VEIRA

VINYL RECORD EFFECT

VEIRA Vinyl

User Manual

A free record player for your mix. Dust and crackle, an old record's sound, wow and mains hum, playing while your song plays and silent when it stops.



Contents

Welcome 3
Getting started 4
What you need 4
Get it free, then install with VEIRA Manager 4
Activation and the licence 5
Formats and where the files go 5
The panel at a glance 6
Quick start: a record in four moves 7
Using the controls 7
How a record sounds 9
Noise from the groove, colour from the player 9
Inside VEIRA Vinyl 10
Latency, bypass and bouncing 10
Controls 11
DUST and CRACKLE 11
AGE and WOW 13
SPEED and HUM 15
OUTPUT 16
Playing with the song 17
The needle follows your DAW 17
What the record player shows 17
Displays 18
The record player 18
Meter bridge (IN | OUT) 19
Presets 21
The preset browser 21
The preset menu 21
Saving your own presets 21
Presets in your DAW 22
The factory folders 22
Recipes 23
A touch of vinyl on a whole mix 23
The sampled-from-a-record sound 23
A lo-fi beat 23
A record's surface under a clean track 23
An old deck with a hum 23
Specifications 24
Troubleshooting and questions 25

Welcome

Thank you for choosing **VEIRA Vinyl**, VEIRA's free plug-in. It puts your music on a record: the soft hiss and fine ticks of the surface, the pops and crackle of a record that has been played, the dull, narrow sound of an old cartridge, the slow waver of a record that isn't quite flat, and, if you want it, the hum of a turntable with a bad ground.

The window is a record player. While your song plays, the record turns and the arm goes down on it; when the song stops, the arm goes back to its rest, the platter runs down and the noise stops with it. Beside the arm are the two noises, DUST and CRACKLE, each with an AMOUNT knob (how much) and a VOLUME knob (how loud). Along the bottom are AGE and WOW, which change the music itself, SPEED (33 or 45), HUM and OUTPUT.

What makes it different

- **It plays with your song.** The record's noise plays only while your DAW plays, fades in over 60 ms and out over 150 ms, so a stopped session is silent and nothing thumps.
- **How much and how loud, apart.** Each noise has its own AMOUNT and VOLUME: many quiet pops, or a few loud ones.
- **A record that turns.** SPEED sets how fast the record turns, and the wow, the scratch and the dust's swell follow it, once a turn, as on a real record.
- **Clean when it's off.** With every knob at 0 % and HUM off, the output is the input, delayed by a fixed 3.5 ms, bit for bit.
- **34 measured presets** in 8 folders, from a new pressing to a dollar-bin copy, with folders for hip-hop samples, lo-fi beats, hum and faults, and noise beds that leave the music untouched.

How this manual is organised. *Getting started* covers adding VEIRA Vinyl to your account and installing it. *The panel at a glance* names every part of the window and has a quick start. *How a record sounds* explains where a record's noise and colour come from and what happens inside the plug-in. *Controls* explains every control, with drawings measured on the plug-in's own engine. *Playing with the song* covers the transport, and *Displays*, *Presets*, *Recipes*, *Specifications* and *Troubleshooting* follow.

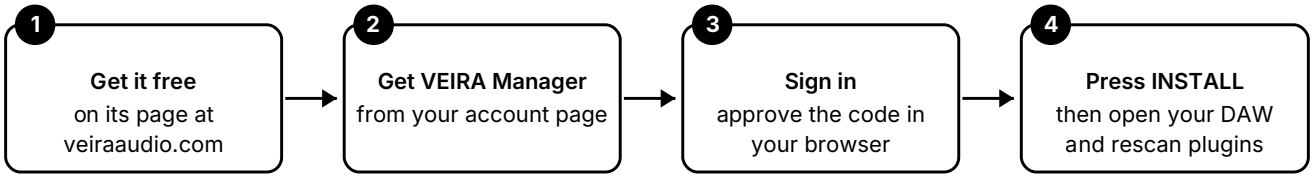
Getting started

What you need

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

Get it free, then install with VEIRA Manager

VEIRA Vinyl costs nothing, but like every VEIRA plugin it lives in your VEIRA account, and **VEIRA Manager**, the free VEIRA app, installs it and keeps it up to date. Plugins are never downloaded from the website one by one.



No payment and no card. One account works on up to three computers, with every update.

FIGURE 1 From the website to the first crackle in four steps.

1. **Get it free.** On VEIRA Vinyl's page at **veiraaudio.com**, click *Get it free*. You need a VEIRA account with a confirmed email address; VEIRA Vinyl goes straight into your account, without a payment or a card, and it's yours to keep.
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 Vinyl 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 Vinyl appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA Vinyl).

Activation and the licence

VEIRA Manager keeps a licence on your computer that the plugins check, free ones included. 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 Vinyl 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.

- **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 have VEIRA Vinyl yet. Click *Get it free* on its page at veiraaudio.com with that account, then open VEIRA Manager.

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 Vinyl on its own, with your audio interface's input and output. With no song to follow, its record plays all the time.

The panel at a glance



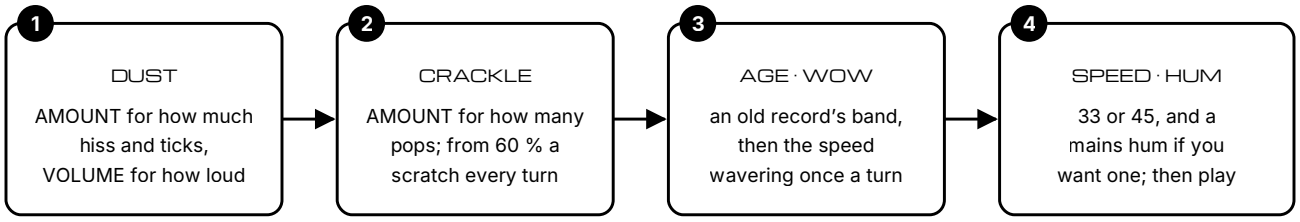
FIGURE 2 VEIRA Vinyl with the factory preset *Default* ▸ *Init* (DUST 40 %, CRACKLE 30 %, AGE 25 %, WOW 10 %) while a mix plays.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	The record	Turns while your song plays, at 33 or 45.
3	The tonearm	Goes down on the record while the song plays, back to its rest when it stops.
4	DUST	The surface's hiss and fine ticks: AMOUNT (how much) and VOLUME (how loud).
5	CRACKLE	Pops, bursts of crackle and a scratch: AMOUNT and VOLUME.
6	RECORD: AGE and WOW	The band of an old record, and the speed wavering once a turn.
7	SPEED	How fast the record turns: 33 or 45.
8	HUM	A turntable's mains hum: OFF, 50 HZ or 60 HZ.
9	OUTPUT	The level going out.

