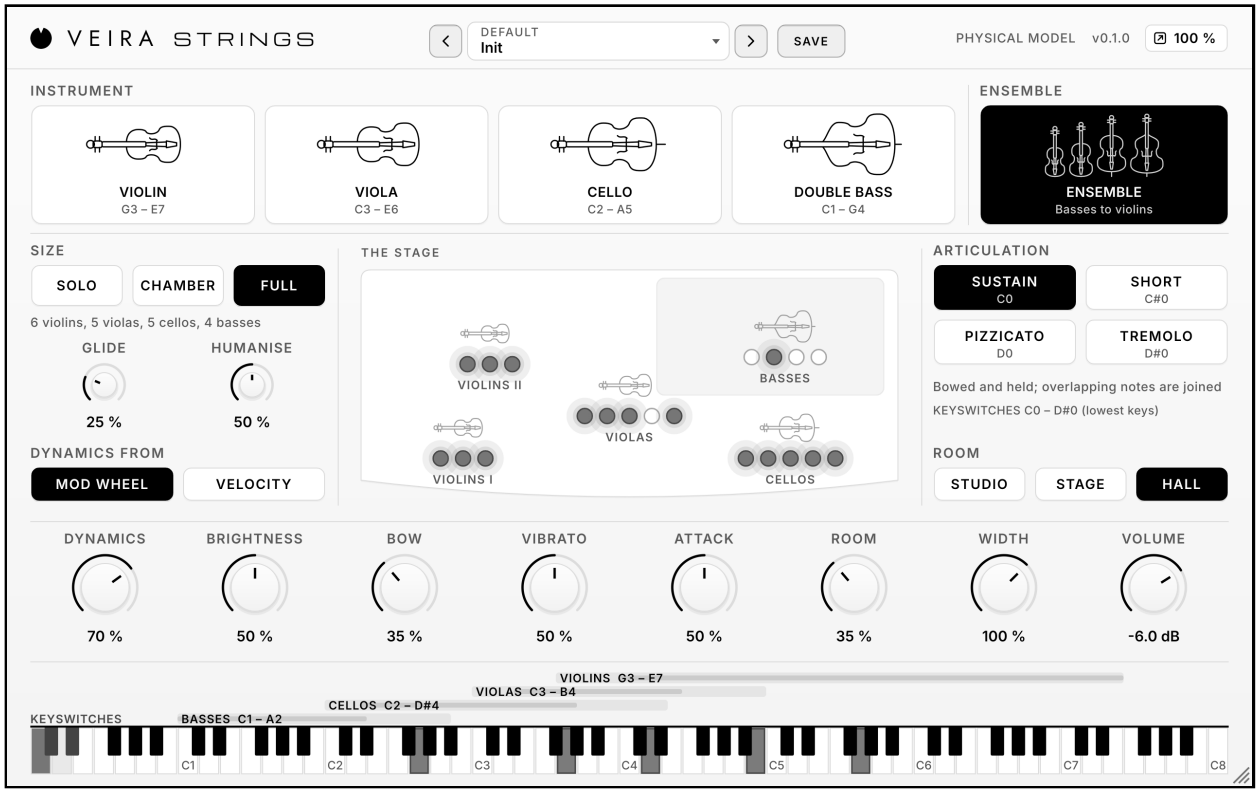
VEIRA

STRING SECTION

VEIRA Strings

User Manual

A string section, simple to play: violin, viola, cello and double bass, solo, as a chamber group or as full sections, and the whole string orchestra across the keyboard. Every sound is a physical model computed in the plugin, not a recording.



Contents

Welcome 3
Getting started 4
What you need 4
Install with VEIRA Manager 4
Activation and the licence 4
Formats and where the files go 5
The panel at a glance 6
Using the controls 7
How a bowed string works 9
Bow, string and body 9
What happens inside VEIRA Strings 10
Instruments and the ensemble 11
The ensemble 11
Playing 12
SOLO, CHAMBER and FULL 12
HUMANISE 13
DYNAMICS FROM 13
MIDI 13
The sound 14
DYNAMICS and BRIGHTNESS 14
BOW, VIBRATO and ATTACK 14
ROOM, WIDTH and VOLUME 15
Articulations 16
The stage 17
The keyboard strip 18
Presets 19
The preset browser 19
The preset menu 19
Saving your own presets 19
Presets in your DAW 20
The factory folders 20
Recipes 21
A singing violin melody 21
A string bed under a song 21
Pizzicato and spiccato rhythms 21
Suspense and storms 21
A big film theme 21
Writing for a string quartet 21
Specifications 22
Troubleshooting and questions 23

Welcome

Thank you for choosing **VEIRA Strings**. It is a string section you play from a keyboard: four instruments (VIOLIN, VIOLA, CELLO and DOUBLE BASS) and the ENSEMBLE, the whole string orchestra across the keyboard, so two hands play everything from the basses to the violins. Play one player alone, legato, a chamber group of three a part, or full sections of up to six.

VEIRA Strings is a **physical model**. There are no recordings inside: for every player, the plugin computes the bow's friction on the string, the string itself, the instrument's wooden body and the hall around it, sample by sample, while you play. That is why a swell on the mod wheel sounds like players bowing harder, brighter and nearer the bridge, not like a recording turned up, and why every player of a section sounds a little different.

What to expect from the sound. A model is not a recording of an orchestra: it sounds like bowed strings played by players, with the grain of the rosin, the bow's changes and each player's vibrato, but not like any particular recorded library. It is at its best where real strings are: in lines that are bowed through, in swells and crescendos played on the mod wheel, and in sections whose players each tune, time and vibrate a little differently. Listen to the factory presets to hear each instrument and size.

What makes it different

- **Four instruments and the ensemble,** each with its real range, played SOLO, CHAMBER (three a part, two basses) or FULL (six violins, five violas, five cellos, four basses).
- **Every player is their own bowed string,** with their own tuning, wander, vibrato, bow and seat, so a section is many strings, not one sound thickened.
- **Dynamics are timbre:** the mod wheel plays the dynamics, and louder is brighter, as the bow bites harder and moves towards the bridge.
- **In tune:** each player listens to the note they play and corrects it, so every note is within half a cent at every sample rate.
- **Four articulations** on buttons and keyswitches: SUSTAIN, SHORT, PIZZICATO and TREMOLO.
- THE STAGE shows the orchestra seated as you hear it, each player glowing as they play.
- **46 factory presets** in 7 folders, from a solo violin to tremolo storms, each levelled to the same loudness.

