, dark
Ambience	16-line network, lines 6.5–15 ms	32 per side, 0.8–24 ms	reflections around the source: space without a tail
Spring	two spring loops of 100 stretched allpasses	none	a spring tank: chirpy, drippy, vintage
Gated	16-line network under a gate	28 per side, 1–28 ms	a big dense reverb cut off by a gate: the 80s drum sound

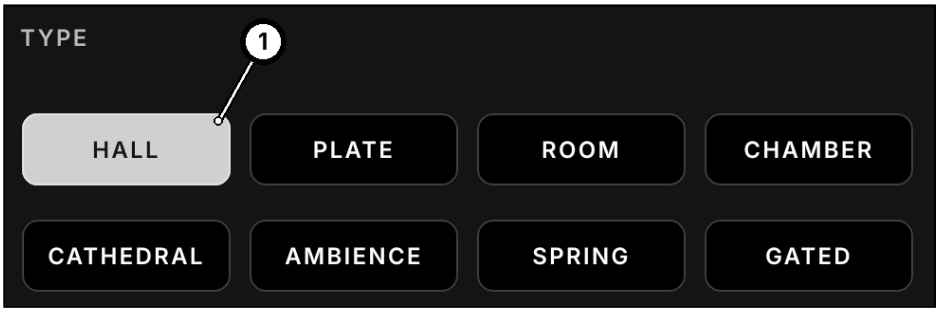


FIGURE 7 The TYPE buttons work as radio buttons: click one and the others release. 1 The filled button is the type in use (here HALL). Hover over a button to read its character.

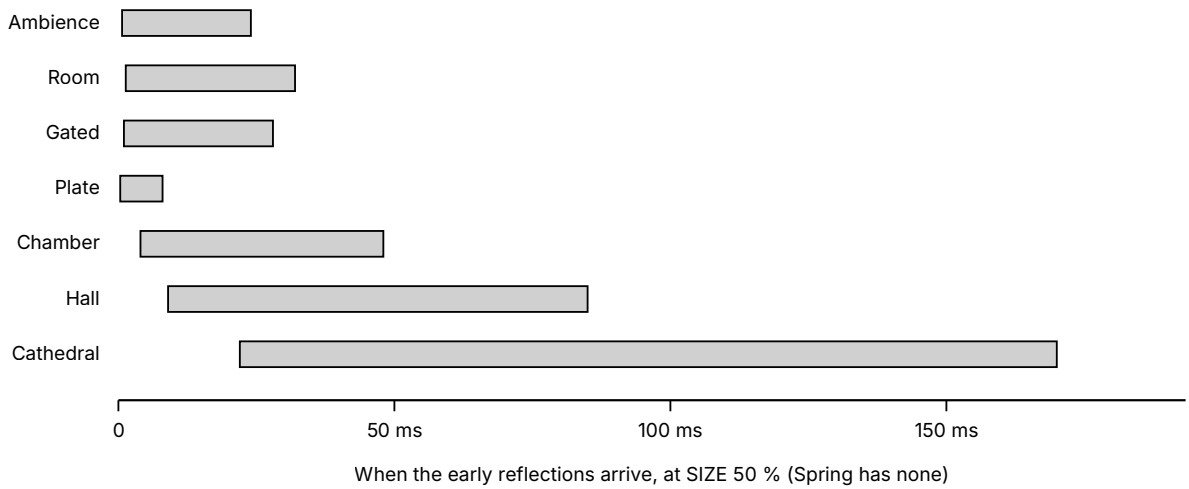


FIGURE 8 The types differ first in their early reflections: Ambience and Room answer within a few milliseconds, close around the source; Hall builds over 85 ms; a cathedral's first walls are 22 ms away and its last early echoes 170 ms.

Choosing a type

- **Hall** is the all-rounder: smooth and wide with a gentle build. Use it on vocals, strings, piano and anything that should sound performed in a concert space.
- **Plate** is dense from the very first millisecond and bright. It doesn't sound like a room at all, which is why it sits so well on vocals and snares: it adds sheen without placing the source far away.
- **Room** is a studio live room: close, natural reflections. Use it to put dry, close-miked sources (drums, acoustic guitar, voice-over) in a believable space.
- **Chamber** is denser and warmer than Room, like an echo chamber. Good on vocals, brass and woodwinds.
- **Cathedral** is vast, slow to build and dark. Use it for choirs, ambient pads and effects.
- **Ambience** is reflections around the source with almost no tail: space without wash. Use it on dialogue, on a mix bus or the master, or whenever "a little air" is the goal.
- **Spring** is a spring tank: every echo is a chirp that rises, as in a real spring, with a drippy, vintage character. Made for electric guitar, dub and surf. It has no early reflections, so EARLY is dimmed on Spring.
- **Gated** is a big, dense reverb cut off by a gate: the 80s drum sound. On Gated, DECAY sets how long the gate stays open.

Each type also has its own natural loss of highs (the air, or the plate's and the spring's own damping), on top of DAMPING: Ambience keeps 90 % of its reverb time at the top, Cathedral 45 %, Spring 40 % above 3 kHz.

Controls

SPACE: PRE-DELAY, DECAY, SIZE, DIFFUSION and EARLY

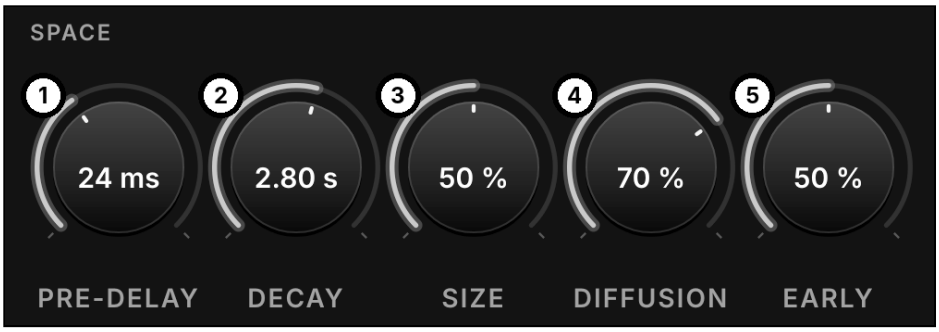


FIGURE 9 1 PRE-DELAY, 2 DECAY, 3 SIZE, 4 DIFFUSION and 5 EARLY.

Control	Range	Default	What it does
PRE-DELAY	0 to 500 ms	20.0 ms	The gap before the reverb starts.
DECAY	0.10 to 20.0 s	2.20 s	The reverb time in the mids. On Gated, the gate's length.
SIZE	0 to 100 %	50 %	Scales the space: its reflections and delay lines.
DIFFUSION	0 to 100 %	70 %	Smears the input before the reverb: a smoother, denser start.
EARLY	0 to 100 %	50 %	The level of the early reflections. 50 % is the type's own balance.

PRE-DELAY. Adds a gap between the dry sound and the reverb, so the attack of a vocal or a snare comes through clean before the space answers. The part stays upfront while the reverb sits behind it. Typical settings: 0–10 ms on drums and rooms, 20–80 ms on vocals. With SYNC on, the pre-delay is set as a note value instead (see *TEMPO*).

DECAY. The reverb time in the mids, in seconds: how long the tail takes to fall by 60 dB. 0.3–0.8 s is a small room, 1.2–2.5 s a plate or hall, 3–6 s a large hall or cathedral, and beyond that an effect. The lows and highs follow it, scaled by BASS and DAMPING. On Gated, DECAY is the time the gate stays open after the sound falls (the reverb under the gate runs at 2.5 times that, at least 0.6 s).

SIZE. Scales the space: its early reflections and its delay lines, from half to about twice the type's own size. A bigger space has later reflections, a slower build and lower resonances; a smaller one is tighter and boxier. SIZE doesn't change the reverb time: set the length with DECAY. It glides, so you can move it while playing.

DIFFUSION. Smears the input before it enters the reverb. Low settings leave distinct early echoes, which can sound grainy or "flutter" on percussive sounds; high settings blur them into a smooth, dense start. On Spring it sets how strongly the spring chirps.

