VEIRA

VOCAL REVERB

VEIRA Vocal Reverb

User Manual

Six vocal reverbs on console faders: plate, hall, room, chamber, spring and ambience, each a complete reverb from VEIRA Space, with a de-esser on the send so the s sounds never splash into the tails.



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Welcome

Thank you for choosing **VEIRA Vocal Reverb**. It is a vocal reverb laid out like the reverb returns of a mixing console. Six reverbs sit side by side, each on its own long fader: **PLATE, HALL, ROOM, CHAMBER, SPRING and AMBIENCE**. You bring up the ones the voice needs and balance them the way an engineer rides the returns on a desk. Touch a fader, and that reverb's controls come up at the top of the window, with a picture of how it dies away.

Every return is VEIRA Space's reverb engine fixed to one type, so each one is a complete, adjustable reverb, voiced from the start for a lead vocal.

What makes it different

- **A console, not a menu.** Six reverbs are always there, each on a fader with MUTE and SOLO and its own meter. Layering a short room under a plate, or riding a hall up into the last chorus, is a fader move.
- **Every reverb fully adjustable.** Pre-delay (in milliseconds or in note values at your song's tempo), decay, size, tone, early reflections, width, low and high cut, movement, ducking and cleanup, separately for each return.
- **A de-esser on the send.** SEND DE-ESS takes the s sounds out of what feeds the reverbs, so they don't splash into the tails. The dry voice is never touched.
- **DUCK and CLEAN on every return.** The reverb can dip while the voice sings and bloom in the gaps, and VEIRA Space's automatic cleanup removes the reverb's own ringing tones.
- **Level-matched types.** At the same fader and settings, the six reverbs sit at about the same level under a voice, so you compare their sound, not their loudness.
- **No latency, and no CPU for what you don't use.** A return whose fader is down costs nothing. With every return down and DRY and MASTER at 0 dB, the output is the input, bit for bit.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window. *How a vocal reverb works* explains reverb and the console idea in two pages, and *The six returns* introduces the reverbs. *Controls* explains every fader, knob and button with drawings, and *Displays* teaches you to read the DECAY picture and the meters. *Insert or send* shows the two ways to use it in a mix. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

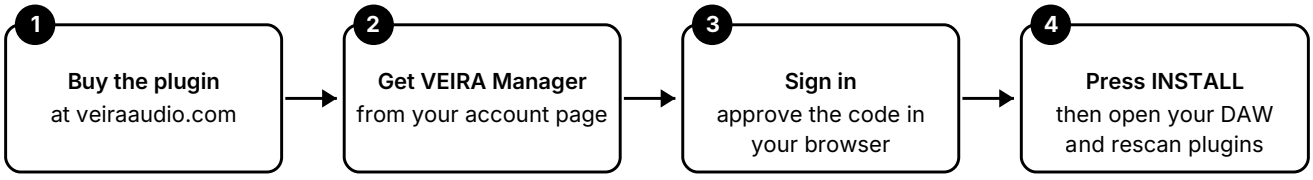
Getting started

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:



One account works on up to three computers. Updates are free for life.

FIGURE 1 From purchase to first sound in four steps.

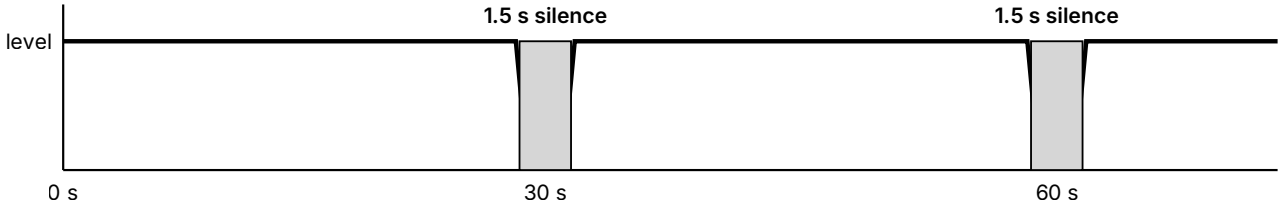
1. **Buy** VEIRA Vocal Reverb at **veiraaudio.com**. It's a one-time purchase: you own it for good, with free updates.
2. **Download VEIRA Manager** from your account page (or veiraaudio.com/manager) and install it.
3. **Sign in.** VEIRA Manager shows a short code and opens your browser; confirm the code there. Your password is never typed into the app.
4. Find VEIRA Vocal Reverb 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 Vocal Reverb appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA Vocal Reverb).

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 Vocal Reverb 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.



Without a licence: short silences every 30 s, faded in and out so nothing clicks.

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 Vocal Reverb. 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 Vocal Reverb 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 Vocal Reverb with the factory preset *Ballads: Power Ballad Wash* (PLATE, HALL and ROOM up), the HALL return selected, while a vocal plays.

The window has two halves. At the top is the **selected return**: the controls of the reverb whose fader you touched last, with its DECAY picture, and the SEND DE-ESS beside it. Below is the **console**: the six reverb returns, then DRY and MASTER. The meter bridge runs down the right.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	Return name	The selected return (here HALL) and a line about its character.
3	Return controls	PRE-DELAY, DECAY, SIZE, TONE, EARLY, WIDTH, LOW CUT, HIGH CUT, MOD, DUCK and CLEAN of the selected return.
4	SYNC and NOTE	Sets the selected return's pre-delay as a note value at the song's tempo.
5	DECAY picture	How the selected reverb dies away in the lows, mids and highs.
6	SEND DE-ESS	Takes the s sounds out of what feeds the reverbs.
7	CUT	How much SEND DE-ESS is taking off right now.

	Part	What it does
8	Reverb returns	Six channel strips: PLATE, HALL, ROOM, CHAMBER, SPRING, AMBIENCE, each with MUTE, SOLO, a fader and a meter.
9	DRY	The level of the voice itself.
10	MASTER	The level of everything that comes out.
11	Meter bridge	Input and output level, and loudness.