How this manual is organised. *Getting started* installs and activates the plugin. *The panel at a glance* names its parts. *How a bowed string works* explains the model. *Instruments and the ensemble*, *Playing*, *The sound*, *Articulations*, *The stage* and *The keyboard strip* go through the panel. *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:

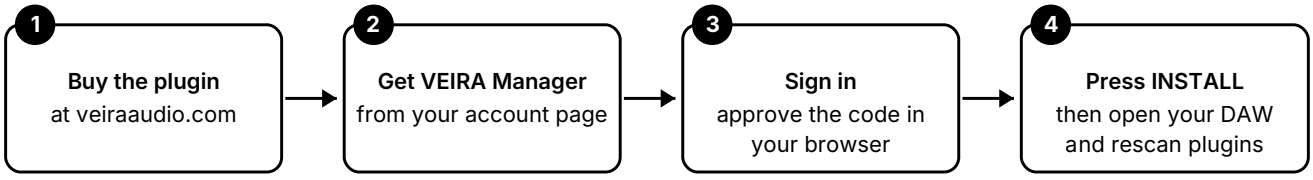


FIGURE 1 From purchase to first sound in four steps.

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

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 Strings 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.

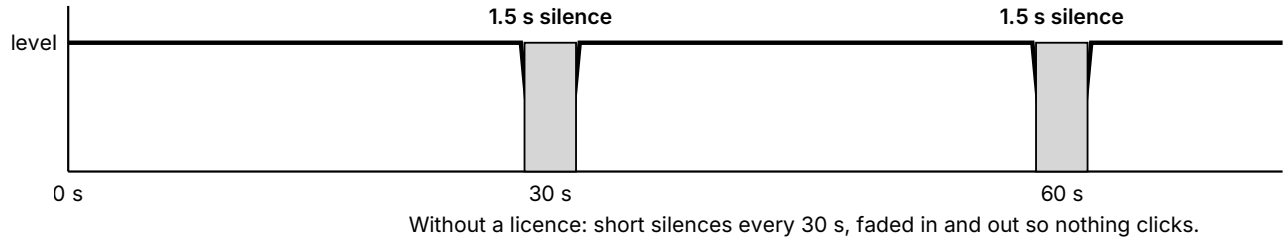


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Strings. 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 Strings 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

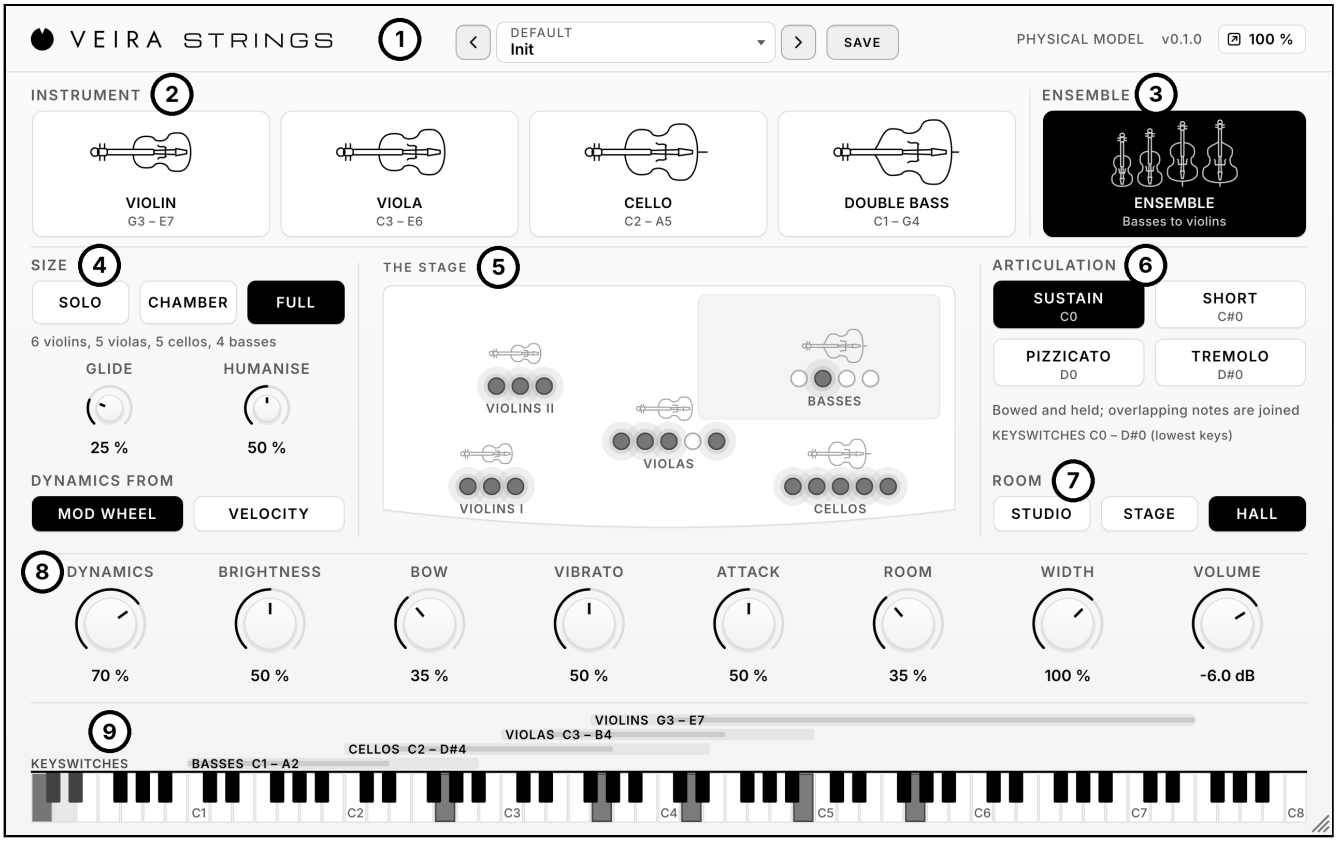


FIGURE 3 VEIRA Strings with *Init*, the full ensemble playing a chord: 1 the header, 2 INSTRUMENT, 3 ENSEMBLE, 4 SIZE with GLIDE, HUMANISE and DYNAMICS FROM, 5 THE STAGE, 6 ARTICULATION, 7 ROOM, 8 the knobs and 9 the keyboard strip.

	Part	What it holds
1	Header	The VEIRA logo and the name, the preset browser, SAVE, PHYSICAL MODEL, the version and the size button.
2	INSTRUMENT	Four tiles drawn in fine line art, each with its name and range.
3	ENSEMBLE	The string orchestra across the keyboard, basses to violins. The chosen tile is filled in charcoal.
4	SIZE	SOLO, CHAMBER or FULL, a line saying who plays, GLIDE, HUMANISE and DYNAMICS FROM.
5	THE STAGE	The strings seen from the podium; each player's chair glows with their level.
6	ARTICULATION	Four buttons with their keyswitches, and a line saying how notes are played.
7	ROOM	STUDIO, STAGE or HALL.
8	The knobs	DYNAMICS, BRIGHTNESS, BOW, VIBRATO, ATTACK, ROOM, WIDTH and VOLUME.