EARLY. The level of the early reflections, the first echoes off the walls that tell the size of the space. 50 % is the type's own balance; 0 % leaves only the late tail (a softer, more distant sound); 100 % doubles them (a closer, more defined room). A spring has none, so EARLY is dimmed on Spring.

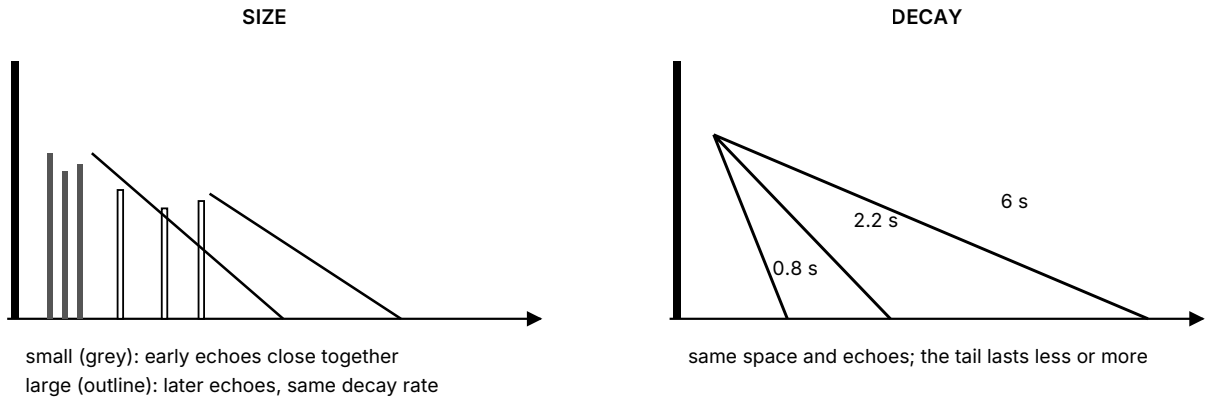


FIGURE 10 SIZE moves the reflections later or earlier; DECAY changes how long the tail lasts.

TONE: BASS, DAMPING, DAMP FREQ, LOW CUT and HIGH CUT

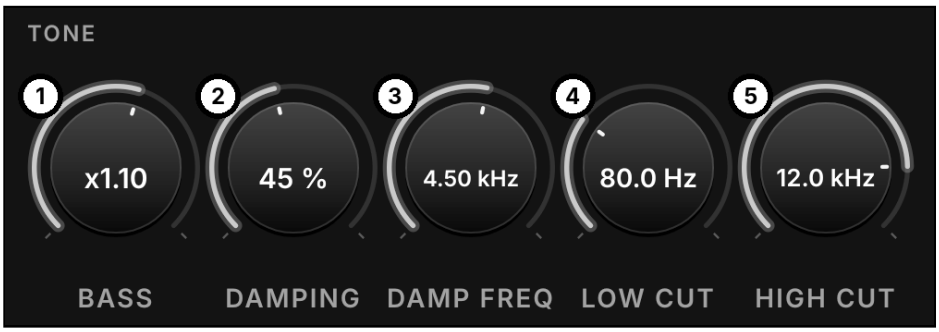


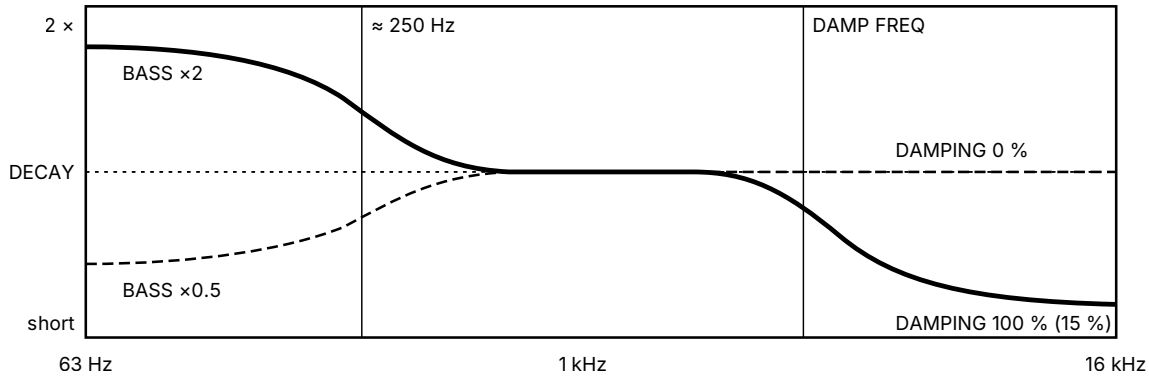
FIGURE 11 1 BASS, 2 DAMPING, 3 DAMP FREQ, 4 LOW CUT and 5 HIGH CUT.

Control	Range	Default	What it does
BASS	×0.50 to ×2.00	×1.10	The reverb time below about 250 Hz, relative to DECAY.
DAMPING	0 to 100 %	40 %	How much shorter the highs ring, above DAMP FREQ.
DAMP FREQ	1 to 16 kHz	4.50 kHz	Where DAMPING starts.
LOW CUT	20 Hz to 2 kHz	80.0 Hz	High-pass filter on the reverb, 12 dB per octave.
HIGH CUT	1 to 20 kHz	12.0 kHz	Low-pass filter on the reverb, 12 dB per octave. Fully up reads Open.

The first three controls change **how long** each part of the spectrum rings. The two cuts change **how loud** it is. That difference matters: a short, dark tail sounds like a real room with soft furnishings; a long tail with its top filtered off sounds like a long, muffled reverb.

BASS multiplies the reverb time below about 250 Hz. At ×2.00 the lows ring twice as long as DECAY (a warm, big, stone-like space); at ×0.50 half as long (tighter, clearer in a busy mix). Most presets sit between ×0.8 and ×1.2.

DAMPING and **DAMP FREQ** shorten the highs. Above [DAMP FREQ], the reverb time falls to as little as 15 % of [DECAY] at [DAMPING] 100 %. At 0 % the highs ring as long as the mids (bright, metallic); at 30–50 % they fade a little sooner, as in most real rooms; at 70 % and above the tail turns warm and dark. Lower [DAMP FREQ] to start the darkening lower in the spectrum.



Reverb time across the spectrum. Solid: BASS ×2, DAMPING 100 %. Dashed: BASS ×0.5, DAMPING 0 %.

FIGURE 12 [BASS] sets how long the lows ring against [DECAY]; [DAMPING] how much shorter the highs ring above [DAMP FREQ]. The SHAPE display shows the result as three decay lines: low, mid and high.

LOW CUT and HIGH CUT filter the reverb only; your dry signal is never filtered. [LOW CUT] at 100–250 Hz keeps a long reverb from muddying the bass and kick; on vocals and busy mixes 200–400 Hz is common. [HIGH CUT] at 8–12 kHz gives a smooth tail; fully clockwise ([Open]) leaves all the air in. Very narrow settings (for example 800 Hz to 3 kHz) make a lo-fi, telephone-like room.

TEMPO: SYNC and NOTE

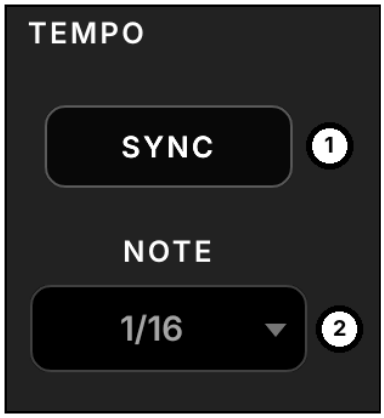


FIGURE 13 1 [SYNC] and 2 the [NOTE] menu (dimmed while [SYNC] is off).

Control	Range	Default	What it does
[SYNC]	On / Off	Off	Sets the pre-delay as a note value at the song's tempo.
[NOTE]	1/64 to 1/4	1/16	The pre-delay's note value: 1/64, 1/32T, 1/32, 1/16T, 1/32D, 1/16, 1/8T, 1/16D, 1/8, 1/4T, 1/8D, 1/4.