	Part	What it does
10	Meter bridge	Input and output level and loudness.

The window has three parts. The **record player** fills the top: a turntable in a walnut plinth, with the record, its platter and the tonearm on the left, and the two noises, DUST and CRACKLE, on the deck beside the arm. Along the bottom, the **front strip**: RECORD (AGE and WOW, what the record does to the music), SPEED, HUM and LEVEL (OUTPUT). The **meter bridge** runs down the right.

Quick start: a record in four moves

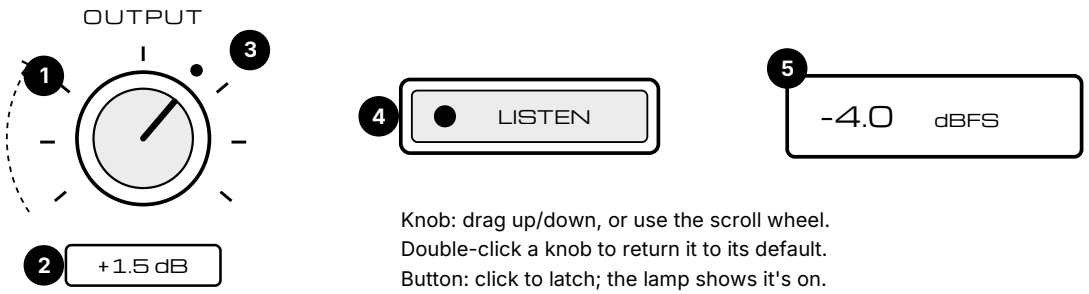


Or start from a preset: the folders go from barely there (Fresh Pressing) to up front (Lo-Fi, Texture).

FIGURE 3 The quickest way to a good result. Press play in your DAW first: the record's noise only plays while the song plays.

Using the controls

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



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

FIGURE 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 Vinyl's panel the parts look a little different from the drawing above:

- **Knobs** are silver, with a pointer line on the cap; the value shows in the window under each knob. Drag, use the wheel, or double-click for the default, as on every VEIRA knob.
- **The SPEED and HUM buttons** work like radio buttons: click one and its lamp lights (amber on screen; the lit lamp is the one that looks bright and glowing, the others dark), and the others in its group go out.
- **The CUE lever and the round button on the deck** are part of the picture: the arm and the platter move by themselves with your song.
- **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 the record player stays sharp. Your DAW saves the size with the session.

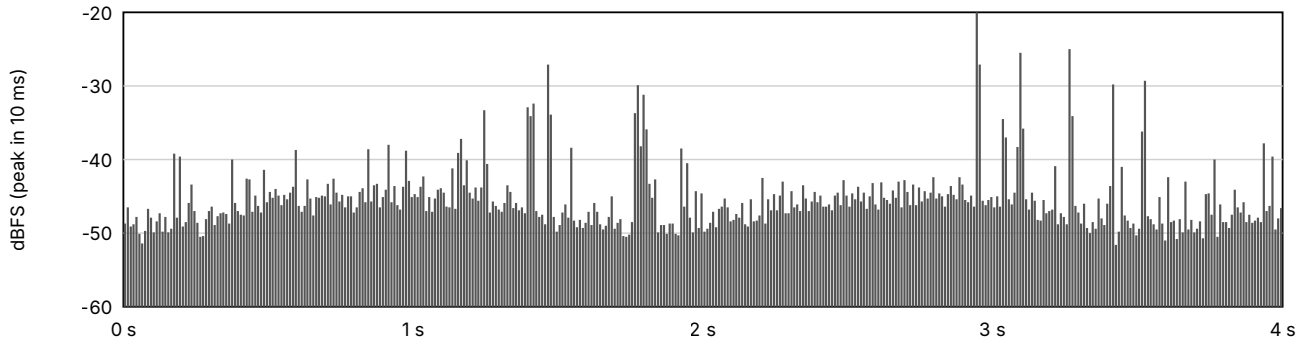
How a record sounds

If you grew up with records, you know the sound. These pages explain where it comes from, and what VEIRA Vinyl does to get it.

Noise from the groove, colour from the player

A record's sound is the music plus what the record and the player add to it. VEIRA Vinyl splits them the same way:

- **The record's noise** is added on top of the music. **Dust** in the groove makes a soft hiss and countless tiny ticks; **crackle** is the louder pops of scratches, specks and wear, sometimes in bursts; a deep **scratch** clicks at the same place every time the record comes round. A turntable with a bad ground adds a **hum** at the mains frequency. None of these depend on the music: they play under it, at their own level.
- **The player's colour** changes the music itself. An old record and its cartridge don't reach the deepest lows or the highest highs, have a little bump in the middle, and blend the two sides together: that's **age**. A record with a slightly off-centre hole, or a warp, speeds up and slows down once a turn, so the pitch drifts: that's **wow**.



The hiss is the dense floor, the ticks the short spikes over it, and each tall spike a pop.
Silence in, DUST 40 % and CRACKLE 80 %, both at VOLUME 0 dB, SPEED 33.

FIGURE 5 Four seconds of the record's noise alone, measured on the plug-in's engine: the hiss and ticks of DUST and the pops of CRACKLE.