Using the controls

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

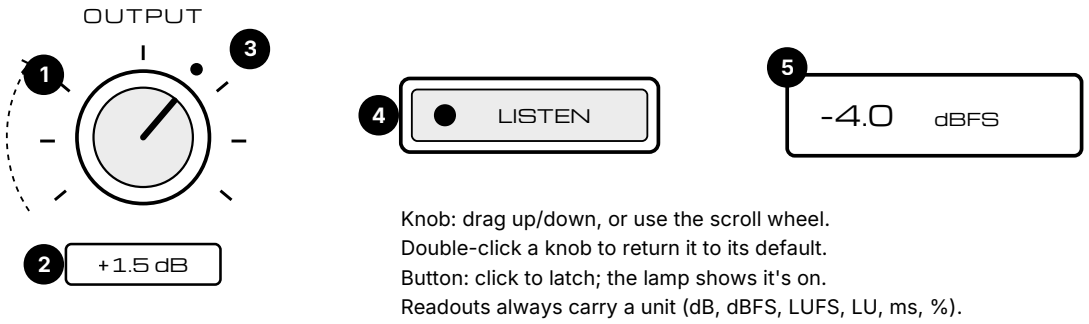


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Vocal Reverb's panel the knobs, buttons and readouts work as above. Two more kinds of control are particular to it:

- **Faders.** Each strip has a long console fader. Drag its cap up or down (hold **Shift** while dragging for fine moves), click anywhere on the slot to jump the cap there, use the mouse wheel (0.5 dB a step), or double-click to return it to its default. The fader's value is shown in the window at the bottom of the strip, in dB, or -inf dB when it's fully down. Touching a return's fader, or clicking its name plate, also **selects** that return: its controls come up at the top of the window.
- **Menus.** NOTE is a value window with a small arrow: click it to choose from a list.

The window is 1400 × 900 points.

How a vocal reverb works

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

When you sing in a room, the listener first hears your voice **directly**. A few milliseconds later the first **early reflections** arrive: the sound bounced once or twice off the walls. They tell the 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.

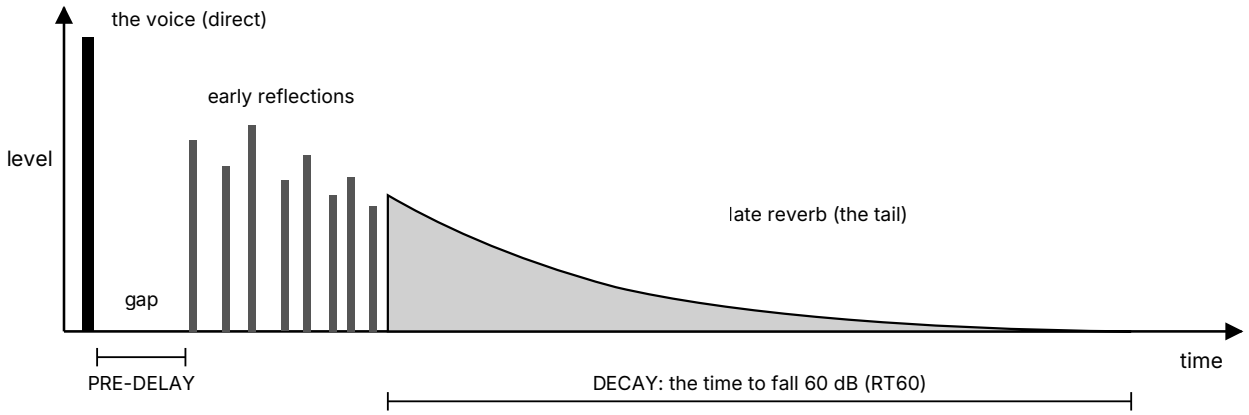


FIGURE 5 What a reverb is made of: the direct sound, a gap (PRE-DELAY), the early reflections (EARLY), then the late tail (DECAY).

On a voice, reverb does two jobs at once: it places the singer in a space, and it fills the gaps between words and phrases. The art is to get the second without blurring the words. Three things help, and VEIRA Vocal Reverb has all three on every return: a **pre-delay**, so each word starts dry before the reverb answers; **filters**, so the reverb doesn't thicken the low mids or hiss on top; and **ducking**, so the reverb steps back while the voice sings. A fourth helps only vocals: taking the **s sounds** out of the reverb's feed, because a long tail turns every s into a hiss.

The console's reverb returns

In a studio, reverbs live on **returns**. The vocal channel sends a copy of the voice to several reverb units, and each unit comes back on its own fader. The engineer balances the returns like instruments: a short room for closeness, a plate for shine, a hall for size, each at its own level, and rides them through the song. VEIRA Vocal Reverb puts that console inside one plugin: one send feeds six reverbs, and six faders bring them back.

What happens inside VEIRA Vocal Reverb

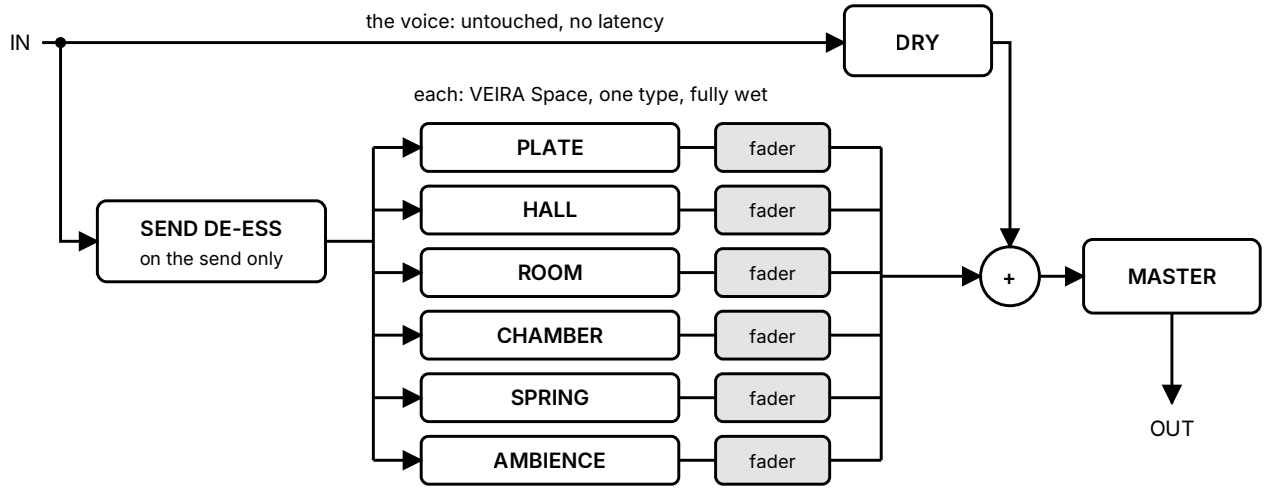


FIGURE 6 Signal flow. The voice goes two ways. Straight through to DRY, untouched. And through SEND DE-ESS to all six reverbs at once; each comes back through its own fader (with MUTE and SOLO). DRY and the six returns are added up, and MASTER sets the level of the total.