NOTE is a menu: click its window to choose a note value (it's dimmed while SYNC is off; PITCH works the same way). SYNC is filled while it's on. With SYNC on, the reverb starts a fixed fraction of a beat after the dry sound, whatever the tempo, so it lands in the groove. T means triplet and D dotted. The synced pre-delay can be up to 2 seconds. The SHAPE display shows the note and its length in milliseconds under PRE-DELAY.

At 120 BPM a 1/16 note is 125 ms and a 1/64 note 31 ms. Short values (1/64, 1/32) work like an ordinary pre-delay that follows the tempo; 1/16 and longer become an audible rhythmic gap, which can be a great effect on vocals and snares.

MOTION: MOD, RATE, SHIMMER, PITCH and FREEZE

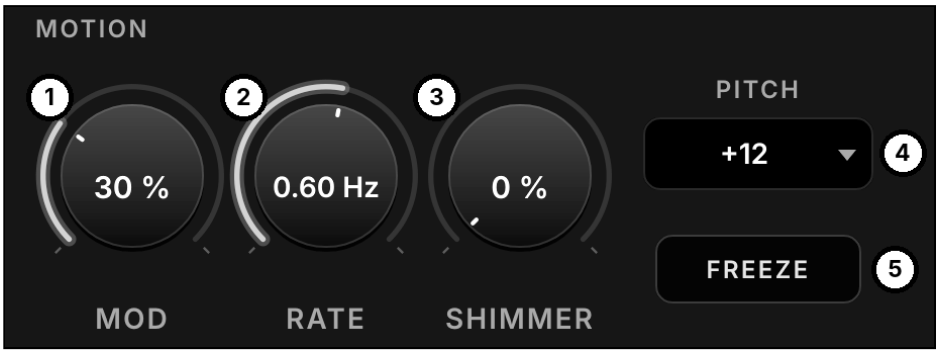


FIGURE 14 1 MOD, 2 RATE, 3 SHIMMER, 4 the PITCH menu and 5 FREEZE.

Control	Range	Default	What it does
MOD	0 to 100 %	30 %	How much the reverb's delay lines move.
RATE	0.05 to 5.00 Hz	0.60 Hz	How fast they move.
SHIMMER	0 to 100 %	0 %	Feeds the reverb back into itself, pitch-shifted. 0 % is off.
PITCH	+12, +7, +5, +19, +24, −12	+12	The interval each shimmer pass climbs (or falls) by.
FREEZE	On / Off	Off	Holds the reverb as it is, for as long as it's on.

MOD and RATE. A little movement of the delay lines keeps the tail from ringing metallically; more gives a lush, chorused tail. 15–30 % at 0.3–0.8 Hz is natural; above 50 % you start to hear the pitch wobble, which suits synth pads and effects (*Warped Synth Hall* uses 100 % at 3.5 Hz).

SHIMMER and PITCH. The reverb is fed back into itself through a pitch shifter, so the tail climbs one interval on each pass: an octave by default, like the classic "shimmer" sound on ambient guitars and pads. PITCH chooses the interval: +12 an octave up, +7 a fifth, +5 a fourth, +19 an octave and a fifth, +24 two octaves, and −12 an octave down for dark drones. It builds and fades but never runs away: every pass is below unity, and a band-pass (150 Hz to 8 kHz) on the feedback ends the cascade. The SHAPE display shows the setting (for example SHIMMER +12 35 %).

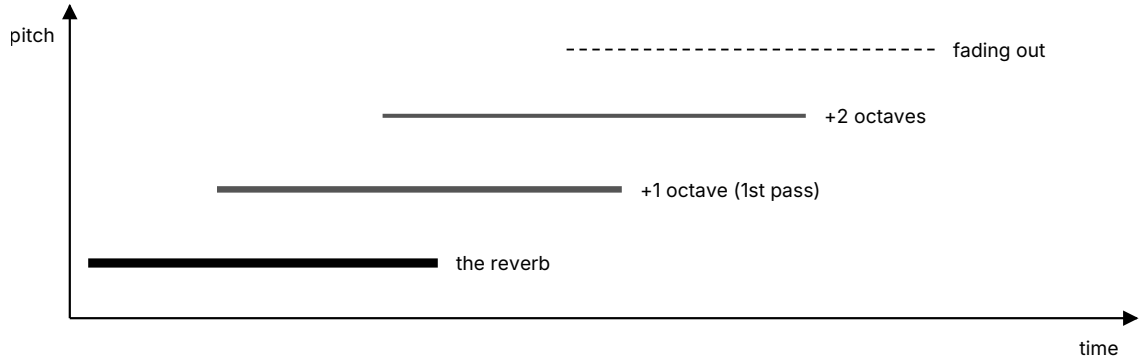


FIGURE 15 SHIMMER at PITCH +12: each pass through the reverb comes back an octave higher and quieter (thinner lines), until the band-pass ends it.

FREEZE. Holds the reverb exactly as it is, for as long as FREEZE is on: the reverb's input fades out and its loop stops losing energy (over 50 ms, so it never clicks). New sound stays out, so you can play over a frozen chord. Turn it off and the tail fades away at its normal DECAY. While frozen, the SHAPE display draws a flat line marked FREEZE, and FROZEN lights in its bottom row. FREEZE is a parameter like any other, so you can automate it to freeze the last chord of a section.

DUCK

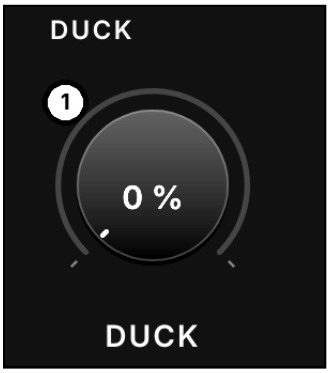
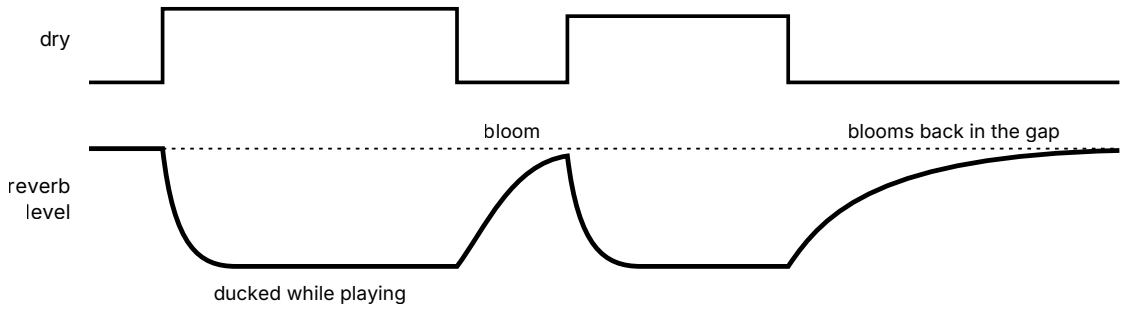


FIGURE 16 1 DUCK.

Control	Range	Default	What it does
DUCK	0 to 100 %	0 %	Turns the reverb down while you play (up to 30 dB), and lets it bloom in the gaps.

A long reverb can make a vocal or a guitar part blurry: each new word lands in the tail of the last one. DUCK turns the reverb down while the dry sound is playing and lets it bloom back in the gaps (over about 150 ms), so you get a clear part *and* a big space. It follows the material's own peaks, not a fixed threshold, so it works the same on a quiet track as on a loud one.



DUCK sets how far it dips: up to 30 dB at 100 %.

FIGURE 17 With DUCK, the reverb steps aside while the source plays and swells up in the pauses.

Start at 20–40 % on vocals and solo instruments. The SHAPE display shows the reduction live at its bottom left (DUCK -6.2 dB).