	Part	What it holds
9	The keyboard strip	C0 to C8, each instrument's range over it, the keyswitches, the notes being played. Click to play.

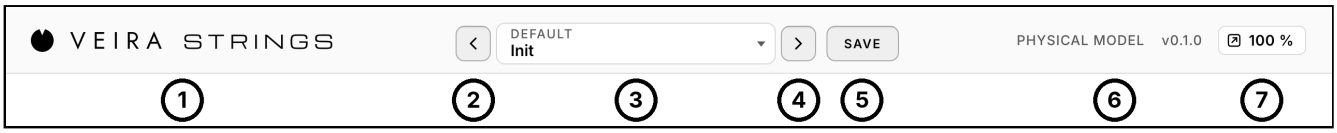


FIGURE 4 The header: 1 the VEIRA logo and the name, 2 and 4 the previous and next preset, 3 the preset's folder and name (an asterisk: changed since it loaded), 5 SAVE, 6 what it is and the version, and 7 the size button, here at 100 %.

Using the controls

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

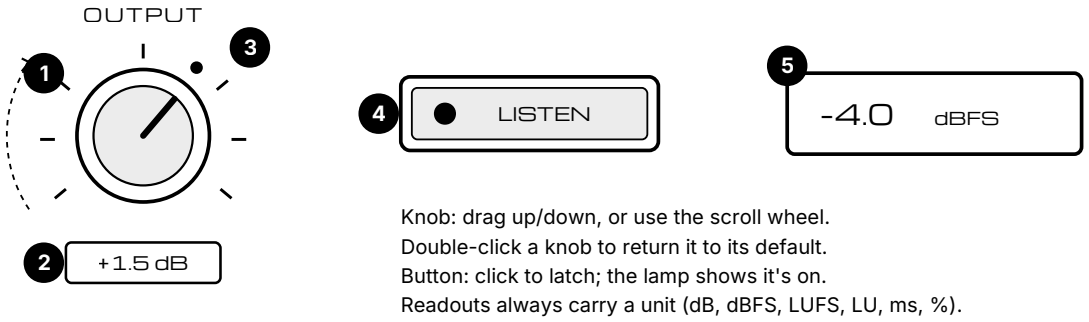


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 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).

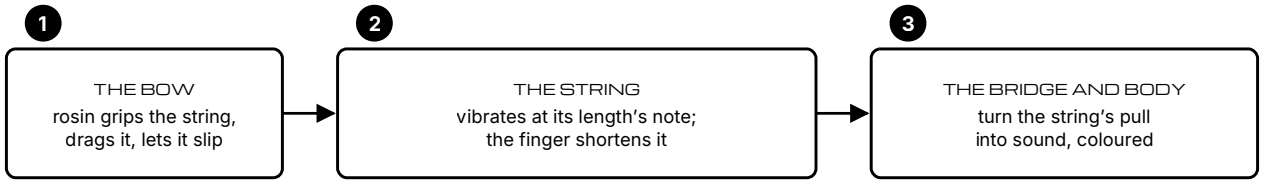
On VEIRA Strings' panel the parts look a little different from the drawing above. The face is drawn in VEIRA's clean white style, VEIRA Brass's sibling: off-white paper, charcoal type, hairlines and flat rounded keys, with a varnished-wood amber.

- **Knobs are white discs** with a grey ring and a charcoal arc, their value printed beneath them (70 %, -6.0 dB). Drag up and down or use the wheel; double-click for the default; right-click a knob (Control-click on a Mac) to type a value.
- **Chosen keys and tiles are filled in charcoal** with white type: the instrument or the ensemble, the size, the dynamics source, the articulation and the room.
- **Varnished-wood amber** marks what is playing: the chairs on the stage, the notes on the keyboard strip, the keyswitches and the dynamic arc around DYNAMICS. In print these are the darker, filled marks.
- **Tooltips** explain every control: hover over it.
- **The window size.** VEIRA Strings opens at 100 %, 1280 × 800 points. To change it, click the size button 7 in the header and choose 75, 90, 100, 125, 150 or 200 % or *Fit to screen* (sizes that don't fit your display are left out); or drag the grip in the bottom-right corner (double-click it for 100 %); or press Cmd + = and Cmd + - (Ctrl on Windows) to step up and down and Cmd + 0 for 100 %. Your DAW saves the size with the session, and new instances open at the size you chose last.

VEIRA Strings is an instrument: put it on an instrument (or software instrument) track. It has no audio input, and plays in stereo or mono.

How a bowed string works

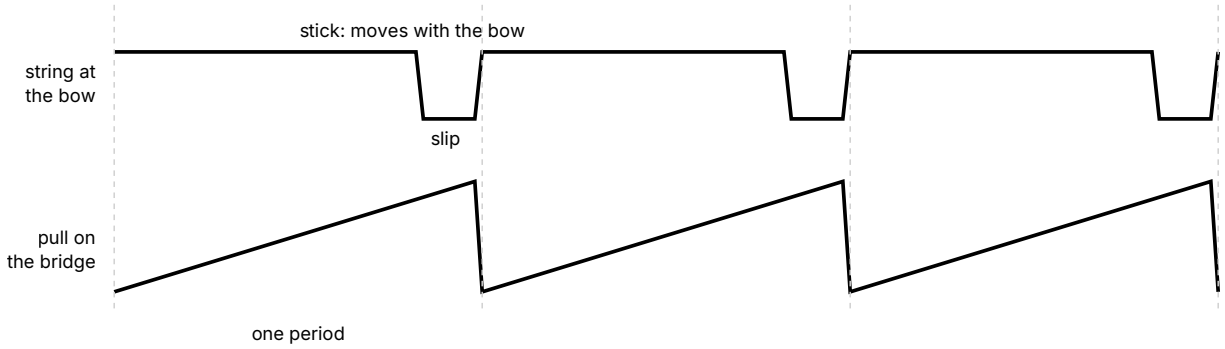
Bow, string and body



A bowed string sounds because the bow's hair, coated in rosin, sticks to the string, drags it along, then lets it slip back: once per cycle, hundreds of times a second. The string pulls on the bridge with a sawtooth, and the wooden body turns it into sound through its own resonances: the reason a violin, a viola and a cello sound different on the same note.

FIGURE 6 How a bowed string makes its sound: 1 the bow, 2 the string and 3 the bridge and body.

A string player's bow doesn't push the string steadily. The hair, coated in rosin, **grips** the string and drags it along, until the string's tension pulls it free and it **slips** back; then the hair catches it again. That happens once every cycle of the note, hundreds of times a second. The finger on the fingerboard sets the string's length, and so the note.