Inside VEIRA Vinyl

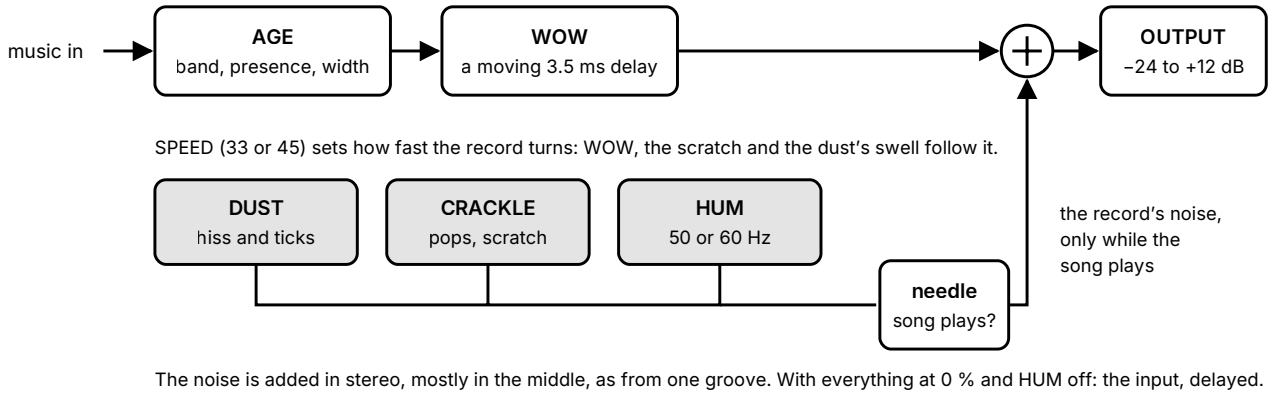


FIGURE 6 Signal flow. The music passes through AGE and WOW; the record's noise is added after them, only while the song plays, and OUTPUT sets the level.

Step by step:

1. AGE narrows the stereo picture and passes the music through the band of an old record: a low cut, a high cut and a little presence.
2. WOW sends it through a short delay that moves: when the delay grows the music slows and goes flat, when it shrinks it speeds up and goes sharp. The record's turn, set by SPEED, drives it.
3. **The record's noise**, DUST, CRACKLE and HUM, is added in stereo, mostly in the middle, as from one groove, but only while the needle is down: while your song plays.
4. OUTPUT sets the level of the whole.

Latency, bypass and bouncing

- **Latency: 3.5 ms**, always the same (168 samples at 48 kHz, 154 at 44.1 kHz). It's the room WOW's delay needs to move in, and it stays the same at every setting, even with WOW at 0 %, so turning a knob never shifts your track. VEIRA Vinyl reports it to your DAW, which lines the track up with the others.
- **Bypass** keeps the same delay, so a bypassed track stays in time.
- **Clean when off.** With DUST and CRACKLE at 0 %, AGE and WOW at 0 % and HUM OFF, the output is the input, delayed by the latency, bit for bit.
- **Bounces** (export, bounce in place, render, freeze): the needle follows the play state your DAW reports, so a bounce of the playing song carries the record's noise. See *Troubleshooting* if a bounce comes out without it.

Controls

DUST and CRACKLE

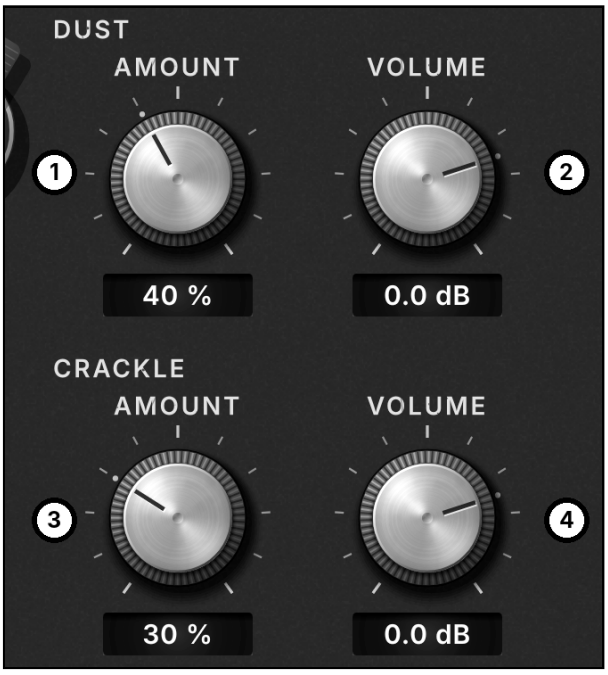


FIGURE 7 The noises on the deck, with *Init*: DUST 1 AMOUNT (40 %) and 2 VOLUME (0.0 dB); CRACKLE 3 AMOUNT (30 %) and 4 VOLUME (0.0 dB).

Control	Range	Default	What it does
DUST AMOUNT	0 to 100 %, in 1 % steps	40 %	How much dust: the hiss and the number of fine ticks. 0 %: no dust.
DUST VOLUME	−36 to +12 dB, in 0.1 dB steps	0.0 dB	How loud the dust plays.
CRACKLE AMOUNT	0 to 100 %, in 1 % steps	30 %	How many pops and bursts; from 60 %, a scratch on every turn. 0 %: no crackle.
CRACKLE VOLUME	−36 to +12 dB, in 0.1 dB steps	0.0 dB	How loud the crackle plays.

Each noise has two knobs, because *how much* and *how loud* are different things. A well-kept record played loud has few pops, but you hear them; a worn one played quietly crackles all the time, under the music. AMOUNT sets the first, VOLUME the second.