CLEAN controls

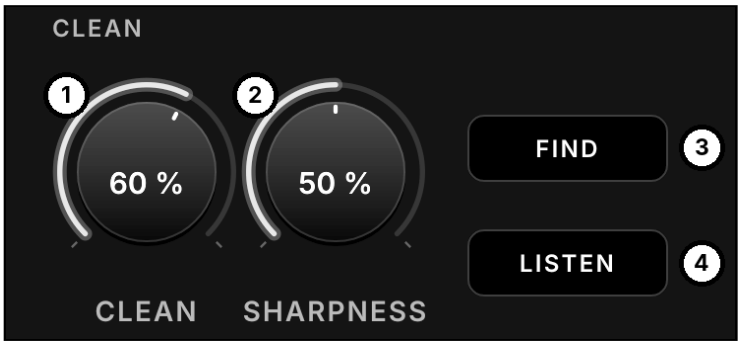


FIGURE 18 1 CLEAN, 2 SHARPNESS, 3 FIND and 4 LISTEN. They are explained in the *CLEAN* chapter.

Control	Range	Default	What it does
CLEAN	0 to 100 %	30 %	How much of the ringing it takes away.
SHARPNESS	0 to 100 %	50 %	What counts as ringing: broad (low) or narrow (high).
FIND	button		Places the six notches on the reverb's strongest resonances.
LISTEN	On / Off	Off	Plays only what the automatic cleanup removes.
CLEAN range	20 Hz to 20 kHz	120 Hz – 10 kHz	Where the cleanup works; set on the display.
Notches 1–6	20 Hz–20 kHz, 0 to −30 dB, Q 0.5–30	off	Six cuts set on the display.

OUTPUT: WIDTH, MIX and OUTPUT

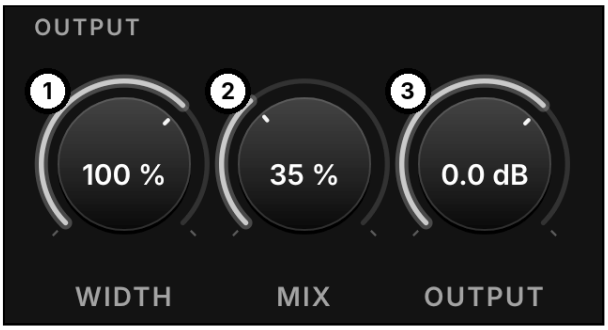


FIGURE 19 1 WIDTH, 2 MIX and 3 OUTPUT.

Control	Range	Default	What it does
WIDTH	0 to 150 %	100 %	Stereo width of the reverb: mono, as it is, or wider.
MIX	0 to 100 %	30 %	Dry against reverb, equal-power. 100 % for an aux return.
OUTPUT	−24 to +12 dB	0.0 dB	The final level of the plugin.

WIDTH. 0 % folds the reverb to mono, 100 % leaves it as it is, 150 % spreads it wider. The level stays the same at every setting, so narrowing the reverb doesn't make it quieter. Narrow settings keep a reverb tidy behind a centred vocal or bass; wide settings suit pads and ambient effects.

MIX. Blends your dry signal with the reverb. At 0 % you hear only the dry signal (bit for bit what came in), at 100 % only the reverb. The blend is equal-power: as the reverb comes up the dry signal goes down, keeping the loudness steady, so a sweep of MIX changes the depth, not the volume.

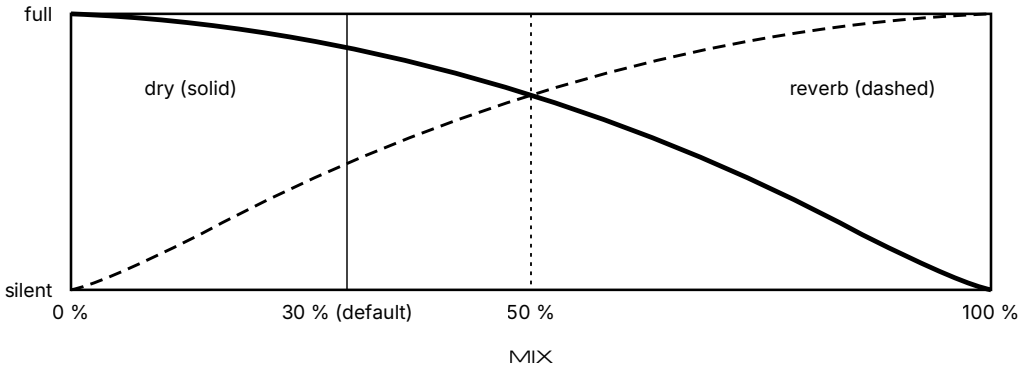


FIGURE 20 MIX is an equal-power crossfade. At 50 % both are about 3 dB down, so dry and reverb add up to the same loudness.

On an **insert**, set MIX by ear: 10–30 % on single tracks, 5–10 % on a mix bus, 3–5 % on a master. On an **aux return**, set MIX to 100 %. See *Insert or send*.

OUTPUT. Trims the level after everything else. Many insert presets have a small boost (+0.5 to +1 dB) so the track doesn't get quieter when you add the reverb; use the Δ readings on the meter bridge to check.

CLEAN

CLEAN is the heart of VEIRA Space. It has two parts that work together: an **automatic cleanup** that follows the music, and **six notches** that you set by hand or with FIND.

The idea

Look at any reverb's spectrum and you'll see peaks: frequencies that stand out from their neighbours because the reverb rings longer or louder there, or because the notes you played landed on them. You hear them as a tone hanging in the tail, a boxy honk, or a metallic ring.

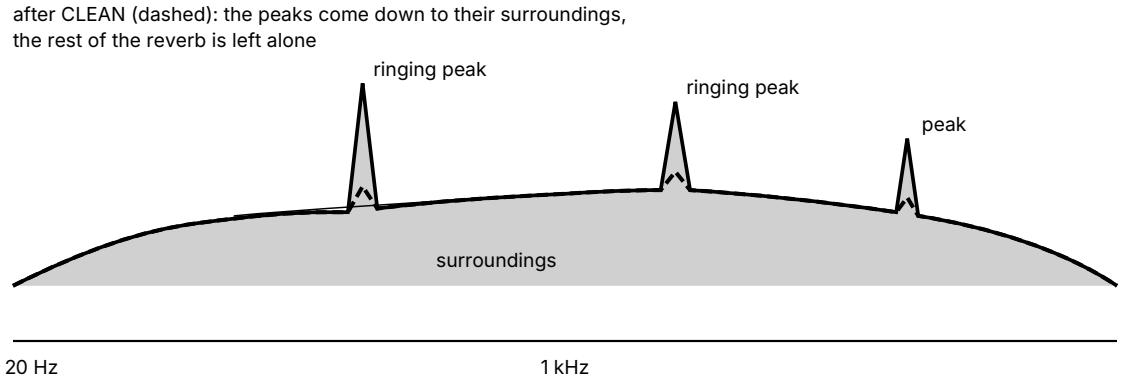


FIGURE 21 CLEAN compares every frequency of the reverb with its surroundings and turns down only what sticks out above them, while it sticks out.

The automatic cleanup: CLEAN and SHARPNESS

About every 21 milliseconds, VEIRA Space measures the reverb's spectrum and compares each frequency's level with the average of its surroundings. Where a frequency sticks out by more than about 1.5 dB, CLEAN takes away its share of the excess:

- CLEAN (0–100 %) sets that share. At 100 % each ringing frequency comes down to the level of its surroundings; at 30 % (the default) it comes down by about a third of the way. It never takes more than 6 + 18 × CLEAN dB at any frequency, and it never touches frequencies more than 70 dB under the reverb's loudest one. At 0 % the cleanup is switched off completely.
- SHARPNESS (0–100 %) sets what counts as "surroundings", and so what counts as ringing. At low settings each frequency is compared with 1.5 octaves around it, so CLEAN also catches broad bumps such as low-mid mud and boxiness, and takes the most. At high settings it's compared only with its close neighbours (down to 1/6 octave): a gentler, surgical cut of narrow ringing only.