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

- **Every reverb hears the same send.** There is one send, after SEND DE-ESS; the faders set how much of each reverb you hear, not how much each is fed. The returns are fully wet: they carry only reverb.
- **The six types are level-matched.** Each return has a fixed level trim, measured on a sung vocal, so at the same fader and the same settings the six sit within about 0.1 dB of each other under a voice. EARLY still changes the short types the most: on ROOM, about 10 dB from 0 to 100 %.
- **A return that's down costs nothing.** When a return's fader is fully down, or it's muted, or another return is soloed, it fades out and then stops running. When it comes back it starts from silence. Each running return costs a few percent of a processor core, so most vocals use one to three.
- **Faders glide** over 20 milliseconds, so riding them, by hand or with automation, never clicks.
- **No latency anywhere.** The plugin reports none to your DAW.

The six returns

Each return is one of VEIRA Space's reverb types, with its own early reflections and late reverb, and its own starting settings voiced for a lead vocal.

Return	Character	Starts at
PLATE	a steel plate: dense from the start, bright and smooth	DECAY 1.80 s, PRE-DELAY 30 ms, LOW CUT 200 Hz, HIGH CUT 9.00 kHz
HALL	a concert hall: smooth, wide, a gentle build	2.60 s, 40 ms, 180 Hz, 8.00 kHz
ROOM	a studio live room: close, natural reflections	0.80 s, 10 ms, 150 Hz, 10.0 kHz
CHAMBER	an echo chamber: dense and warm	1.40 s, 20 ms, 180 Hz, 8.50 kHz
SPRING	a spring tank: chirpy, drippy, vintage	2.00 s, 0.0 ms, 250 Hz, 6.00 kHz
AMBIENCE	early reflections around the source: space without a tail	0.60 s, 0.0 ms, 120 Hz, 12.0 kHz

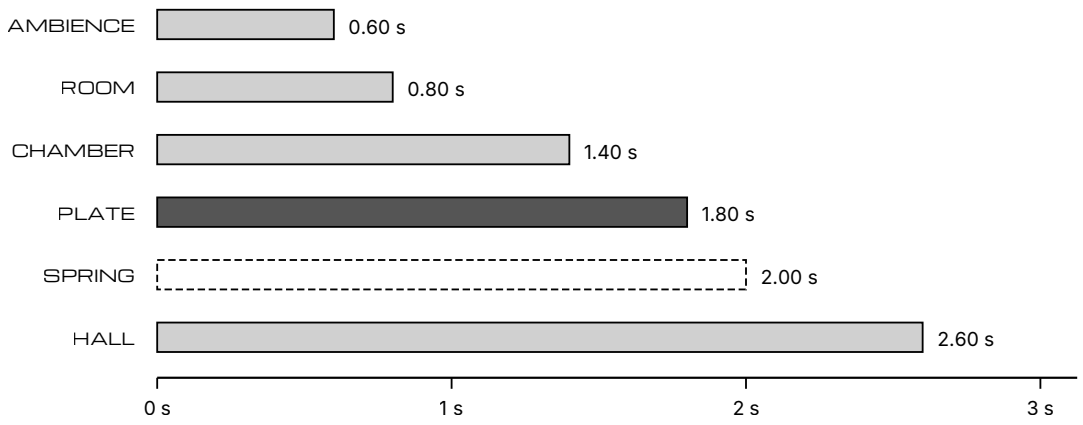


FIGURE 7 The six returns' starting DECAY, shortest to longest. The plate (dark bar) is the one *Init* brings up; the spring (dashed) is the odd one out, with no early reflections at all.

Choosing a return

- PLATE is the classic vocal reverb: dense from the first millisecond and bright. It doesn't sound like a room, which is why it sits so well on a lead vocal: it adds sheen and sustain without pushing the singer away. Most pop, R&B and rock presets start here.
- HALL adds size: smooth and wide, with a gentle build. Use it for ballads, big choruses and long, slow lines, usually with more pre-delay and some DUCK so the words stay clear.
- ROOM is a studio live room: close, natural reflections. Use it to take the deadness off a dry vocal, or under a plate or hall for depth. It's also the natural choice for speech.

- CHAMBER is denser and warmer than the room, like an echo chamber. Good for soul, gospel and intimate verses.
- SPRING is a spring tank: every echo chirps, with a drippy, vintage character. Use it for retro, indie and dub vocals. It has no early reflections, so EARLY is dimmed on SPRING.
- AMBIENCE is reflections around the source with almost no tail: space without wash. Use it on rap verses, voice-over and podcasts, and on doubles and stacks.

> **Tip:** Think in pairs, as engineers do on a console: a short return (ROOM or AMBIENCE) to place the voice, and a longer one (PLATE or HALL) for shine or size. Many factory presets are built that way (*Room And Plate*, *Short Room Long Hall*, *Plate Into Hall*).

Controls

The reverb returns: faders, MUTE and SOLO

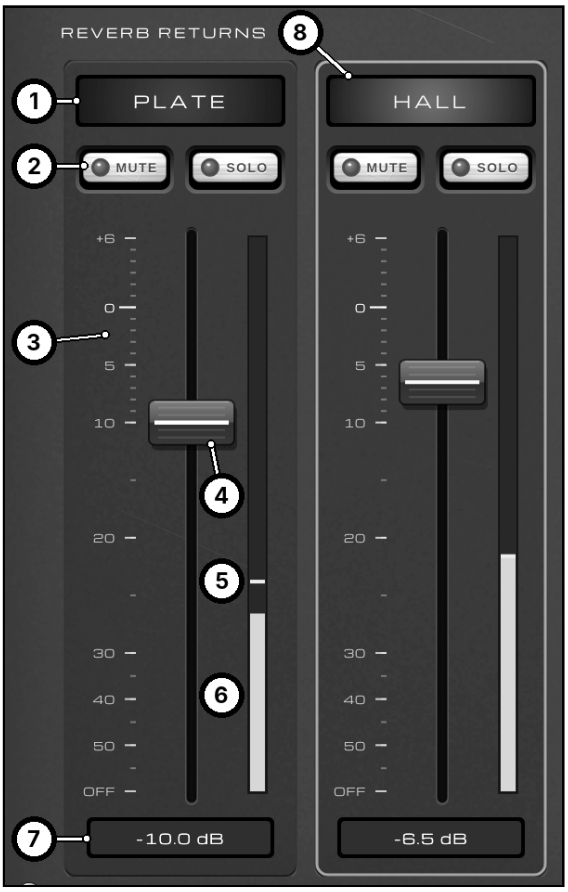


FIGURE 8 The PLATE strip: 1 the name plate, 2 MUTE and SOLO, 3 the fader's scale, 4 the fader cap, 5 the meter's peak hold, 6 the meter, 7 the fader's value. 8 The selected return (HALL) has a lit name plate, an outline and an amber line on its cap.