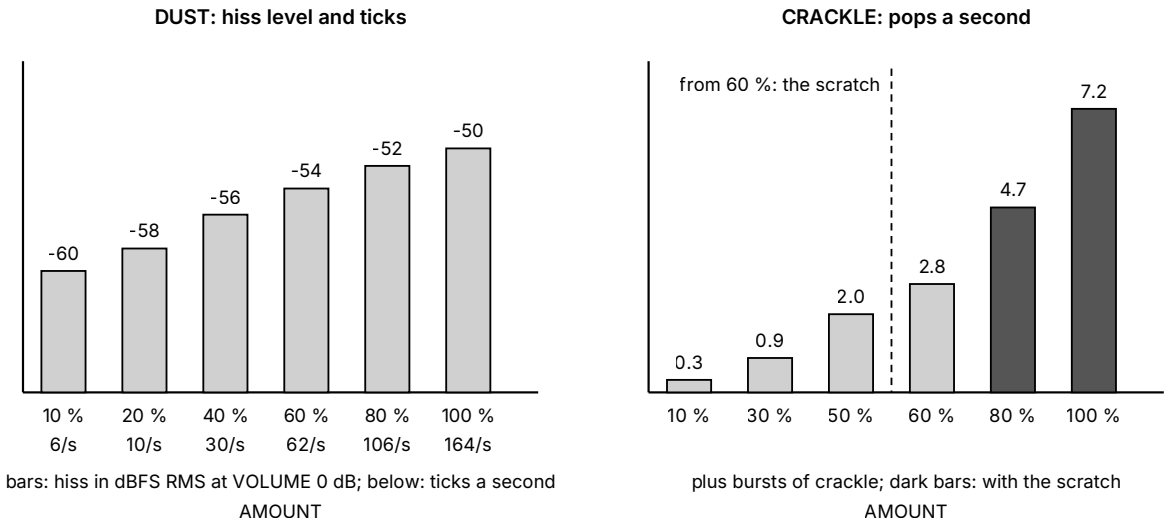


FIGURE 8 What [AMOUNT] does, measured on the plug-in's engine at [VOLUME] 0 dB. Left: the dust's hiss level and how many ticks a second. Right: how many pops a second; from 60 %, the scratch joins in.

DUST

[DUST] is the sound of the groove itself. Its **hiss** is soft and even, limited to the band a needle hears, 250 Hz to 7 kHz, and it swells a little once a turn of the record. Over it come **fine, fast ticks**, from 4 a second at the lowest setting to 164 at 100 %.

- [AMOUNT] sets how much dust there is: the hiss gets fuller and the ticks more frequent. At 40 % and [VOLUME] 0 dB the hiss sits about 56 dB under full scale (−56 dBFS); at 100 %, about −50 dBFS. **At 0 % there is no dust at all**, whatever [VOLUME] says.
- [VOLUME] moves the whole dust up or down, from −36 dB to +12 dB. The *Texture* presets use +11 to +12 dB for a dust bed you can hear on its own.

CRACKLE

[CRACKLE] is the record's damage. It makes three sounds:

- **Pops**, single clicks with a short, rough body, from about one every three seconds at 10 % to seven a second at 100 %;
- **Bursts** of crackle, a few pops in quick succession, more of them as [AMOUNT] goes up;
- **A scratch** from 60 %: a click at the same place on every turn of the record, every 1.8 seconds at [SPEED] [33] and every 1.33 seconds at [45]. It grows from 60 % to full at 100 %.

At [VOLUME] 0 dB the loudest pops reach about −18 dBFS. **At 0 %** [AMOUNT] **there is no crackle.**

Both noises sit **mostly in the middle** of the stereo picture, each tick or pop leaning a little to one side, as from the two walls of one groove. On a mono track VEIRA Vinyl mixes them to the one channel; on a mono track used mono in, stereo out, they come out in stereo.

> **Tip:** The noise doesn't follow the music's level. On a quiet track it sits closer to the music than on a loud mix: turn [VOLUME] down rather than [AMOUNT] to keep the same kind of record, quieter.

AGE and WOW



FIGURE 9 The RECORD section: 1 AGE (25 %) and 2 WOW (10 %).

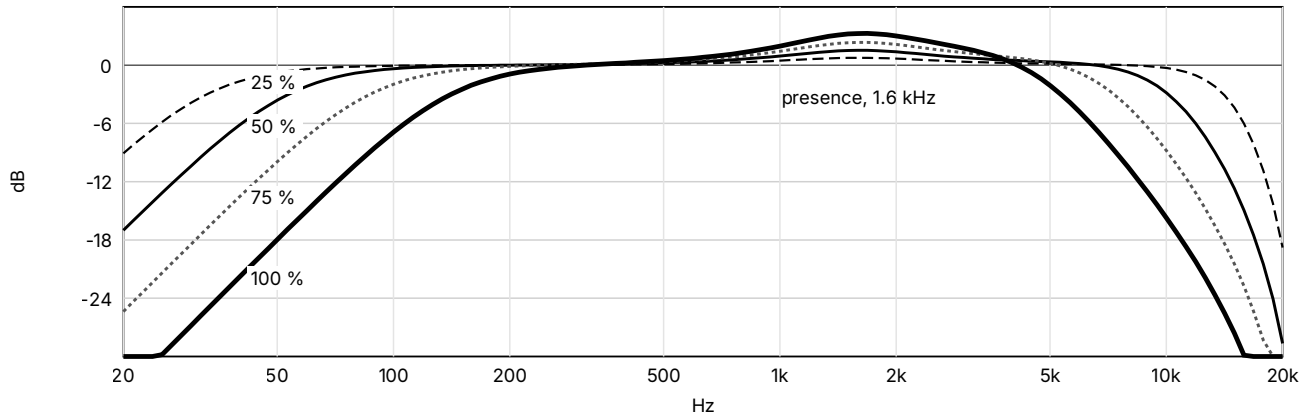
Control	Range	Default	What it does
AGE	0 to 100 %, in 1 % steps	25 %	The band of an old record and cartridge: lows and highs rolled off, a little presence, narrower stereo. 0 %: untouched.
WOW	0 to 100 %, in 1 % steps	10 %	The speed wavering once a turn, plus a little flutter. 0 %: steady.

Unlike the noises, AGE and WOW change the music itself, and they work whether or not the song is playing.

AGE

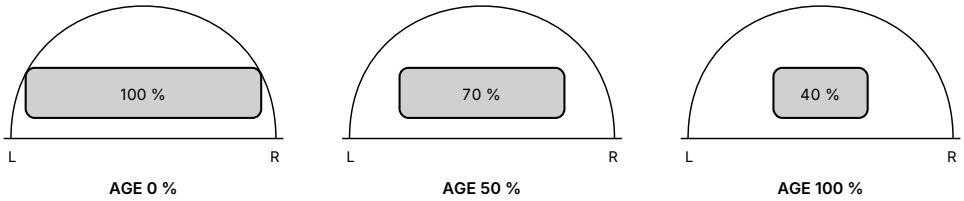
AGE plays your music the way an old record and its cartridge do. As you turn it up:

- **the lows roll off**, from 20 Hz at 0 % up to 140 Hz at 100 %;
- **the highs roll off**, from 20 kHz down to 4.5 kHz at 100 %;
- **a little presence** comes up around 1.6 kHz, up to +3 dB;
- **the stereo narrows**, to 40 % of its width at 100 %.