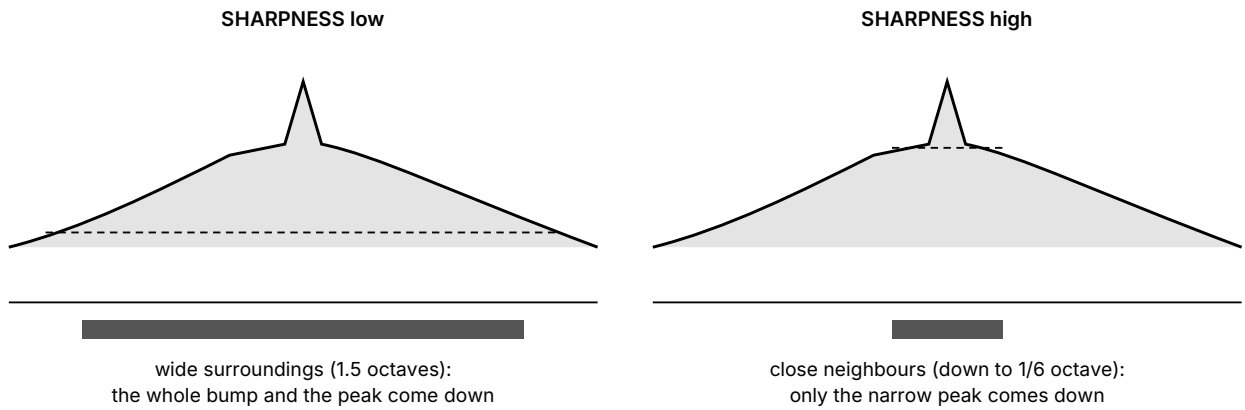


FIGURE 22 The dashed line is the level CLEAN compares against; the dark bar shows how wide the surroundings are. Low SHARPNESS treats a broad bump as excess; high SHARPNESS only the narrow spike on top of it.

Below about 300 Hz the analysis can't resolve narrower than about half an octave, so there SHARPNESS acts mostly between 0 and 50 %.

Because it follows the music, CLEAN only acts while a frequency rings. When the vocal moves to a new note, the old reduction lets go and a new one appears where the new note rings. It has **no latency**: the plugin's timing is identical with CLEAN at 0 % and at 100 %, and every change is crossfaded so it never clicks. Measured: a tone ringing in the Hall comes down by 14.7 dB at CLEAN 100 %, while the reverb around it moves by less than 0.5 dB.

Typical settings: 30–50 % on most material; 50–60 % on sustained vocals and piano, where ringing notes are most obvious. Drum presets use little (10–20 %), because a room's tone is part of a drum sound.

LISTEN

Press LISTEN to hear **only what the automatic cleanup takes away**. You should hear thin, whistling tones, the ringing and nothing else; if you hear the body of the reverb, CLEAN is too high or SHARPNESS too low. Turn LISTEN off to hear the result. LISTEN covers the automatic part only, not the notches.

LISTEN switches itself off for offline bounces, so you can never bounce a mix with it on by mistake.

The six notches and FIND

Some resonances are always there: a room mode in the low mids, a ring in a particular plate. For those, VEIRA Space has six **notches**: narrow cuts you set by hand, which work all the time, in front of the automatic cleanup.

- Each notch has a frequency (20 Hz–20 kHz), a cut (0 to −30 dB) and a width, Q (0.5 = very wide, 30 = very narrow). They glide to new settings, so moving them never clicks.
- FIND is a momentary button: it acts once each time you click it and never stays lit. It listens to the last 3 seconds of reverb and puts the six notches on its strongest resonances, at least a quarter octave apart, inside the CLEAN range. It cuts deepest on the strongest, and sets each one's width from how narrow its peak is. Play some of your material through the reverb first, then press FIND.
- After FIND, fine-tune by ear on the display: drag a handle to move it, scroll on it to change its width, double-click it to switch it off.

Notches or automatic? Use the automatic cleanup for the ringing that changes with the notes you play, and the notches for resonances that are always in the same place. Many presets use both: *Trombone Chamber* and *Male Vocal Chamber* add a gentle notch at 300 Hz (−4 dB, Q 1.5) against low-mid build-up.

Working on the CLEAN display

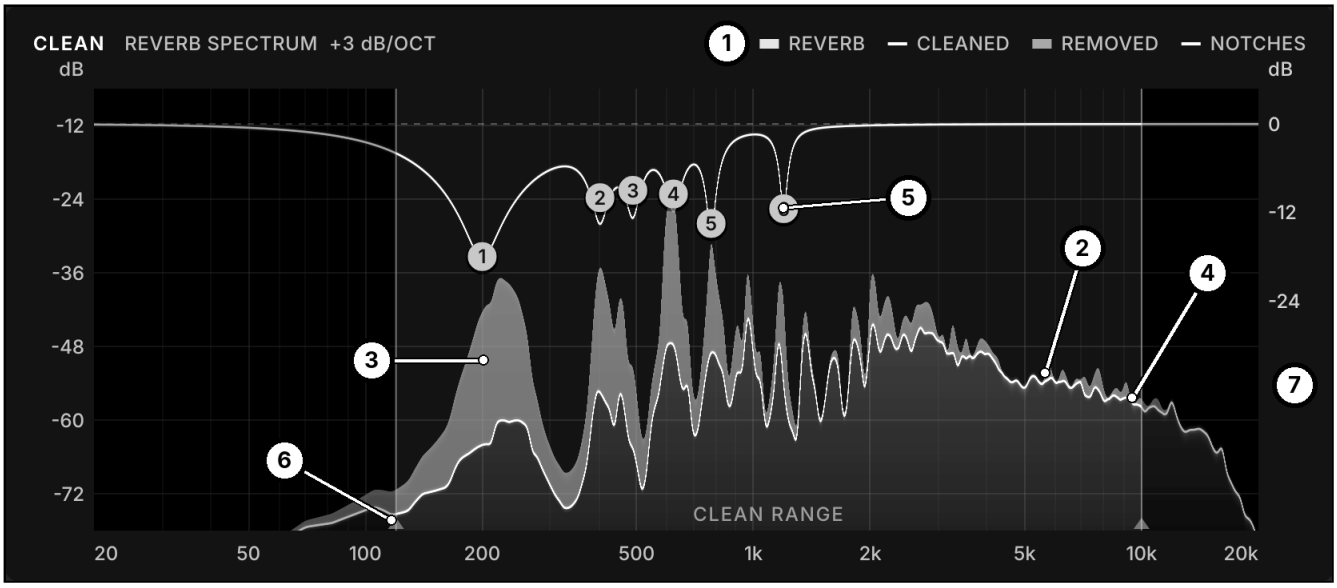


FIGURE 23 The CLEAN display: 1 legend, 2 the reverb's spectrum, 3 what CLEAN removes, 4 the cleaned spectrum, 5 the notch handles and their curve, 6 the CLEAN range grips, 7 the notches' gain scale.

The display shows the reverb's spectrum from 20 Hz to 20 kHz, after the notches and before the automatic cleanup. It is tilted by +3 dB per octave (+3 dB/OCT in the title) so that a natural-sounding reverb draws roughly flat, and peaks stand out clearly.

- 2 **REVERB** (on screen amber; drawn as the filled shape with its outline on top): the reverb's spectrum. The level scale on the left (dB) follows the reverb, labelled every 12 dB.
- 3 **REMOVED** (on screen red; the band between the top outline and the light line): what the automatic cleanup is taking away right now.
- 4 **CLEANED** (on screen a light line): the reverb after the cleanup, what you hear.
- 5 **NOTCHES** (on screen teal; the thin curve near the top with numbered round handles): the six notches' combined curve, on the gain scale at the right 7 (dB, labelled 0, −12 and −24; a notch can cut to −30 dB).
- 6 **CLEAN RANGE**: the cleanup works between the two grips at the bottom. Outside them the plot is dimmed.

Mouse actions:

On	Action	Result
A notch handle	drag	Moves its frequency (across) and cut (up and down).

On	Action	Result
A notch handle	scroll	Changes its width (Q).
A notch handle	double-click	Switches the notch off.
A notch handle	right-click	Menu: *Narrow (Q 16)*, *Medium (Q 6)*, *Wide (Q 2)*, *Remove*.
The plot	double-click	Places the next free notch there, Q 6, cut where you clicked (−9 dB if you click near the top).
The plot	right-click	Menu: *Find resonances* (the same as FIND), *Remove all notches*.
A range grip	drag	Moves the edge of the CLEAN range.

Hover over the plot to read the frequency, the reverb's level and how much is removed there; over a handle to read its frequency, cut and Q.