Control	Range	Default	What it does
Return fader	−inf to +6 dB	−inf (PLATE −12.0 dB)	How much of this reverb you hear.
MUTE	On / Off	Off	Silences this return.
SOLO	On / Off	Off	Plays only the soloed returns, with the dry voice.

The fader. Each return's fader sets how loud that reverb comes back, from -inf dB (off) to +6 dB. Its scale reads +6, 0, 5, 10, 20, 30, 40, 50 and OFF: the numbers are dB below 0. The scale is not even, on purpose: the working range gets most of the travel.

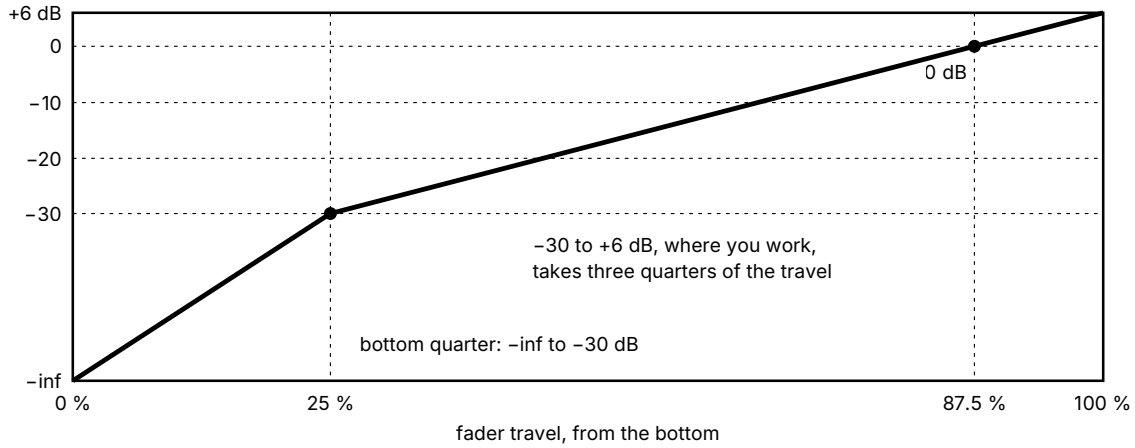


FIGURE 9 The fader's taper. The bottom quarter fades from off to −30 dB; above that, every millimetre is the same number of dB, with 0 dB at seven-eighths of the travel.

Typical settings. A reverb usually sits well under the voice. With the factory presets' settings, the returns together sit between about 15 and 21 dB under the voice for pop, R&B and singer-songwriter leads, 12 to 15 dB under for ballads, and 27 to 34 dB under for podcasts. Bring a return up until you hear it, then pull it back a couple of dB. With several returns up, balance them against each other first, then move them together.

Touching a fader selects its return. Clicking or dragging a fader (or turning the wheel over it), or clicking a strip's name plate, brings that return's controls up at the top of the window. The selected strip is lit: its name plate glows (amber on screen; in print, the lighter plate), the strip has an outline and its fader cap carries an amber line instead of a white one. The selected return is saved with your session.

MUTE and SOLO work as on a console. MUTE silences the return. SOLO plays only the soloed returns, together with the dry voice, so you can set one reverb at a time without moving any faders; several returns can be soloed at once. Both lamps light when they're on. A muted return, or one that's silent because another is soloed, stops running once it has faded out.

> **Tip:** SOLO is a quick way to hear what each return adds in a layered preset. Solo each in turn, set it, then switch every SOLO off. If the mix ever sounds thinner than expected, check that no SOLO lamp is still lit.

The selected return's controls

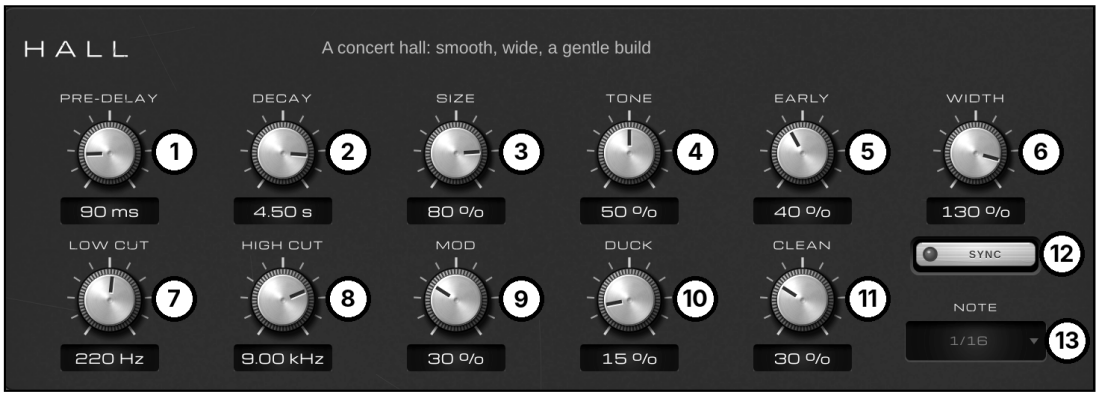


FIGURE 10 The HALL return's controls: 1 PRE-DELAY, 2 DECAY, 3 SIZE, 4 TONE, 5 EARLY, 6 WIDTH, 7 LOW CUT, 8 HIGH CUT, 9 MOD, 10 DUCK, 11 CLEAN, 12 SYNC and 13 NOTE (dimmed while SYNC is off).

Each of the six returns has its own set of these controls; the panel shows the set of the selected return, with its name and a line about its character at the top left. Change PLATE's DECAY and the hall's stays as it was. Every control is a separate parameter, so you can automate, say, the hall's DUCK on its own.

Control	Range	What it does
PRE-DELAY	0 to 500 ms	The gap between the voice and the start of the reverb.
SYNC	On / Off	Sets the pre-delay as a note value at the song's tempo.
NOTE	1/64 to 1/4	The pre-delay's note value while SYNC is on.
DECAY	0.10 to 10.0 s	How long the reverb rings at 1 kHz, to −60 dB.
SIZE	0 to 100 %	The space's size: its reflections' spacing and how the reverb builds.
TONE	0 to 100 %	How much faster the highs die away: 0 % bright, 100 % dark.
EARLY	0 to 100 %	The level of the early reflections; 50 % is the space's own balance.
WIDTH	0 to 150 %	Stereo width, mono to extra wide, at the same level.
LOW CUT	20 Hz to 2.00 kHz	High-pass filter on the reverb, 12 dB per octave.
HIGH CUT	1.00 kHz to 20.0 kHz	Low-pass filter on the reverb, 12 dB per octave; Open from 19.5 kHz.
MOD	0 to 100 %	A slow movement in the tail that keeps it from ringing metallic.
DUCK	0 to 100 %	The reverb dips while the voice sings (30 dB × DUCK).
CLEAN	0 to 100 %	Removes the reverb's own ringing resonances.