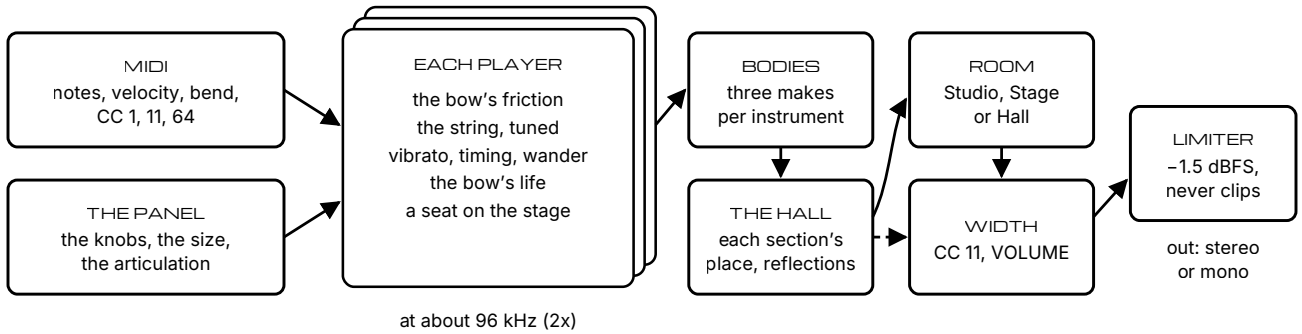
The stick-slip motion: one slip per cycle, whose pull on the bridge is a sawtooth rich in harmonics. VEIRA Strings solves this friction for every player, every sample, so the bow can catch, scratch and settle as a real one does.

FIGURE 7 Stick and slip, and the sawtooth it makes.

That stick-slip motion pulls on the **bridge** with a sawtooth, rich in harmonics. The bridge passes it to the instrument's **body**, whose wood and air resonate at their own frequencies: a dense field of sharp resonances that every note's harmonics pass through. The body is what makes a viola sound darker and more nasal than a violin on the same note, and a vibrato sweep the harmonics across those resonances, so each one's level moves on its own: the shimmer of a real string tone.

Bow harder and the corner of the sawtooth sharpens: louder and brighter. Bow nearer the bridge and the tone gets edgier; nearer the fingerboard, softer and more flute-like.

What happens inside VEIRA Strings



SOLO plays one player; CHAMBER and FULL every player of the section, or of each section of the ensemble, each on their own bowed string. Every player is computed, sample by sample: there are no recordings inside. There is no latency.

FIGURE 8 From your keyboard to the output.

Each player in VEIRA Strings is that physics, computed at about 96 kHz (twice the session's rate at 44.1 and 48 kHz):

- **The bow:** the rosin's friction solved exactly every sample, so the string sticks, is dragged, breaks free and is caught again, one slip per cycle over every instrument's whole range and every dynamic.
- **The string:** waves running each side of the bow, reflected at the nut and the bridge, tuned to a small fraction of a cent. The four open strings ring in sympathy.
- **The attack:** a note starts from a small stick-slip cycle and grows, as a string speaks, so a low string takes a little longer; ATTACK and velocity set how quickly the player's level comes in over that.
- **The bow's life:** a firm attack scratches for its first few cycles, a gentle one starts clean; a long note is played in strokes, each change a small dip with a little hair noise, every player at their own moments; the bow arm, the pitch and the bite are never quite steady.
- **The player listens:** a slow correction keeps every note within half a cent at every sample rate, without fighting the vibrato.
- **The body:** each instrument's air and wood resonances, in three different makes per instrument, so a section's players play different instruments.
- **The hall:** each section heard from its place on the stage, the back rows a little later and darker, with the hall's first reflections arriving from where that section sits; then ROOM.

After the players come WIDTH, CC 11, VOLUME and a limiter. There is no latency.

Instruments and the ensemble

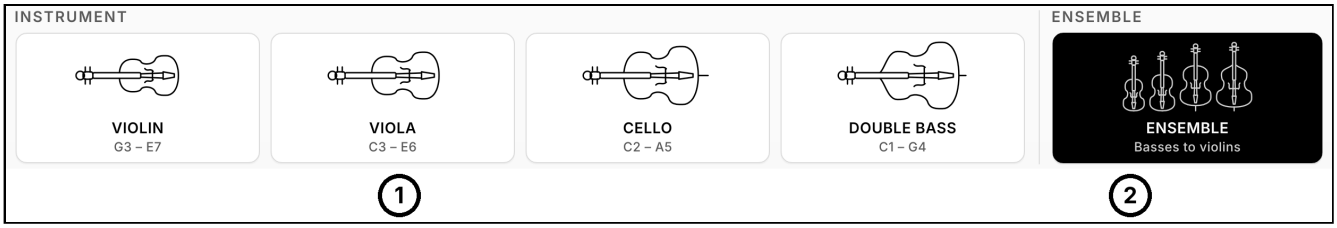


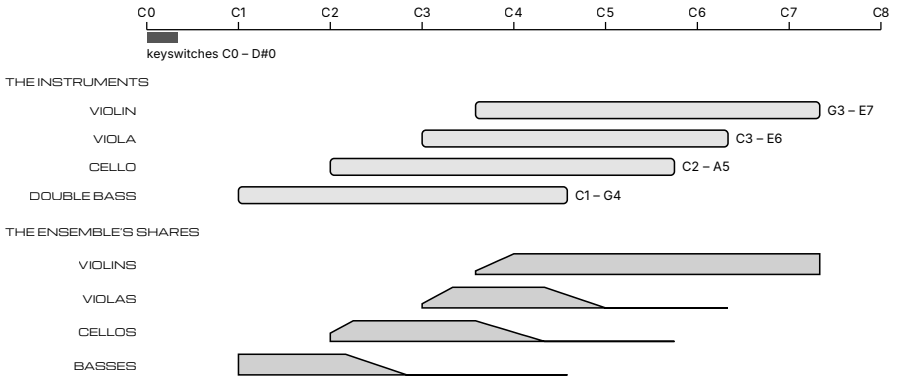
FIGURE 9 1 INSTRUMENT: the four instruments, each with its range; 2 ENSEMBLE, chosen, filled in charcoal.

Click a tile to choose it. The defaults (*Default* ▸ *Init*) are the full ensemble.

Tile	What it is	Range
VIOLIN	Bright and singing, from the open G to the top of the E string.	G3 – E7
VIOLA	A fifth below the violin, darker and a little nasal.	C3 – E6
CELLO	Warm and broad, a tenor that sings.	C2 – A5
DOUBLE BASS	The deep foundation, down to the low C of a five-string bass.	C1 – G4
ENSEMBLE	Basses, cellos, violas and violins across the keyboard.	C1 – E7

The ensemble

In ENSEMBLE, **each note goes to the sections that have it in their register**, fading from one into the next over about a sixth: E1 is the basses alone, G2 basses and cellos, middle C violins, violas and cellos, C6 the violins alone. Play a chord across the keyboard and the orchestra shares it out, the way an arranger would voice it. The keyboard strip shows each section's share, the part it plays in full darker. In SOLO the ensemble is one player at each desk: a string quartet, with a bass for the lowest notes.