> **Tip:** Raise the low edge of the CLEAN range if you want the cleanup to leave the warmth of a hall's low end alone, or lower the high edge to keep the air of a plate untouched. The default 120 Hz to 10 kHz covers where ringing is most audible.

Displays

The SHAPE display

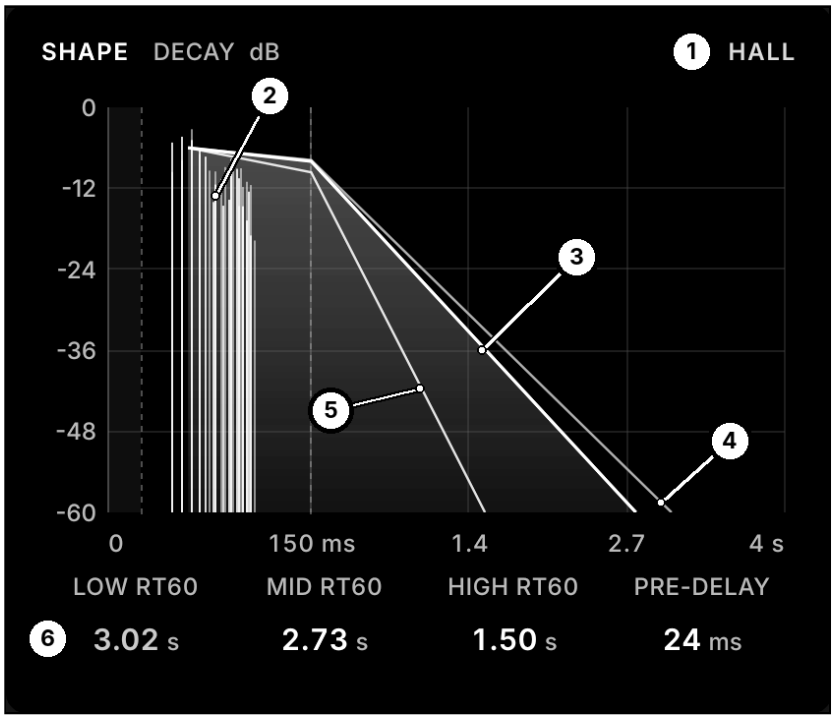


FIGURE 24 The SHAPE display: 1 the type, 2 the early reflections, 3 the mid decay, 4 the low decay, 5 the high decay, 6 the reverb times and pre-delay.

SHAPE draws how the reverb unfolds in time, with the type in use 1 at its top right, from your settings: level (0 to −60 dB) going down, time going across. It is calculated, not measured, so it shows the full picture even in silence.

- **Pre-delay:** the shaded strip at the left, ending in a dashed line, is the gap before the reverb.
- 2 **Early reflections:** the type's real early echoes, both sides, as thin vertical lines. Their height follows EARLY.
- 3 **MID decay** (on screen amber; the bold line with the shaded area under it): the mids falling 60 dB in the time set by DECAY.
- 4 **LOW decay** (on screen copper; the line that usually ends furthest right): the lows, set by DECAY × BASS.
- 5 **HIGH decay** (on screen teal; usually the line that ends first): the highs, set by DAMPING and DAMP FREQ.
- 6 **The numbers:** LOW RT60, MID RT60 and HIGH RT60 in seconds (at 125 Hz, 1 kHz and 8 kHz) and the PRE-DELAY (in ms, or the note and its ms with SYNC).

The time scale adapts to the reverb. When the pre-delay and early reflections would get less than a third of the width, the first part is stretched: the dashed vertical line marks where the scale changes (in the picture, the first 150 ms take the left third, and the rest runs to 4 s).

Special cases. On Gated, the lines stop at the gate ([GATE 0.40 s]) and the reverb times read [--]. With [FREEZE] on, the lines run flat to the right edge, marked [FREEZE]. With [SHIMMER] up, its pitch and amount appear at the top right. Along the bottom, two live readouts appear when they apply: [DUCK] and how many dB it's taking off right now, and the [FROZEN] lamp.

What to look for: if the LOW line runs far past the others, the reverb will sound boomy in a dense mix: lower [BASS] or raise [LOW CUT]. If the HIGH line dies very early, the reverb will sound dark and distant; reduce [DAMPING] for air.

Meter bridge (IN | OUT)

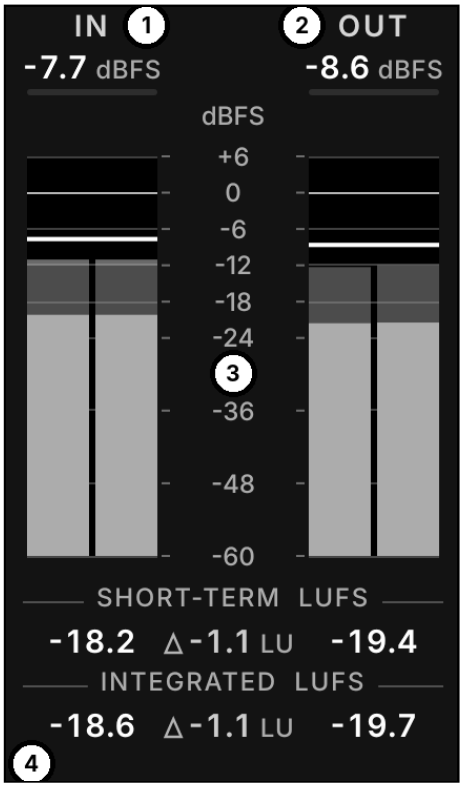


FIGURE 25 The meter bridge: 1 input, 2 output, 3 the shared dBFS scale, 4 short-term and integrated loudness with the OUT − IN difference.

VEIRA Space uses the standard VEIRA meter bridge, with an input and an output column and no gain-reduction column.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Space 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.

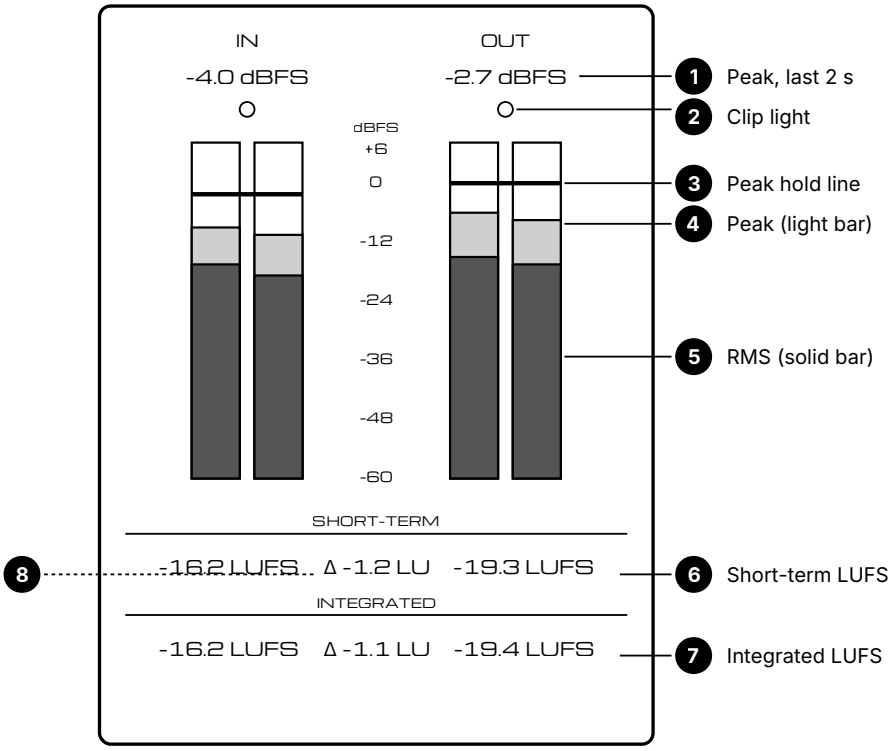


FIGURE 26 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 Space 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.

On a reverb, the Δ readings mean two different things. On an insert, Δ tells you whether adding the reverb made the track louder (the track presets stay within ±0.25 dB). On an aux return with [MIX] at 100 %, the output is the reverb alone, so Δ tells you how loud the return is compared with what you send it: the *Sends* presets return between −7.4 and −2.5 dB.