The defaults differ per return; see the table in *Specifications*.

PRE-DELAY, SYNC and NOTE

PRE-DELAY adds a gap between the voice and the reverb, so the start of each word comes through clean before the space answers. The voice stays upfront while the reverb sits behind it. 20–60 ms keeps the words clear on most leads; the factory presets go up to 150 ms on big, ducked halls and 200 ms for a swell effect. 0 ms suits the spring and ambience, which should hang on the voice.

With [SYNC] on, the pre-delay is a note value of your song's tempo instead, chosen with [NOTE]: 1/64, 1/32T, 1/32, 1/16T, 1/32D, 1/16, 1/8T, 1/16D, 1/8, 1/4T, 1/8D or 1/4 (T is triplet, D dotted). At 120 BPM a 1/16 note is 125 ms and a 1/32 note 62.5 ms. Short values work like an ordinary pre-delay that follows the tempo; 1/8 and longer become an audible rhythmic gap, the reverb answering each phrase in time (*Effects* ▸ *Rhythmic Sync Plate*). While [SYNC] is on, [PRE-DELAY] is dimmed; while it's off, [NOTE] is.

DECAY, SIZE and EARLY

DECAY is the reverb time at 1 kHz, in seconds: 0.4–0.8 s is a small room, 1.2–2.5 s a vocal plate or chamber, 3–5 s a big ballad hall, and longer an effect (*Endless Hall Wash* uses the full 10 s). Set it by the song: the tail should fade about when the next phrase starts. The DECAY picture shows the result.

SIZE scales the space: how far apart its reflections are and how the reverb builds. A bigger space has later reflections and a slower build; a smaller one is tighter. It doesn't change the reverb time; set the length with [DECAY].

EARLY sets the level of the early reflections, the first echoes off the walls that tell the ear how big and how close the space is. 50 % is the type's own balance; lower pushes the reverb back and softens it, higher makes it closer and more defined (the factory *Gang Vocal Room* raises it for a bigger crowd). On the short returns it also changes their level noticeably. The spring has no early reflections, so [EARLY] is dimmed on [SPRING].

TONE and WIDTH

TONE sets how much sooner the highs die away than the mids, above about 4.5 kHz. At 0 % they ring nearly as long as the mids: bright, airy, a little exposed. At 100 % they die much sooner: a warm, dark tail that stays behind the voice. Most presets sit between 30 and 50 %. Unlike [HIGH CUT], which only makes the top quieter, [TONE] makes it shorter, the way soft furnishings do in a real room.



Reverb time across the spectrum. Each type also loses some highs of its own.

FIGURE 11 [TONE] shortens the reverb above about 4.5 kHz: the more you turn it up, the sooner the highs die away. The DECAY picture's HIGH line shows the result.

WIDTH sets the reverb's stereo width: 0 % folds it to mono, 100 % leaves it as the type makes it, up to 150 % spreads it wider. The level stays the same at every setting, so narrowing doesn't make it quieter. Wide settings (110–140 %) suit choruses, backing vocals and pads; narrower ones keep a reverb tidy behind a centred lead or a spoken voice.

LOW CUT and HIGH CUT

Both filter the reverb only, 12 dB per octave; the dry voice is never filtered.

- LOW CUT keeps the reverb from thickening the voice's low mids and clouding the bass. The returns start between 120 and 250 Hz; 200–300 Hz is common on a lead in a busy mix.
- HIGH CUT takes the top out of the tail: 8–10 kHz gives a smooth, expensive tail; 6 kHz and below sounds vintage. Fully clockwise it reads Open. A narrow band (for example LOW CUT 800 Hz and HIGH CUT 3.00 kHz, as in *Telephone Plate*) gives a distant, radio-like echo.

MOD, DUCK and CLEAN

MOD adds a slow movement to the reverb's tail, which keeps it from ringing metallically on sustained notes. 20–30 % is natural; the returns start there.

DUCK turns the reverb down while the voice sings and lets it bloom back in the gaps (over about 150 ms). The depth is 30 dB × DUCK: 10 % dips the reverb by 3 dB, 30 % by 9 dB, 100 % by 30 dB. It follows the voice's own peaks rather than a fixed threshold, so it works the same on a quiet take as on a loud one. The factory presets with DUCK at 30 % or more open up by at least 2.7 dB between phrases.

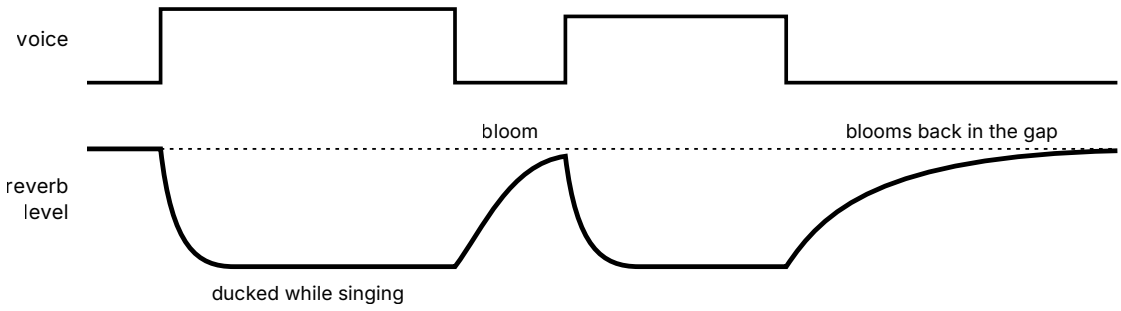


FIGURE 12 With DUCK, the reverb steps aside while the voice sings and swells up in the pauses: clear words and a big space.

Start at 10–20 % on a plate, 25–35 % on a long hall, and more for effect: *Swell Bloom Hall* uses 85 %, so the hall swells up only after each phrase. Because ducking lowers the reverb while the voice is there, you'll usually raise that return's fader a little when you add DUCK.

CLEAN is VEIRA Space's automatic cleanup. Every reverb rings at some frequencies more than others, and sustained notes make it ring more: a sung note can leave a tone hanging in the hall. CLEAN finds the frequencies that stick out of the reverb and turns them down only while they ring, with no latency. 20–35 % is the usual range. On a strongly tonal voice it also lowers the reverb's level a little (about 2–3.5 dB at 20–30 %, 5 dB at 50 %), because sustained notes ring like resonances; the factory presets set their faders with CLEAN in place, so if you turn it off, pull the fader down a touch.