AGE at 25, 50, 75 and 100 %: the lows rolled off from 20 Hz up to 140 Hz, the highs from 20 kHz down to 4.5 kHz.

FIGURE 10 The band AGE gives the music at 25, 50, 75 and 100 %, computed from the plug-in's own filters.



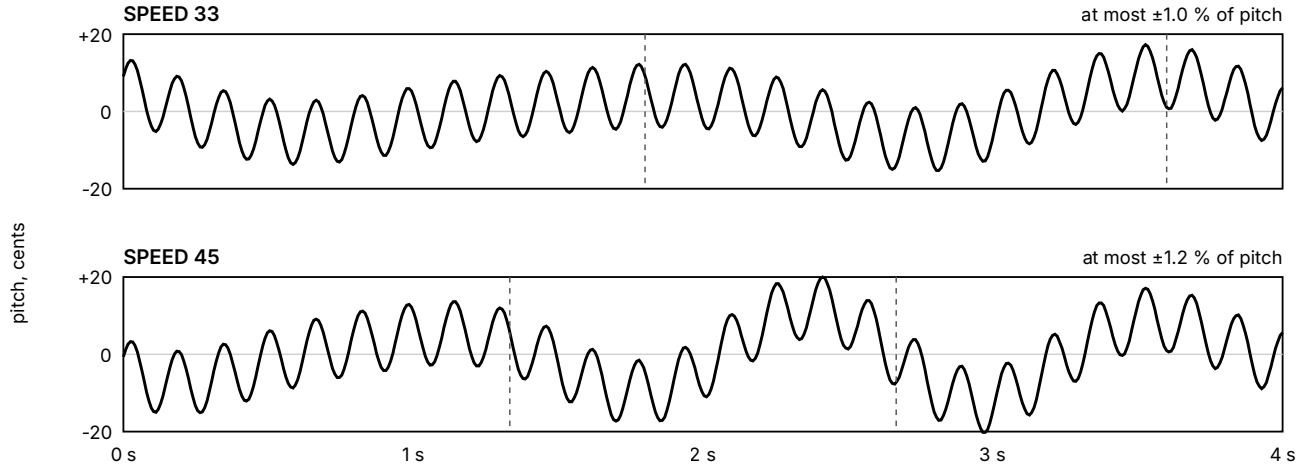
The stereo picture narrows with AGE: the sides are turned down, the middle stays.

FIGURE 11 AGE and the stereo picture: the width at 0, 50 and 100 %.

Small settings (10 to 30 %) take the edge off the very top and bottom, the way a good deck sounds; the middle range (30 to 60 %) is a well-played record on an ordinary player; from 70 % it's a cheap portable or an old radio (*Old Radio Vinyl* uses 85 %). **At 0 % the music passes untouched**: AGE fades in over the first 3 %, so there's no jump when you turn it up from zero.

WOW

WOW makes the record's speed waver once a turn, the way an off-centre or slightly warped record does, with a faster **flutter** on top, about six times a second. Speeding up raises the pitch and slowing down lowers it, so the music drifts gently sharp and flat.



A 1 kHz tone through WOW at 100 %: dashed lines mark each turn of the record (1.8 s at 33, 1.33 s at 45). The fast wave is the flutter; the turn of the record swings it slowly up and down.

FIGURE 12 The pitch of a 1 kHz tone through WOW at 100 %, measured on the plug-in's engine, at SPEED 33 and 45.

At 100 % the pitch moves by up to about ±1 % (±1.2 % at 45, where the record turns faster). At 10 to 20 % it's a drift you feel more than hear, as on most of the presets; from 50 % it's a warped record (*Warped Record* uses 60 %). **At 0 % the music is steady**, and still delayed by the same 3.5 ms, so the latency never changes.

SPEED and HUM

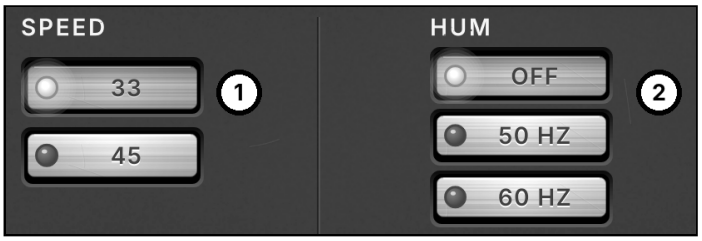


FIGURE 13 1 SPEED (33 lit) and 2 HUM (OFF lit).

Control	Range	Default	What it does
SPEED	33, 45	33	How fast the record turns: 33⅓ or 45 turns a minute.
HUM	OFF, 50 HZ, 60 HZ	OFF	A turntable's mains hum, with its harmonics, at about −55 dBFS.

SPEED

SPEED sets how fast the record turns, **33⅓** turns a minute (an album, a turn every 1.8 seconds) or **45** (a single, a turn every 1.33 seconds). Everything that happens once a turn follows it: the slow wave of WOW, the scratch of CRACKLE, the swell of the dust, and the platter on screen. SPEED doesn't change the pitch of your music, only how often the record's movements come round.

HUM

HUM adds the hum of a turntable with a bad ground: the mains frequency with its harmonics, low under the music.

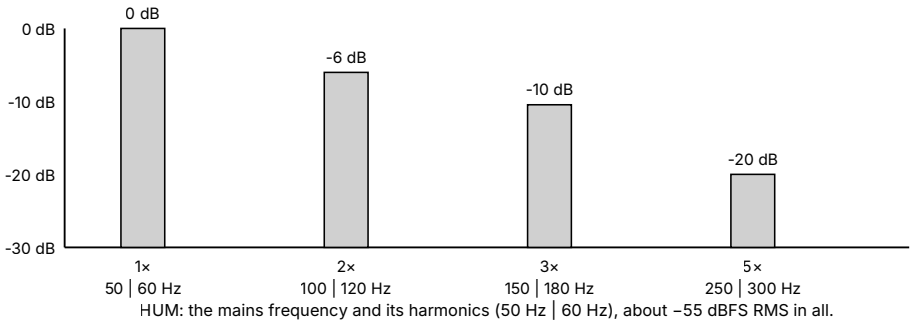


FIGURE 14 The hum's harmonics, relative to its fundamental.