Top: each instrument's playable range. Bottom: in ENSEMBLE, how much of each note each section plays: E1 is the basses alone, G2 basses and cellos, middle C violins, violas and cellos, C6 the violins alone; each fades into the next over about a sixth.

FIGURE 10 The four instruments' ranges, and how the ensemble shares the keyboard.

Playing

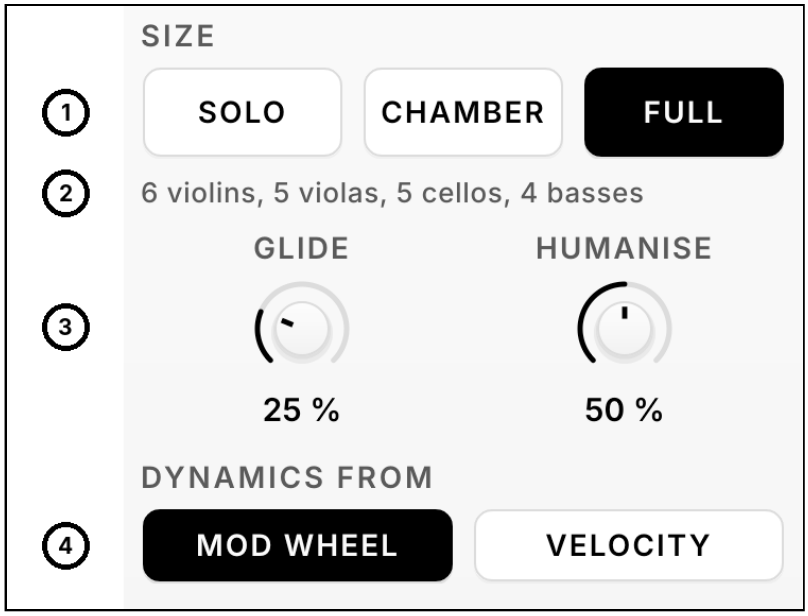


FIGURE 11 1 SOLO, CHAMBER or FULL (here FULL), 2 who plays, 3 GLIDE and HUMANISE, 4 DYNAMICS FROM, here MOD WHEEL.

Control	Range	Default	What it does
SOLO, CHAMBER, FULL		FULL	One player; three a part (two basses); or full sections.
GLIDE	0 to 100 %	25 %	SOLO: how long the finger takes from one note to the next in a slur.
HUMANISE	0 to 100 %	50 %	How differently the players tune and time, and how much a solo player wanders.
DYNAMICS FROM	Mod Wheel, Velocity	Mod Wheel	What plays the dynamics.

SOLO, CHAMBER and FULL

SOLO on an instrument is one player and one line. A note played while another is held is **slurred** on the same bow: the finger moves and the bow goes on, with GLIDE setting how long the finger takes (a little for clean legato, more for a portamento). A leap wider than a fifth changes bow. Letting go of the top note returns to the one still held, as a trill or a fast run would.

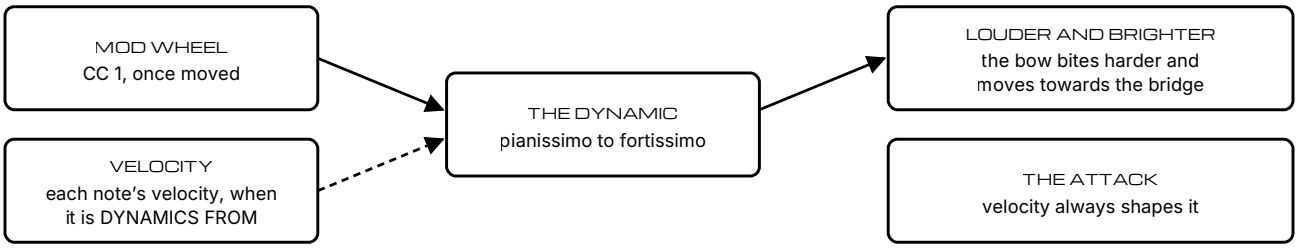
CHAMBER and FULL play every note with the whole section, each player on their own string with their own tuning, slow wander, vibrato (its rate, its depth and how soon it starts), bow pressure and place, timing and seat. Chords are polyphonic. A note played while others are held starts with the bow already moving, so lines join instead of being struck again. A section of several players is about as loud as a player and a half, as a real section is: it is bigger and broader, not much louder.

The line under the size keys says who plays, for example *6 violins, 5 violas, 5 cellos, 4 basses* or *One player; overlapping notes are slurred*.

HUMANISE

HUMANISE sets how human the players are. In a section, each one's tuning and timing differ a little more as you raise it; a solo player's tuning and timing wander a little. Low settings are a tight, polished section; around 50 % sounds like good players; higher is a looser, larger group.

DYNAMICS FROM



Until the mod wheel moves, DYNAMICS sets the dynamic; turning the knob gives it back the lead. SHORT and PIZZICATO always take their dynamic from the velocity. CC 11 (expression) is a level on top of everything.

FIGURE 12 Where the dynamic comes from, and what it does.

- MOD WHEEL (the default): the mod wheel (CC 1) plays the dynamics continuously as soon as you move it, so crescendos and swells are played, not drawn. Until then DYNAMICS sets them. Once the wheel leads, a thin amber arc on DYNAMICS shows the dynamic being played and CC 1 appears by its value; turning the knob gives it back the lead.
- VELOCITY: each note's velocity sets its dynamic, around DYNAMICS: velocity 100 plays exactly DYNAMICS.

Whatever leads, **velocity always shapes the attack**, SHORT and PIZZICATO always take their dynamic from the velocity, and **CC 11** (expression) is a level on top.

MIDI

MIDI	What it does
Notes and velocity	Play; velocity shapes the attack (and, with VELOCITY, sets the dynamic).
Pitch bend	±2 semitones.
CC 1 (mod wheel)	The dynamics, with MOD WHEEL.
CC 11 (expression)	A level on top.
CC 64 (sustain)	Holds the notes.
CC 120, CC 123	All sound off, all notes off.
C0 – D#0 (notes 12 – 15)	Keyswitches for the articulations; silent.

The sound

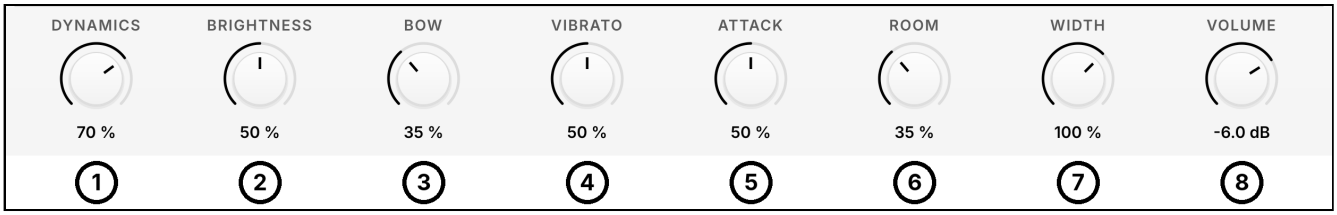


FIGURE 13 The knobs: 1 DYNAMICS, 2 BRIGHTNESS, 3 BOW, 4 VIBRATO, 5 ATTACK, 6 ROOM, 7 WIDTH and 8 VOLUME.