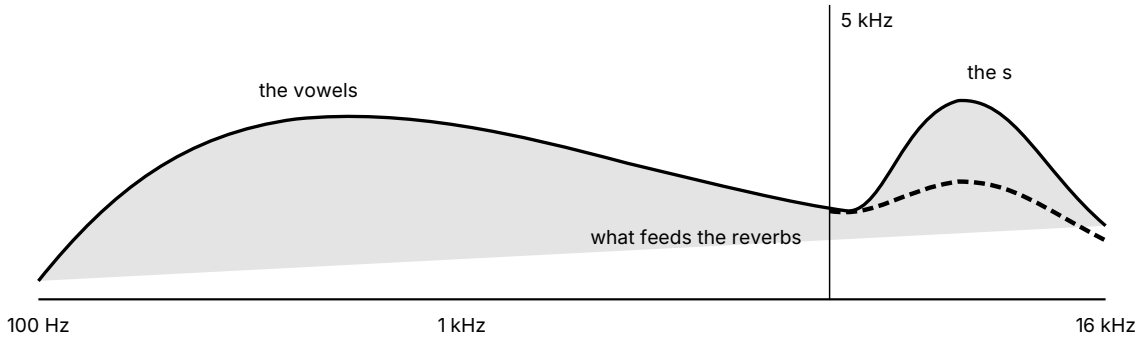
SEND DE-ESS



FIGURE 13 1 SEND DE-ESS (labelled DE-ESS under the caption SEND), 2 its value window and 3 the CUT readout.

Control	Range	Default	What it does
SEND DE-ESS	0 to 100 %	30 %	Takes the s sounds out of what feeds the reverbs. 0 % is off.

A reverb is unkind to sibilance: a sharp s on a dry voice lasts a fraction of a second, but in a two-second plate it becomes a hiss that hangs behind every word. SEND DE-ESS is VEIRA DeEss working on the **send** only: it turns the s sounds down in what feeds all six reverbs, so the tails stay smooth, while the dry voice keeps every consonant, untouched.



Solid: the send with SEND DE-ESS at 0 %. Dashed: the s turned down, above 5 kHz, only while it sounds.

FIGURE 14 SEND DE-ESS works above 5 kHz on the send only. The reverbs hear a softer s; the dry voice is left exactly as it was.

It compares the s band with the voice's own level, so it works at any recording level, and it has no lookahead, so it adds no latency. Turning it up lowers the point where it acts, from 6 dB under the voice just above 0 % to 24 dB under it at 100 %, and lets it take off more (up to 24 dB). A typical s sits about 8 dB under the vowels, so 30 % already catches it. At 100 % the reverbs' energy above 5 kHz drops by about 10 dB on a sung vocal.

The CUT readout beside the knob shows how much it's taking off right now, in dB (orange on screen while it acts; in print, the brighter number). Typical settings: 25–35 % on most voices, 40–45 % on bright, harsh voices (*Rock Lead Plate*, *Bright Pop Shine*).

DRY and MASTER

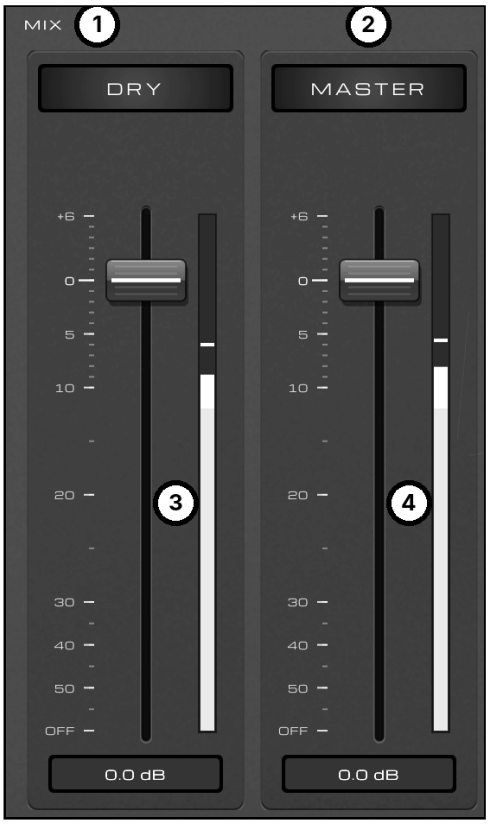


FIGURE 15 1 DRY and 2 MASTER, under the caption MIX, with 3 and 4 their meters.

Control	Range	Default	What it does
DRY	−inf to +6 dB	0.0 dB	The level of the voice itself.
MASTER	−inf to +6 dB	0.0 dB	The level of everything that comes out: the dry voice and every return.

DRY is the voice as it came in. On an **insert** (the plugin on the vocal track), leave it at 0 dB. On an **aux send**, pull it fully down to -inf dB, so only the reverbs come back; the dry voice already reaches the mix through its own channel. See *Insert or send*.

MASTER trims the whole output. Most factory presets leave it at 0 dB: on an insert, adding the reverb changes the level by less than half a dB. Use it to match levels when you compare with bypass.

Both faders work like the return faders, but they don’t select anything: the controls at the top keep showing the last return you touched.

Displays

The DECAY picture

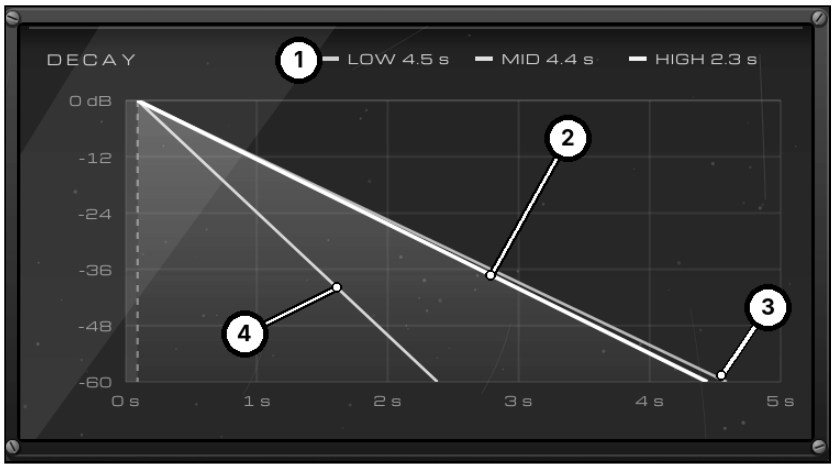


FIGURE 16 The DECAY picture of the selected [HALL]: 1 the legend with the three reverb times, 2 the mids (the bold line with the shaded area), 3 the lows and 4 the highs.