- 50 HZ is the mains frequency of Europe and most of the world.
- 60 HZ is the mains frequency of the Americas.

Either way it sits at about −55 dBFS, under any mix, and doesn't depend on DUST or CRACKLE's VOLUME. It fades in and out over 50 ms when you switch it, and, like the other noises, it plays only while the song plays. The *Hum & Faults* presets use it.

OUTPUT



FIGURE 15 1 OUTPUT (0.0 dB).

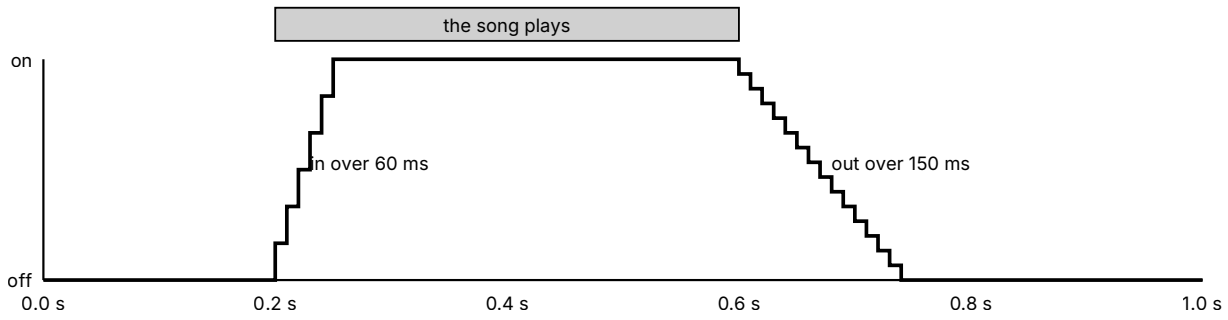
Control	Range	Default	What it does
OUTPUT	−24 to +12 dB, in 0.1 dB steps	0.0 dB	The level going out, music and noise together.

AGE takes some level away (the lows and highs it rolls off), and the noise adds a little. The factory presets use OUTPUT to bring each one back to the music's loudness, from 0.0 to +3.3 dB. Use it the same way: compare with bypass, and match the level by ear or with the meter bridge's Δ reading. OUTPUT moves smoothly when you turn or automate it.

Playing with the song

The needle follows your DAW

A record only makes noise while it plays, so VEIRA Vinyl follows your DAW's transport. When the song plays, the needle goes down and the record's noise, DUST, CRACKLE and HUM, fades in over 60 ms; when you stop, it fades out over 150 ms. Nothing thumps, and a stopped session is silent: you can leave VEIRA Vinyl on the mix bus while you edit.



The record's noise (DUST, CRACKLE and HUM) when the song starts and stops, measured on the engine.
AGE and WOW, which change the music itself, work all the time.

FIGURE 16 The record's noise as the song starts and stops, measured on the plug-in's engine.

- AGE **and** WOW **work all the time.** They change the music, so you hear them on anything that passes through, playing or not, as when you audition a clip on a stopped track.
- **In the standalone app**, and in any host that doesn't report a transport, there is no song to follow, so the record plays all the time.
- **Bounces** follow the play state your DAW reports while it bounces.

What the record player shows

The picture follows the transport too. While the song plays, the platter comes up to speed in about half a second, turning at 33 or 45 as SPEED says, the strobe dots on its rim lit by the lamp at the front left, and the tonearm swings over and goes down on the record. When you stop, the arm goes back to its rest and the platter runs down over about two seconds. The arm on screen moves more slowly than the sound: the noise has already faded in or out by the time the arm lands.

Hover over the record player for a short explanation.

Displays

The record player



FIGURE 17 The record player with the song playing: 1 the record turning, 2 the strobe lamp lighting the dots on the platter's rim (amber on screen), and 3 the tonearm down on the record. The CUE lever and the round button on the deck are part of the picture.

The record player is the plug-in's display: a quick look tells you whether the needle is down, and so whether the record's noise is playing. **Arm down and record turning:** the song plays and you hear DUST, CRACKLE and HUM. **Arm at its rest and record still:** the song is stopped, and only AGE and WOW act on the sound.

Meter bridge (IN | OUT)

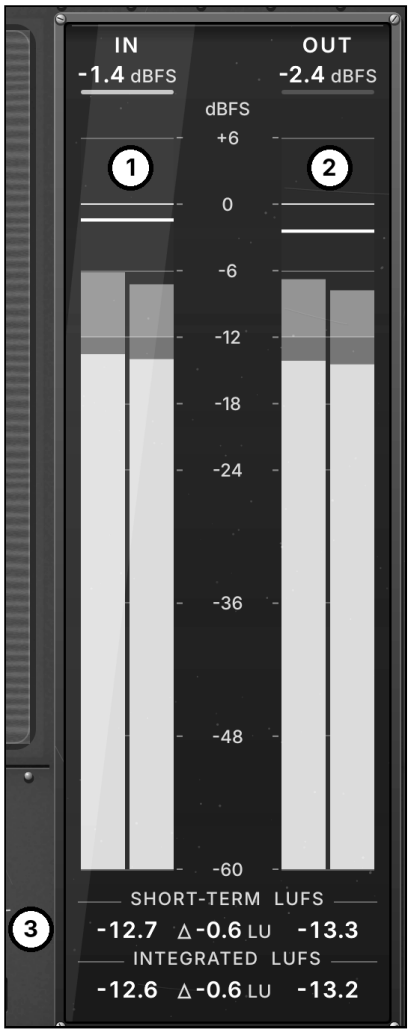


FIGURE 18 The meter bridge: 1 input and 2 output level, 3 short-term and integrated loudness with the OUT − IN difference.