Insert or send

A reverb can be used in two ways, and VEIRA Space is built for both.

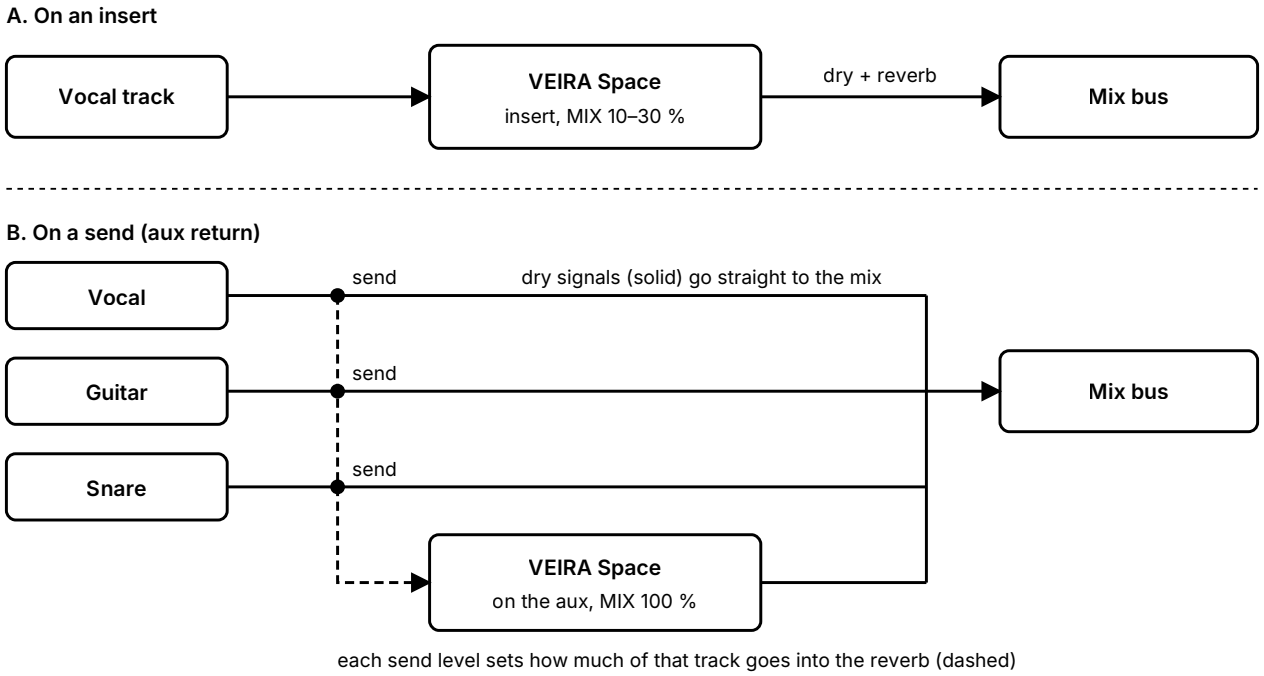


FIGURE 27 Two ways to use a reverb. A: on the track itself, MIX blends dry and reverb. B: several tracks feed one reverb on an aux channel; the plugin returns the reverb only (MIX 100 %) and each dry signal reaches the mix on its own.

On an insert

Put VEIRA Space directly on the track, in an insert slot, and set MIX for the amount of space. This is quickest, and right when:

- one track needs its own reverb (a spring on a guitar, a gated reverb on the snare);
- you want DUCK to follow that one track exactly;
- you're adding a touch of ambience to a mix bus or the master (*Mix Bus* and *Mastering* presets, MIX 3–10 %).

Every factory preset outside the *Sends* folder is an insert preset, set to add space without making the track louder.

On a send (aux return)

Create an aux (return) channel, put VEIRA Space on it with MIX at **100 %**, and send each track to it with its own send level. This is the classic way to use reverb, and the better choice when:

- several tracks should share the **same space**, so the mix sounds as if it was played in one place;
- you want to **save CPU**: one reverb for many tracks;
- you want to process or automate the reverb on its own, with one fader.

Why MIX 100 %? On a send, the dry signal already reaches the mix through the track's own channel. If MIX were lower, the return would add a second copy of the dry signal, which makes the track louder and can cause phasing. The *Sends* presets are already at 100 %.

Setting it up:

1. **Create the aux.** In Logic Pro, click an empty **Send** slot on the track and choose a bus: Logic creates the aux channel for you. In Cubase or Nuendo, add an **FX Channel** track and choose VEIRA Space as its effect. In Ableton Live, use a **Return** track. In Studio One, Reaper and others, add a bus or FX channel.
2. **Load VEIRA Space** on the aux, and pick a preset from **Sends**, or set MIX to 100 % yourself.
3. **Turn up the sends** on the tracks that should be in the space. Start around −10 dB and adjust by ear.
4. **Pre or post fader?** Use **post-fader** sends (the usual default): when you pull a track's fader down, its reverb follows.
5. **Balance** the whole reverb with the aux channel's fader.

DUCK on a send. DUCK listens to the plugin's own input. On an aux, that is the sum of everything you send to it, so the reverb ducks under all the sent tracks together. To have a reverb duck only under the vocal, use it as an insert on the vocal, or send only the vocal to that aux.

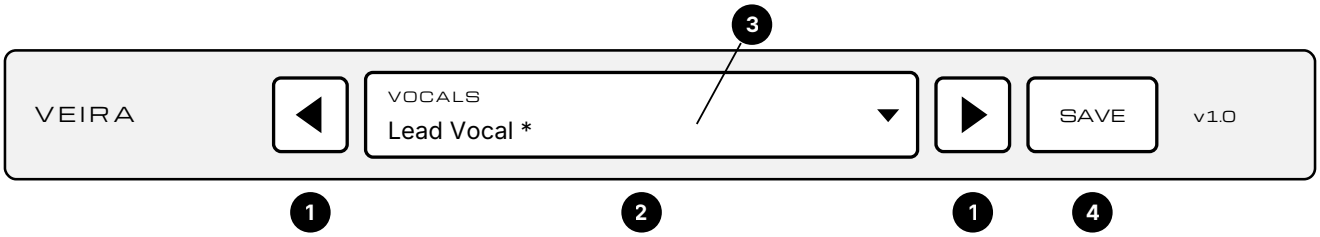
> **Tip:** To use any insert preset on an aux, load it and set MIX to 100 %. Its type, decay, tone and CLEAN settings stay as they were made.

Presets

VEIRA Space comes with **73 factory presets** in 13 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 28 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 Space 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 Space/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Space\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	Tight Drum Room, Snare Plate, Big Rock Drum Hall, Gated Snare, Kit Ambience, Cymbal Sheen
Bass	Bass Room Glue, Bass Short Plate, Bass Ambience, Upright Bass Chamber
Guitar	Surf Spring, Twang Spring Tank, Acoustic Guitar Room, Strummed Guitar Plate, Fingerstyle Hall
Keyboards	Grand Piano Hall, Intimate Piano Room, Piano Plate, Electric Keys Chamber, Synth Lead Plate, Shimmer Pad Hall
Strings	Violin Concert Hall, Cello Warm Chamber, String Section Hall, Solo Violin Plate, Cathedral Strings
Brass	Trumpet Hall, Trombone Chamber, Horn Section Room, Big Band Plate
Woodwinds	Flute Hall, Sax Plate, Clarinet Chamber, Jazz Sax Room
Vocals	Lead Vocal Plate, Airy Vocal Plate, Ballad Vocal Hall, Long Ballad Hall, Vocal Slap Room, Male Vocal Chamber, Female Vocal Hall, Spoken Word Ambience, Podcast Voice Room, Choir Cathedral, Pop Vocal Synced Plate, Male Rap Vocal Room
Mix Bus	Mix Glue Ambience, Mix Bus Room, Mix Depth Hall, Mix Bus Plate, Mix Chamber Warmth
Mastering	Master Ambience, Master Room Depth, Master Hall Air, Master Plate Sheen
Sends	Vocal Plate Send, Concert Hall Send, Drum Room Send, Warm Chamber Send, Cathedral Send, Vocal Ambience Send, Guitar Spring Send, Gated Drum Send, Snare Plate Send
Creative FX	Infinite Shimmer, Dub Spring Splash, Gated 80s Drums, Ambient Swell Cloud, Octave Down Drone, Fifth Shimmer Pad, Lo-Fi Tin Room, Warped Synth Hall

Levels matter, a little. The reverb itself doesn't react to level, and DUCK and the Gated gate follow your material's own peaks, so they work at any level. What changes is the balance with the mix. Presets assume peaks near −8 dBFS (drums −6, buses −4, premasters −3); if yours differ, adjust MIX or the send, not OUTPUT. Every folder except *Sends* holds insert presets; *Sends* are at MIX 100 %. Presets with SYNC follow your song's tempo.