Control	Range	Default	What it does
DYNAMICS	0 to 100 %	70 %	How loud the players play, pianissimo to fortissimo. Louder is brighter.
BRIGHTNESS	0 to 100 %	50 %	Where the bow plays: over the fingerboard (soft) to near the bridge (bright, edgy).
BOW	0 to 100 %	35 %	The bow in the sound: the rosin's grain and the hiss of the hair.
VIBRATO	0 to 100 %	50 %	Vibrato, coming in after the note starts; 0 % plays without.
ATTACK	0 to 100 %	50 %	A slow, soft swell (left) to a firm, accented stroke (right). Velocity adds to it.
ROOM	0 to 100 %	35 %	How much of the room chosen under ROOM.
WIDTH	0 to 150 %	100 %	0 % mono, 100 % the players as seated, 150 % wider.
VOLUME	−36 to +6 dB	−6.0 dB	The output level.

DYNAMICS and BRIGHTNESS

DYNAMICS is how hard the players bow. It changes the **tone**, not only the level: as the bow bites harder, the corner it drives round the string sharpens and the bow moves towards the bridge, so louder is brighter, as on real strings. A crescendo on the mod wheel rises smoothly, with no steps.

BRIGHTNESS sets where the bow plays at every dynamic: lower is over the fingerboard, soft and flute-like; higher is near the bridge, bright and edgy. The presets use it to set a section's colour, from *Dark Low Strings* at 24 % to *Tremolo Storm* at 74 %.

BOW, VIBRATO and ATTACK

- BOW adds the rosin's grain and the hiss of the hair, most at the start of each stroke. Raise it for a close, intimate sound where the bow is heard; lower it for a smooth pad.
- VIBRATO grows in after the note starts, as a player's does, each player at their own delay, rate and depth, wandering a little. It is gentler in a slur and absent on the lowest open string. At 0 % the players play straight, as in early music.

- ATTACK shapes how each note starts: left is a slow, soft swell, right a firm, accented stroke. A firm attack scratches for its first few cycles; a gentle one starts clean. Velocity adds to it, so harder playing is more accented.

ROOM, WIDTH and VOLUME

Room	What it is
STUDIO	A studio live room: close, natural reflections.
STAGE	A scoring stage: a warm, medium room.
HALL	A concert hall: wide and smooth, where strings bloom (the default).

The rooms are VEIRA's own reverb, from the engine of VEIRA Space. Before it, each section is heard from its place on the stage: the back rows a little later and darker, and a hall's first reflections arriving from where that section sits. The ROOM knob sets how much of the chosen room you hear.

WIDTH spreads the stage: 0 % is mono, 100 % puts each player where they sit, 150 % is wider still.

VOLUME defaults to −6 dB, so the loudest single solo note at the default settings (fortissimo, velocity 127) peaks at about −3.5 dBFS. After it, a limiter (stereo-linked, −1.5 dBFS, with a soft curve above it) keeps even ten fortissimo notes of the full ensemble at VOLUME +6 dB under full scale. Each factory preset sets its own VOLUME so that it plays at about −18 LUFS.

Articulations

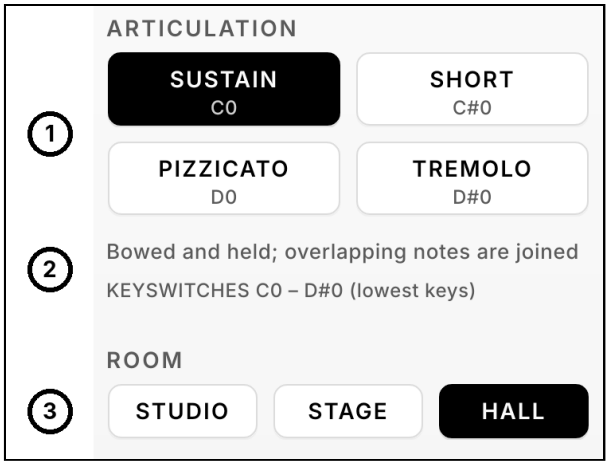
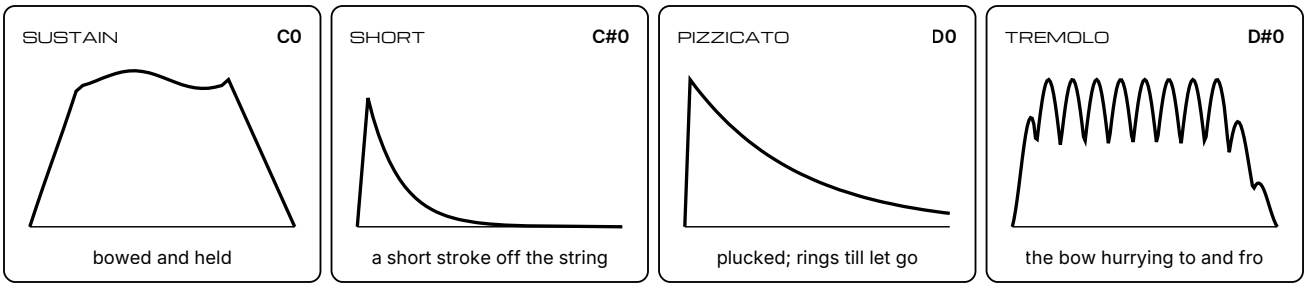


FIGURE 14 1 ARTICULATION: the four buttons with their keyswitches, SUSTAIN chosen; 2 how notes are played, and the keyswitches' keys; 3 ROOM, HALL chosen.

Choose an articulation with its button or its **keyswitch**, one of the lowest keys (C0 to D#0, MIDI notes 12 to 15, with C4 as middle C). The keyswitches make no sound: press one, then play, and the notes that follow use it until you choose another (or the parameter changes). Some hosts name the same keys one octave lower, C-1 to D#-1.



The level of one note in each articulation (drawings, not to scale). Choose one with its button or its keyswitch, one of the lowest keys; the keyswitches make no sound and hold until you choose another.

FIGURE 15 The four articulations.

Button	Keyswitch	What it does
SUSTAIN	C0	Bowed and held for as long as the key; notes played while others are held are joined.
SHORT	C#0	A short bow stroke that leaves the string and lets it ring (spiccato). Velocity sets how hard.
PIZZICATO	D0	Plucked with the finger. Velocity sets how hard; letting the key go damps the string.
TREMOLO	D#0	The bow hurrying back and forth, each player at their own speed.