VEIRA Vinyl's meter bridge is the standard one, measured on the plug-in's input and output. With the factory presets the Δ readings sit within a few tenths of a LU of 0 on a full mix while the song plays (the panel picture, with *Init*, reads −0.6 LU); on a quiet track, or with the *Texture* presets, the noise adds more. When the song is stopped, the output meter shows only what AGE and WOW did.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Vinyl 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.

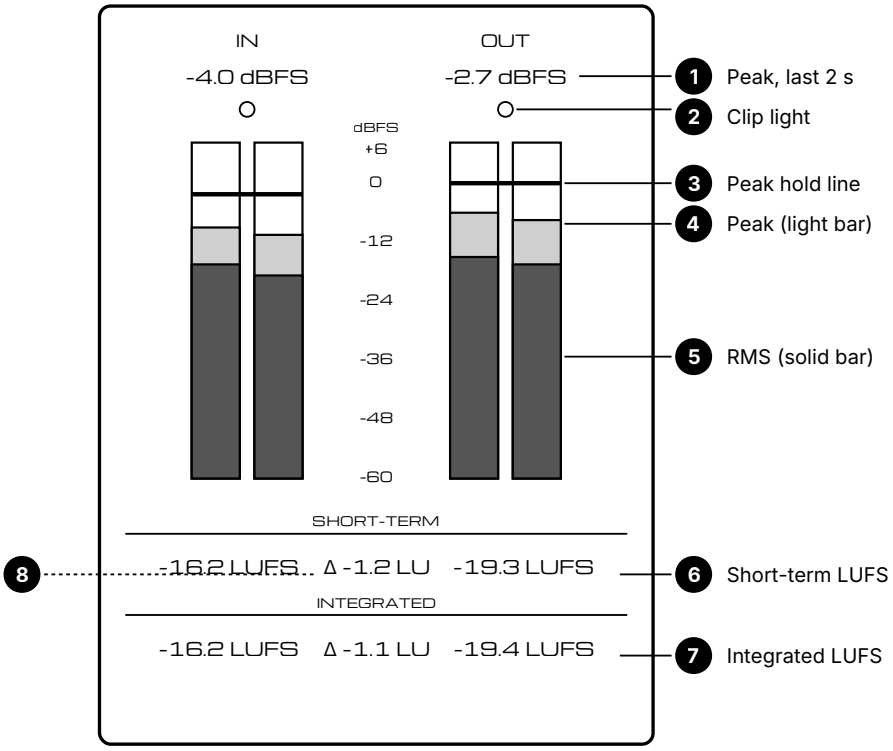


FIGURE 19 The meter bridge, left and right channel bars for input and output, with loudness below.

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

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

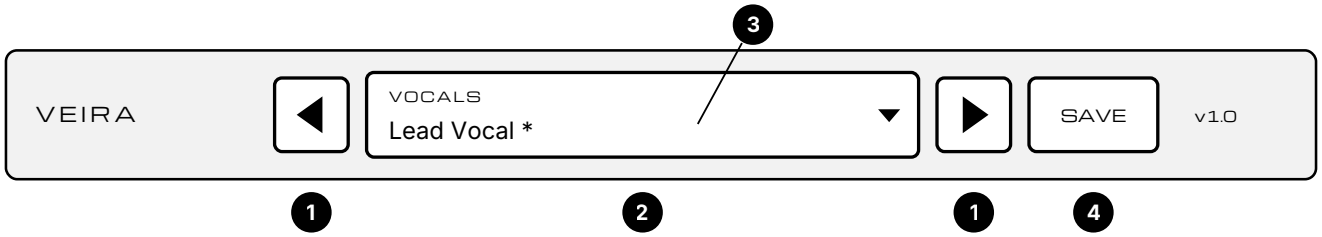
Clicks: click a level meter to reset its hold and clip light. Click the loudness readouts to restart the integrated measurement, for example at the start of a song.

Presets

VEIRA Vinyl comes with **34 factory presets** in 8 folders. Each one is a starting point made for a real job. Load one close to what you need, then adjust the first control its note mentions.

The preset browser

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



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

FIGURE 20 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 Vinyl 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 Vinyl/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Vinyl\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
Fresh Pressing	Just Unwrapped, Audiophile 180g, First Spin, Clean 45, Mastering Room
Well Loved	Sunday Morning, Dad's Collection, Jazz Club, Soul Single, Bedroom Turntable
Thrift Store	Crate Find, Scratched Copy, Attic Box, Garage Sale 45, Dollar Bin
Hip-Hop	Boom Bap Sample, Dusty Drums, Soul Chop, Golden Era, Jazz Loop
Lo-Fi	Study Beats, Rainy Window, Warped Record, Tape & Vinyl, Sleepy
Hum & Faults	European Ground Hum, American Ground Hum, Old Valve Amp, Basement Party
Texture	Crackle Bed, Dust Bed, Run-Out Groove, Old Radio Vinyl

> **Levels.** The presets were measured with the song playing on a mix, a half-time drum groove and solo keys. Every preset but *Init* keeps the mix's loudness within 0.1 dB (*Init*, the defaults, sits 0.6 dB under it); the record's noise sits from about 46 dB under the music (*Fresh Pressing*) to about 17 dB (*Texture*), and no pop goes more than 1 dB over the mix's peak. The noise doesn't follow your track's level: on quieter material it sits closer to the music, so you may want less VOLUME.

Each preset is a full setting of every control, and its note in the preset menu says what it's for. The folders go from barely there to up front:

- **Fresh Pressing**: a new record on a good deck, a faint hiss and a rare tick. For a whole mix that should only *feel* like vinyl.
- **Well Loved**: a favourite record played for years, warm with gentle crackle.
- **Thrift Store**: records from a market box, with lots of dust and crackle and a worn top; *Scratched Copy* adds the scratch on every turn.
- **Hip-Hop**: the record a beat was sampled from, with crackle between the drums.
- **Lo-Fi**: the lo-fi beats sound, loud dust and crackle, a dull top and a lazy wobble.
- **Hum & Faults**: decks with a bad ground, at 50 or 60 Hz.
- **Texture**: the noise loud, the music untouched or nearly: *Crackle Bed* and *Dust Bed* have AGE and WOW at 0 %, so you can lay a record's surface under a clean track.