Recipes

Step-by-step starting points. Before you judge, match levels: on an insert, set OUTPUT so the Δ INTEGRATED reading is close to 0.0 LU when you compare with bypass.

A clean vocal plate on a send

1. Create an aux and load **Sends ▸ Vocal Plate Send** (a plate with a 1/16-note pre-delay).
2. Send the lead vocal to it, starting around −10 dB.
3. Choose the NOTE that fits the groove: 1/16 for most tempos, 1/32 for faster songs.
4. Set DECAY so the tail fades just before the next phrase.
5. Turn LISTEN on for a moment: you should hear only thin ringing tones. Raise CLEAN until the tones stop hanging between words (50–60 %), then switch LISTEN off.

A long ballad vocal that stays clear

1. On the vocal, load **Vocals ▸ Long Ballad Hall** (4.5 s, 1/8-note pre-delay, DUCK 40 %).
2. Watch the DUCK readout on the SHAPE display while the vocal sings: the reverb dips under each phrase and swells in the gaps.
3. More DUCK makes the words clearer; less lets the hall wrap around them.
4. If a sung note keeps ringing after the word ends, raise CLEAN, or press FIND after a chorus and keep the notches that sound right.

Remove a ringing tone with FIND

1. Play the busiest few seconds of your material through the reverb (a sustained vocal or piano phrase works best).
2. Press FIND. Six numbered handles appear on the CLEAN display, on the strongest resonances.
3. Play again and listen. Double-click any handle you don't need to switch it off.
4. Drag a handle up for a gentler cut, scroll on it to make it wider or narrower.
5. If the resonances move with the notes, rely on CLEAN instead: notches are for fixed resonances.

The 80s gated snare

1. On the snare (or an aux fed by snare and toms), load **Drums ▸ Gated Snare**, or **Sends ▸ Gated Drum Send** on an aux.
2. Set DECAY, which is the gate length on Gated, between 0.25 and 0.6 s, so the burst ends before the next hit.
3. Raise SIZE and EARLY for a bigger, denser burst; widen it with WIDTH 120–130 %.
4. For the full effect, try **Creative FX ▸ Gated 80s Drums**.

Surf and dub spring on guitar

1. On a clean electric guitar, load **Guitar ▸ Surf Spring**.

2. Hit a chord hard and listen for the drip: the chirp of every echo. Raise [DIFFUSION] for more chirp.
3. Lower [HIGH CUT] (4–6 kHz) for a darker, more vintage tank.
4. For dub, try **Creative FX ▸ Dub Spring Splash** and automate [MIX] up on single hits.

A shimmer pad from a guitar part

1. On a pad or a slow guitar part, load **Keyboards ▸ Shimmer Pad Hall**, or **Creative FX ▸ Infinite Shimmer** for a bigger effect.
2. [SHIMMER] sets how far it climbs; [PITCH] +12 is the classic octave, +7 a fifth (*Fifth Shimmer Pad*), −12 a dark drone (*Octave Down Drone*).
3. To hold the last chord under a breakdown, automate [FREEZE] on at the chord and off at the next section.

Ambience on a mix or master

1. On the mix bus, load **Mix Bus ▸ Mix Glue Ambience**; on a master, **Mastering ▸ Master Ambience**.
2. The aim is to feel it, not hear it: switch bypass on and off; with the reverb the mix should sound more joined-up and three-dimensional, not wetter.
3. Keep [LOW CUT] at 200 Hz or above so the low end stays dry and tight.

Specifications

Type	Algorithmic reverb with automatic resonance cleanup; Hall (default), Plate, Room, Chamber, Cathedral, Ambience, Spring, Gated
Channels	Mono, stereo, and mono in / stereo out
Latency	None, cleanup included. At MIX 0 % the output is bit-identical to the input
Tail	Reported to the host: the longest reverb time plus pre-delay (longer with shimmer), up to 60 s
PRE-DELAY	0 to 500 ms (default 20 ms); with SYNC, 1/64 to 1/4 note (default 1/16), up to 2 s
DECAY	0.10 to 20.0 s (default 2.20 s); on Gated, the gate's length
SIZE / DIFFUSION / EARLY	0 to 100 % each (defaults 50 / 70 / 50 %)
BASS	×0.50 to ×2.00 below about 250 Hz (default ×1.10)
DAMPING / DAMP FREQ	0 to 100 % (default 40 %) / 1 to 16 kHz (default 4.50 kHz)
LOW CUT / HIGH CUT	20 Hz–2 kHz (default 80 Hz) / 1–20 kHz, Open at the top (default 12 kHz); 12 dB/oct, on the reverb
MOD / RATE	0 to 100 % (default 30 %) / 0.05 to 5.00 Hz (default 0.60 Hz)
SHIMMER / PITCH	0 to 100 % (default 0 %) / +12, +7, +5, +19, +24, −12 semitones (default +12)
FREEZE / DUCK	On / Off (default Off) / 0 to 100 %, up to 30 dB (default 0 %)
CLEAN / SHARPNESS	0 to 100 % each (defaults 30 % / 50 %); up to 6 + 18 × CLEAN dB per frequency; surroundings 1.5 to 1/6 octave
CLEAN range	20 Hz to 20 kHz (default 120 Hz to 10 kHz)
Notches	Six; 20 Hz–20 kHz, 0 to −30 dB (default −9 dB), Q 0.5–30 (default 6); off by default
WIDTH / MIX	0 to 150 %, constant level (default 100 %) / 0 to 100 %, equal-power (default 30 %)
OUTPUT	−24 to +12 dB (default 0.0 dB)
Displays	CLEAN (spectrum 20 Hz–20 kHz, +3 dB/oct tilt; removed; notches); SHAPE (pre-delay, early reflections, low / mid / high decay, RT60s, DUCK and FROZEN live)
Metering	IN and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS. 1770-4 / EBU R 128
Presets	73 factory presets in 13 folders, plus your own
Window	1560 × 880 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vspc

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 Space 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**.

My track got louder and slightly phasey on an aux. MIX is below 100 % on the aux, so the return carries a second copy of the dry signal. Set MIX to 100 % on any aux return, or load a *Sends* preset.

FIND **didn't do anything.** FIND needs reverb to listen to: play a few seconds of material through the plugin first, then press it. It looks only inside the CLEAN range, so check the range grips on the display too.

I hear thin whistling tones and no reverb. LISTEN is on: it plays only what CLEAN removes. Switch it off. (It never reaches an offline bounce.)

The reverb sounds thin or hollow after CLEAN. CLEAN is too high or SHARPNESS too low for this material, so it's taking out broad parts of the reverb. Lower CLEAN, raise SHARPNESS, and use LISTEN to check that only ringing comes out.

The reverb is cut off at the end of my bounce. VEIRA Space tells your DAW how long its tail is (up to 60 s, and 60 s with FREEZE on), but some DAWs stop a bounce at the end of the region anyway. Extend the bounce range past the last note.

SYNC **does nothing in the standalone app.** The synced pre-delay follows the host's tempo. In a DAW it follows the song; check the tempo is set in your project.

The reverb never stops. FREEZE is on: it holds the tail indefinitely. Switch it off and the tail fades at its normal DECAY. A very long DECAY (up to 20 s) with SHIMMER can also ring for a long time by design.

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 notches, the CLEAN range, 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 Space · User Manual · Version 0.2.0

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