Record a keyswitch a little before the note it belongs to.

The stage

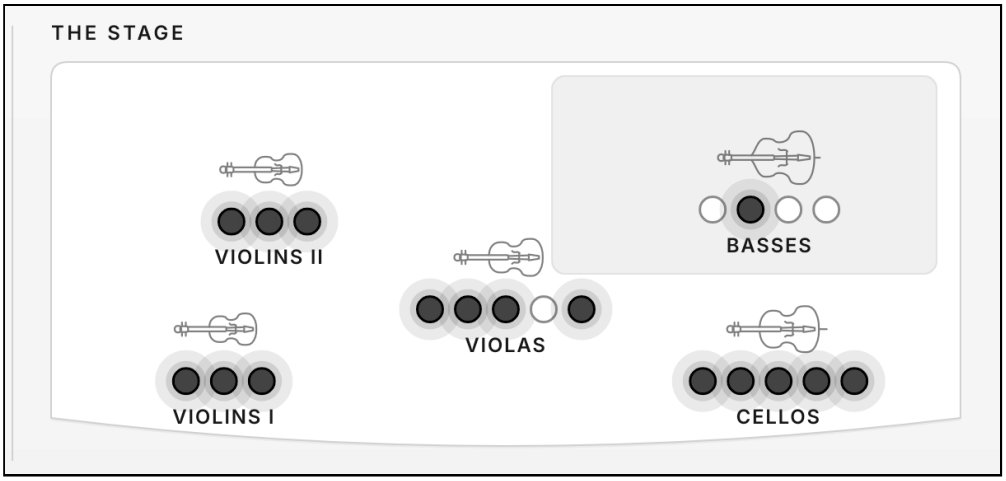


FIGURE 16 THE STAGE with the full ensemble: violins I and II on the left, violas in the middle, cellos on the right, the basses on the riser behind; the chairs in use glow as their players play.

THE STAGE shows the strings from the conductor's podium, seated as an orchestra in an arc: first and second violins on the left, violas in the middle, cellos on the right, the basses on the riser behind them. Each section's chairs sit together with its name right under them and its instrument drawn above; the chairs in use are firm, the empty ones faint, and **each glows amber with its player's level** while they play (in print, the darker filled discs).

The chairs are also where the sound comes from: each player's pan, distance and a gentle darkening further back follow their seat, so the orchestra sounds spread out the way it looks.

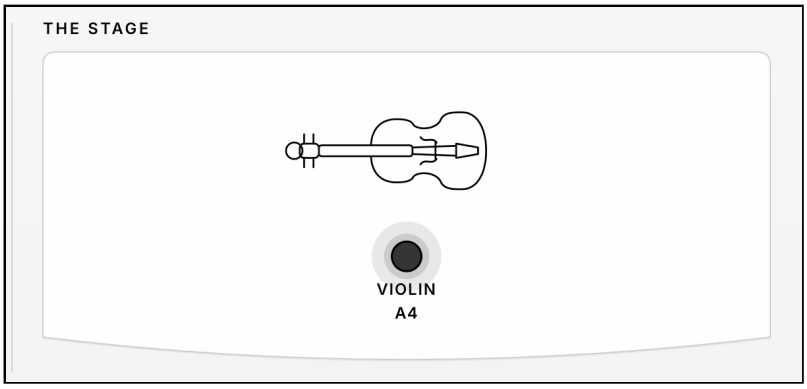


FIGURE 17 In SOLO, the stage shows the one instrument large, with the note it plays.

The keyboard strip

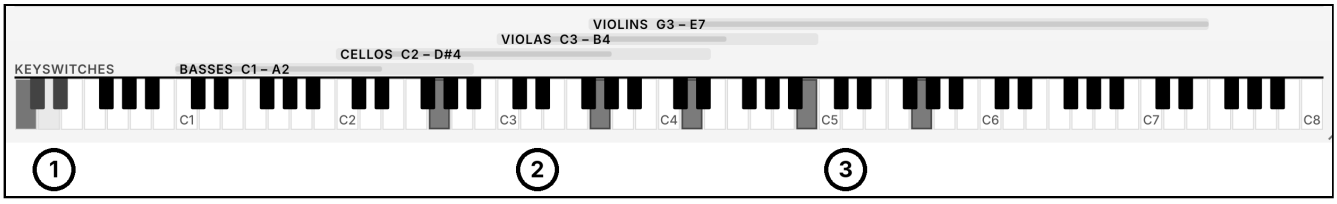


FIGURE 18 The keyboard strip: 1 the keyswitches in amber, SUSTAIN (C0) filled; 2 the range bars, one per section of the ensemble, the part each plays in full darker; 3 the notes being played.

- **C0 to C8**, with C1 to C8 marked.
- **The range bars** over the keys show each instrument's playable range, its best register darker; the ensemble shows a bar per section, the part it plays in full darker.
- **The keyswitches** C0 to D#0 are amber, the chosen one filled.
- **The notes being played** are lit, whether they come from your keyboard, your DAW or the strip.
- **Click or drag to play.** Lower on a key plays louder; dragging from key to key slurs.

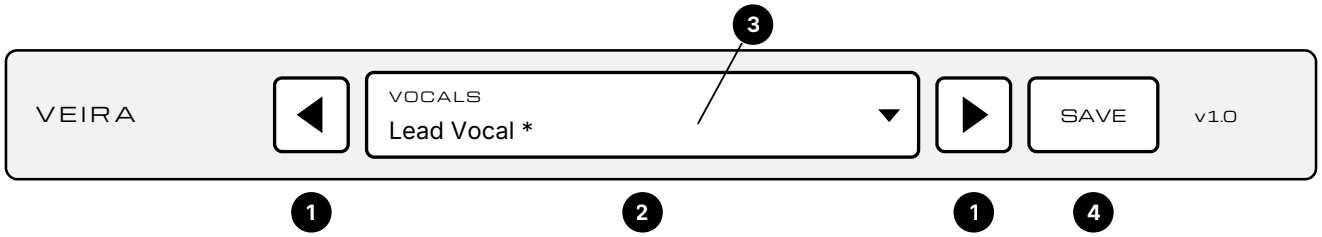
> **Tip:** Write each part inside its bar, mostly in the darker part, the instrument's best register, as you would for real players.

Presets

VEIRA Strings comes with **46 factory presets** in 7 folders. Each one is a starting point made for a real job. Load one close to what you need, then adjust the first control its note mentions.

The preset browser

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



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

FIGURE 19 The preset browser.