The DECAY picture draws how the selected reverb dies away after a short sound, calculated from its settings, so it shows the full picture even in silence. Level goes down ([0 dB] to [-60]), time goes across ([0 s] at the left; the scale stretches to fit the longest line).

- **The pre-delay:** a lightly shaded strip at the left, ending in a thin dashed vertical line (amber on screen); the lines start there. With [PRE-DELAY] at 0 ms there is no strip.
- 2 **MID** (1 kHz; amber on screen; in print, the bold line with the shaded area under it): falls 60 dB in the time set by [DECAY].
- 3 **LOW** (125 Hz; blue-grey on screen; a thin line): usually close to the mids, sometimes a little longer.
- 4 **HIGH** (8 kHz; lavender on screen; the thin line that usually ends first): shorter as [TONE] goes up.
- 1 **The legend** names the three lines with their reverb times, for example [LOW 4.5 s], [MID 4.4 s], [HIGH 2.3 s].

Hover over it for a short explanation. **What to look for:** if the HIGH line runs almost as long as the MID line, the tail will sound bright and may hiss; raise [TONE]. If all three lines run past the time between your phrases, the words will blur; shorten [DECAY] or add [DUCK].

The strip meters

Every strip has a meter beside its fader, on the fader's own scale, so the top of the bar lines up with the fader marks:

- on a **return**, the level of that reverb after its fader;
- on [DRY], the voice at the [DRY] fader;
- on [MASTER], the output.

The bars are coloured in zones like the meter bridge: green, yellow from −12 dB, orange from −3 dB and red over 0 dB. In print, read the height, not the colour. A thin line above each bar holds the recent peak for 2 seconds, then falls back.

A return's meter tells you at a glance which reverbs are working, and how hard. A muted or unsoloed return shows nothing.

Meter bridge (IN | OUT)

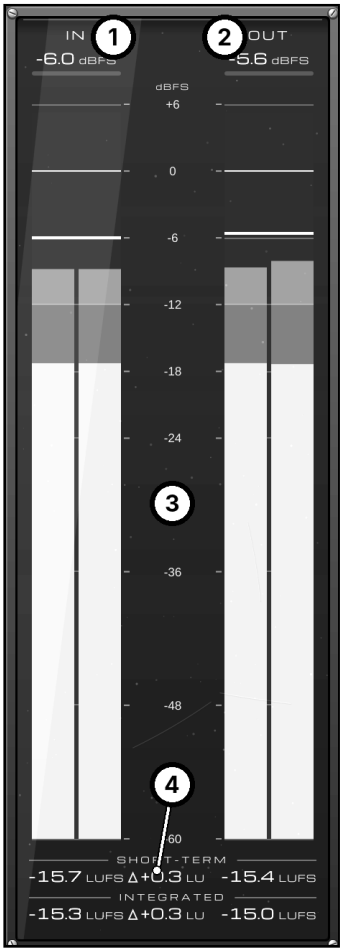


FIGURE 17 The meter bridge: 1 input, 2 output, 3 the shared dBFS scale, 4 short-term and integrated loudness with the OUT − IN difference.

VEIRA Vocal Reverb 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 Vocal Reverb 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.

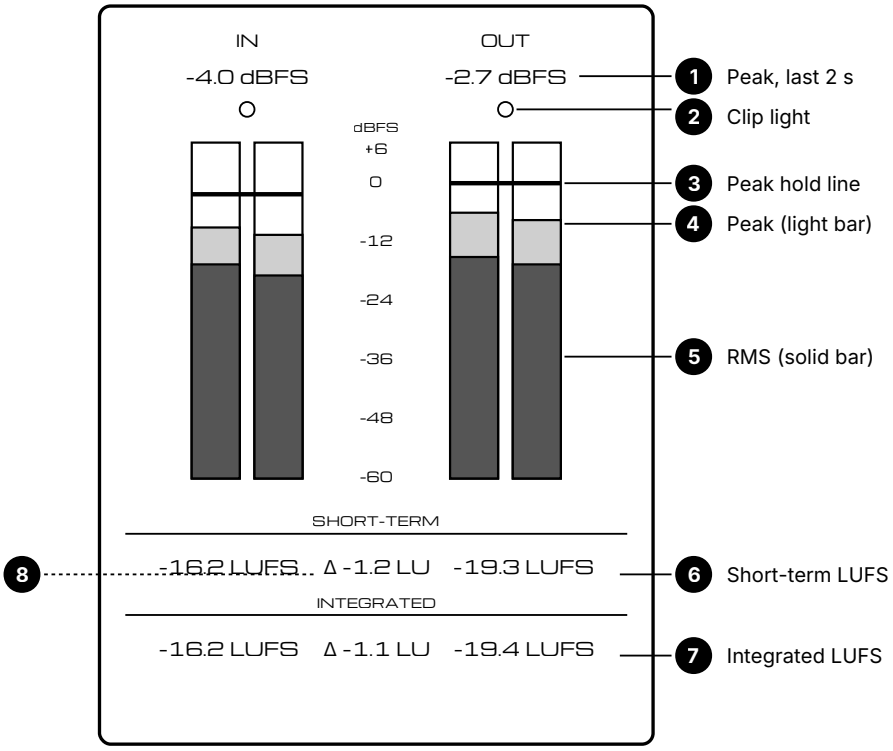


FIGURE 18 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 Vocal Reverb 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 vocal reverb, the Δ readings mean two different things. On an insert, Δ tells you whether adding the reverb made the track louder: the factory insert presets stay within +0.5 dB (K-weighted). On an aux send with [DRY] at [-inf], 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 the reverb 6 to 9.5 dB under the voice.

Insert or send

VEIRA Vocal Reverb works both ways. The only difference is the DRY fader.