Recipes

Step-by-step starting points. Press play in your DAW before you judge the sound: the record's noise plays only while the song plays.

A touch of vinyl on a whole mix

1. Insert VEIRA Vinyl last on the mix bus and load **Fresh Pressing ▸ Mastering Room** ([DUST] 15 %, [CRACKLE] 8 %, both at −8.0 dB, [AGE] 12 %).
2. Play the loudest part of the song, then the quietest: the noise should be felt in the quiet parts and gone under the loud ones.
3. If it's too much, lower both [VOLUME] knobs together. Compare with bypass at the same loudness (the meter bridge's Δ).

The sampled-from-a-record sound

1. On a drum loop or a sample, load **Hip-Hop ▸ Boom Bap Sample**.
2. Set [AGE] for the era: 30 to 40 % for a good pressing, 50 % and more for a dull, narrow one.
3. Raise [CRACKLE] [AMOUNT] for more pops between the hits, and keep [WOW] low (5 to 10 %) so the loop stays in tune with the rest of the beat.

A lo-fi beat

1. On the music bus of the beat, load **Lo-Fi ▸ Study Beats**.
2. For more wobble, raise [WOW] towards 40 %; for a warped record, try **Warped Record**.
3. Set [SPEED] to [45] for a faster wobble and scratch.

A record's surface under a clean track

1. Load **Texture ▸ Dust Bed** or **Crackle Bed**: the noise is loud, [AGE] and [WOW] are at 0 %, so the music passes untouched.
2. Set the noise's level with [VOLUME] to taste; leave [AMOUNT] where it is for the same kind of surface.
3. For an intro that sounds like the needle dropping, put it on its own track and let it play a bar before the music comes in.

An old deck with a hum

1. Load **Hum & Faults ▸ European Ground Hum** ([50 HZ]) or **American Ground Hum** ([60 HZ]).
2. Choose the hum of the place the record should come from.
3. For a valve amp warming up next to the deck, try **Old Valve Amp**, with more [AGE].

Specifications

Type	Record player effect: a record’s noise (dust, crackle, hum) and an old record’s sound (age, wow), playing with the song’s transport
Channels	Mono, stereo, and mono in to stereo out (the record’s noise in stereo)
Latency	3.5 ms, constant at every setting (154 samples at 44.1 kHz, 168 at 48 kHz, 336 at 96 kHz), reported to the host
DUST	AMOUNT 0 to 100 % in 1 % steps (default 40 %); VOLUME −36 to +12 dB in 0.1 dB steps (default 0.0 dB). Hiss 250 Hz to 7 kHz, about −56 dBFS RMS at 40 % and 0 dB; 4 to 164 ticks a second
CRACKLE	AMOUNT 0 to 100 % in 1 % steps (default 30 %); VOLUME −36 to +12 dB in 0.1 dB steps (default 0.0 dB). Pops (about 0.3 to 7 a second) and bursts; from 60 %, a scratch on every turn; the loudest pops about −18 dBFS at 0 dB
AGE	0 to 100 % in 1 % steps (default 25 %): low cut 20 to 140 Hz, high cut 20 to 4.5 kHz, up to +3 dB at 1.6 kHz, stereo width 100 to 40 %
WOW	0 to 100 % in 1 % steps (default 10 %): a moving delay, once a turn plus flutter; up to about ±1 % of pitch (±1.2 % at 45)
SPEED	33 (33⅓ turns a minute, a turn every 1.8 s; default) or 45 (every 1.33 s)
HUM	OFF (default), 50 HZ or 60 HZ, with harmonics, about −55 dBFS RMS
OUTPUT	−24 to +12 dB in 0.1 dB steps (default 0.0 dB)
Transport	The record’s noise plays while the host plays: in over 60 ms, out over 150 ms; always in the standalone app
Clean path	DUST and CRACKLE 0 %, AGE and WOW 0 %, HUM OFF: the input delayed by the latency, bit for bit
Displays	Record player (the platter turning and the arm down while the song plays)
Metering	IN and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Presets	34 factory presets in 8 folders, plus your own
Window	1240 × 792 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vvnl
Price	Free

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. If it says *Not included*, add VEIRA Vinyl to that account with *Get it free* on its page. See *Getting started* ▸ *Activation and the licence*.

I don't see VEIRA Vinyl in my DAW. Make sure VEIRA Manager shows SHOW (installed) for it, then rescan plugins in your DAW. In Logic Pro, open the Plug-in Manager and choose *Reset & Rescan Selection* if needed. Look under the manufacturer **VEIRA**.

I don't hear any crackle. Press play: the record's noise plays only while the song plays (the arm is down on the record). Then check that DUST or CRACKLE AMOUNT is above 0 % and its VOLUME isn't at −36 dB. On a loud mix the noise of the gentler presets sits more than 40 dB under the music: try *Thrift Store* or *Lo-Fi*, or raise VOLUME.

A bounce has no crackle. VEIRA Vinyl plays the record's noise while your DAW reports the song as playing. If your DAW renders offline without reporting that, bounce in real time, or check that DUST and CRACKLE are up in the bounced part.

The noise stops when I stop the song. That's by design: a record makes noise only while it plays. To hear the noise without a song, use the standalone app, or play a silent region in your DAW.

The noise is too loud on a quiet track. The noise doesn't follow your track's level, so on quiet material it sits closer to the music. Lower DUST and CRACKLE VOLUME.

The music sounds thin or dull. That's AGE: lower it. At 0 % the music passes untouched.

The pitch wobbles. That's WOW: lower it. At 0 % the music is steady.

Does it add latency? 3.5 ms, always the same, reported to your DAW, which compensates for it. See *How a record sounds* ▸ *Latency, bypass and bouncing*.

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.

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

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



VEIRA Vinyl · User Manual · Version 0.2.0

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

© 2026 VEIRA. Proudly made in the Dominican Republic. VST is a trademark of Steinberg Media Technologies GmbH. Audio Units, Logic Pro and macOS are trademarks of Apple Inc. Pro Tools and AAX are trademarks of Avid Technology, Inc. All other trademarks belong to their owners and are used only to describe compatibility.