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

The preset menu

Clicking the display opens a menu with:

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

Saving your own presets

1. Set VEIRA Strings 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 Strings/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Strings\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
Solo	Solo Violin, Romantic Violin, Fiddle Tune, Close Violin, Early Music Violin, Solo Viola, Solo Cello, Tender Cello, Solo Double Bass
Sections	Violin Section, Chamber Violins, Forte Violins, Viola Section, Warm Violas, Cello Section, Chamber Cellos, Bass Section
Ensemble	Full Strings, Chamber Strings, String Quartet, Soft Strings, Bright Strings, Studio Strings, Wide Hall Strings
Short & Pizz	Pizzicato Strings, Pizzicato Quartet, Pizzicato Bass, Pizzicato Cellos, Spiccato Strings, Driving Shorts, Light Spiccato Violins, Staccato Cellos
Cinematic	Tremolo Tension, Tremolo Storm, High Shimmer, Slow Swell, Dark Low Strings, Bass Drone, Epic Unison
Pop & Ballad	Ballad Strings, Pop Strings, Dance Floor Violins, Soul Strings, Pad Strings, Intimate Quartet

Levels: every preset was measured on the same phrase in its own register (a four-note chord at its DYNAMICS, then a seven-note line over it at velocity 110) and its VOLUME set so it plays at −18 LUFS, or as loud as peaks under −3 dBFS allow. Switching presets therefore keeps about the same loudness, from a solo violin to the full orchestra. Short and pizzicato presets fade between notes, so they sit lower on that phrase, at −19.4 to −22.4 LUFS, at the same peaks. *Init* keeps the defaults: the full orchestra across the keyboard, in a little of the hall. Your own playing sets the real level. Hover a preset's name to read its note.

Recipes

A singing violin melody

1. Load *Solo* ▸ *Solo Violin* (or *Romantic Violin* for a wider vibrato and a slide between notes).
2. Play the line legato: overlap the notes to slur them, and lift between notes you want bowed afresh.
3. Ride the mod wheel as you play: up into long notes, down at the ends of phrases. Record the wheel with the notes.

A string bed under a song

1. Load *Pop & Ballad* ▸ *Ballad Strings* or *Ensemble* ▸ *Soft Strings*.
2. Play the chords across both hands; the ensemble shares them out from the basses to the violins.
3. Swell into the chorus on the mod wheel, and lower [ROOM] if the song is already wet.

Pizzicato and spiccato rhythms

1. Load *Short & Pizz* ▸ *Pizzicato Strings* or *Spiccato Strings*.
2. Play the rhythm with real velocities: the accents follow how hard you play. Let a pizzicato key go to damp its string.
3. To switch articulation inside one part, record C0 ([SUSTAIN]), C#0 ([SHORT]) or D0 ([PIZZICATO]) just before the notes.

Suspense and storms

1. Load *Cinematic* ▸ *Tremolo Tension*.
2. Hold a low cluster and swell slowly on the mod wheel; release it into silence.
3. For the climax, *Tremolo Storm*, or *High Shimmer* played high for a distant glitter.

A big film theme

1. Load *Cinematic* ▸ *Epic Unison* and play the theme in octaves.
2. Add a second instance with *Bass Drone* or *Dark Low Strings* for the foundation.
3. Keep [ROOM] on [HALL], and raise the [ROOM] knob for a larger, more distant orchestra.

Writing for a string quartet

1. Load *Ensemble* ▸ *String Quartet* (one player at each desk) or *Intimate Quartet*.
2. Write four voices across the keyboard: each note goes to the instrument whose register it is in.
3. Set [HUMANISE] around 50 % and keep [ROOM] low, on [STUDIO], for a close chamber sound.

Specifications

Type	String section instrument (physical model): MIDI input, no audio input, stereo or mono output
Sound	Every player computed in the plugin at about 96 kHz (2x at 44.1 and 48 kHz): the bow's friction, the string, three body makes per instrument, sympathetic strings, each section's place in the hall; no recordings
Instruments	Violin (G3 – E7), viola (C3 – E6), cello (C2 – A5), double bass (C1 – G4); the ensemble across the keyboard
Size	SOLO, CHAMBER (three a part, two basses) or FULL (six violins, five violas, five cellos, four basses); GLIDE 0 to 100 % (25 %), HUMANISE 0 to 100 % (50 %); DYNAMICS FROM Mod Wheel or Velocity
Knobs	DYNAMICS (default 70 %), BRIGHTNESS (50 %), BOW (35 %), VIBRATO (50 %), ATTACK (50 %), ROOM (35 %), all 0 to 100 %; WIDTH 0 to 150 % (100 %); VOLUME −36 to +6 dB (−6 dB)
Room	Studio, Stage or Hall (default Hall), VEIRA's own reverb
Articulations	SUSTAIN, SHORT, PIZZICATO, TREMOLO; keyswitches C0 – D#0 (MIDI notes 12 – 15, C4 = middle C) and buttons
MIDI	Notes, velocity, pitch bend (±2 semitones), CC 1, CC 11, CC 64, CC 120, CC 123
Tuning	Every note within half a cent at every sample rate (44.1 to 192 kHz); A4 = 440 Hz
Output	A stereo-linked limiter at −1.5 dBFS with a soft curve above it, which never reaches full scale
Latency	None
Parameters	15, all automatable
Presets	46 factory presets in 7 folders, each about −18 LUFS (short and pizzicato lower), plus your own
Window	1280 × 800 points at 100 %; 75 to 200 % or Fit to screen, from the size button, the corner grip or Cmd/Ctrl + = - 0; opens at 100 %, saved with the session and remembered for new instances
Formats	VST3, Audio Units (instrument), standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vstr

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 can't find it in my DAW's effects. It is an instrument: look for it where your DAW lists software instruments, under the manufacturer **VEIRA**. Make sure VEIRA Manager shows SHOW (installed) for it, then rescan plugins.

Moving the mod wheel changes the sound, but DYNAMICS doesn't. The mod wheel leads once moved: the amber arc and CC 1 by the DYNAMICS value show it. Turn DYNAMICS to give it the lead back, or choose VELOCITY under DYNAMICS FROM.

The lowest keys make no sound. C0 to D#0 are the keyswitches. Some hosts call them C-1 to D#-1. Every instrument's range starts well above them.

My notes slur when I wanted them separate. In SOLO on an instrument, overlapping notes are slurred. Lift each key before the next, or use CHAMBER or FULL.

A note doesn't sound in ENSEMBLE. The ensemble plays from C1 to E7. Every note in that range goes to at least one section.

The full sections sound much louder than the solo instruments. Many players add up, though a section is only about as loud as a player and a half. The factory presets level this for you (about −18 LUFS each); when you change the instrument or SIZE yourself, adjust VOLUME.

How many players can I use? Each player is computed, so FULL costs more than SOLO, and the full ensemble playing wide chords is the most demanding setting. If your computer struggles, use CHAMBER, or bounce the part to audio.

Is it sampled? No. Every sound is a physical model computed in the plugin; there are no recordings inside.

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



VEIRA Strings · User Manual · Version 0.1.0

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

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