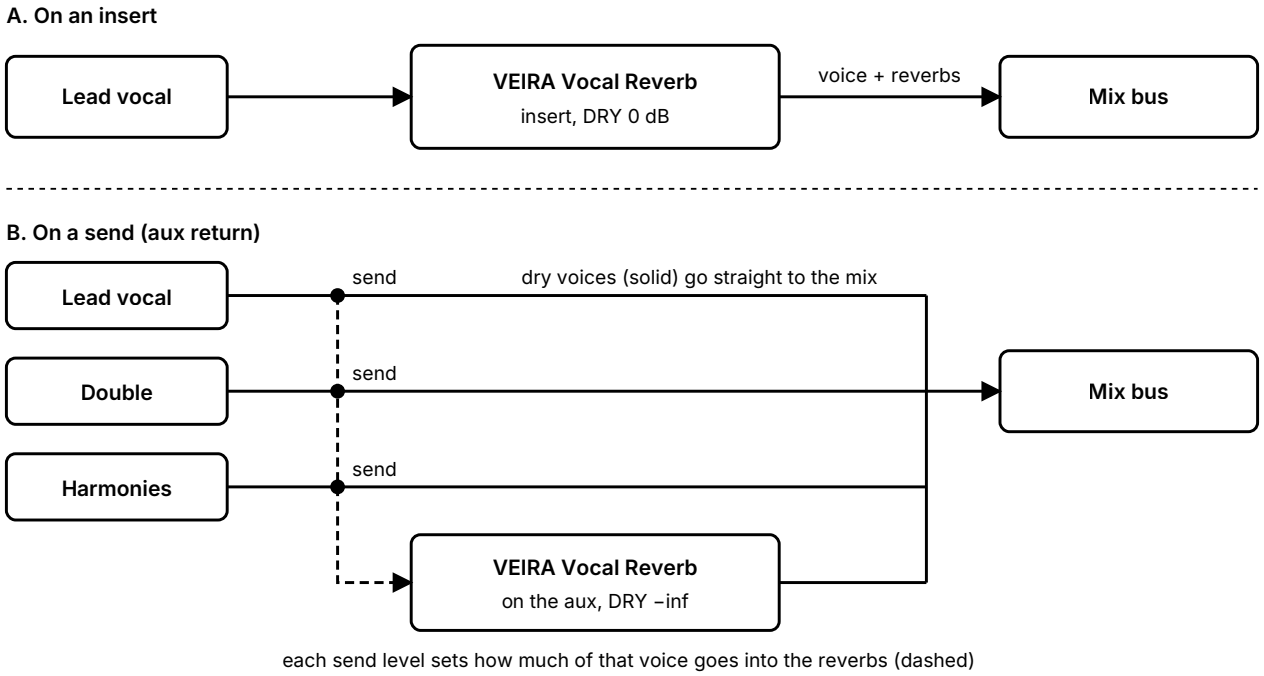


FIGURE 19 Two ways to use it. A: on the vocal itself, DRY at 0 dB and the returns added to it. B: several voices feed one VEIRA Vocal Reverb on an aux; DRY is at −inf so it returns the reverbs only, and each dry voice reaches the mix on its own.

On an insert

Put VEIRA Vocal Reverb directly on the vocal track, leave DRY at 0 dB and bring up the returns. This is quickest, and right when one voice needs its own space and you want DUCK and SEND DE-ESS to follow that voice exactly. Every factory preset outside the *Sends* folder is an insert preset.

On a send (aux return)

Create an aux (return) channel, put VEIRA Vocal Reverb on it, set DRY fully down to -inf dB, and send each voice to it with its own send level. This is the better choice when the lead, its doubles and the harmonies should share **one space**, when you want to save processor power (one reverb for many voices), or when you want to process the reverb on its own.

Why DRY at -inf? On a send, each dry voice already reaches the mix through its own channel. With DRY up, the aux would add a second copy of the voices, which makes them louder and can cause phasing. The *Sends* presets are already set that way, with one return at about 0 dB.

Setting it up:

1. **Create the aux.** In Logic Pro, click an empty **Send** slot on the vocal track and choose a bus: Logic creates the aux channel for you. In Cubase or Nuendo, add an **FX Channel** track and choose VEIRA Vocal Reverb

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 Vocal Reverb** on the aux and pick a preset from **Sends**, or pull DRY down to -inf yourself.
3. **Turn up the sends** on the voices that should be in the space. Start around −10 dB and adjust by ear.
4. **Use post-fader sends** (the usual default), so a voice's reverb follows its fader.
5. **Balance** the returns with their faders inside the plugin, and the whole reverb with the aux channel's fader.

DUCK and SEND DE-ESS on a send. Both listen to the plugin's own input. On an aux, that's the sum of everything you send to it: the reverb ducks under all the sent voices together, and the de-esser hears all of them.

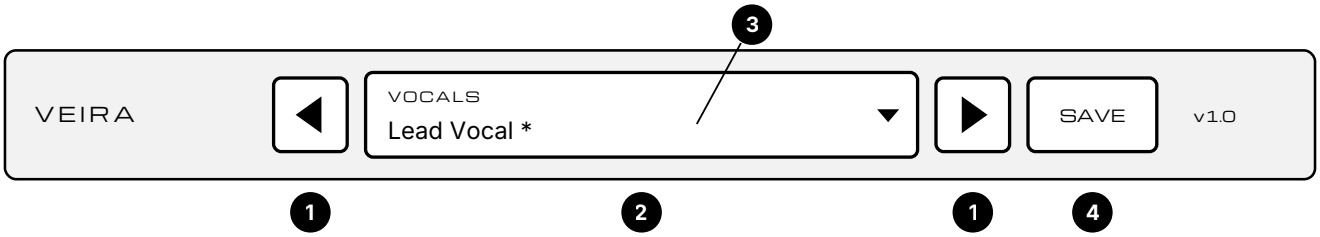
> **Tip:** To use any insert preset on an aux, load it and pull DRY down to -inf. Its returns and their settings stay as they were made.

Presets

VEIRA Vocal Reverb comes with **75 factory presets** in 11 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 Vocal Reverb 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 Vocal Reverb/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Vocal Reverb\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
Pop Vocals	Pop Lead Plate, Bright Pop Shine, Room And Plate, Short Room Long Hall, Ducked Pop Hall, Dance Pop Sync Plate, Intimate Pop Chamber, Big Chorus Pop
R&B & Soul	Dark Soul Chamber, Smooth R&B Plate, Silky Ducked Hall, Neo Soul Room, Vintage Soul Plate, Late Night R&B, Gospel Chamber Hall
Hip-Hop & Rap	Rap Slap Ambience, Tight Rap Room, Dark Rap Plate, Melodic Rap Hall, Trap Hook Plate, Boom Bap Room, Wide Ad-Lib Space
Rock & Alternative	Rock Lead Plate, Garage Room, Indie Spring, Arena Rock Hall, Grunge Chamber, Spring And Plate, Punk Ambience
Singer-Songwriter	Folk Room, Warm Chamber, Acoustic Plate, Coffeehouse Ambience, Retro Spring Song, Room Then Hall, Bedroom Vocal
Ballads	Big Ballad Hall, Plate Into Hall, Grand Ballad Hall, Piano Ballad Chamber, Soft Ballad Plate, Power Ballad Wash, Ducked Ballad Bloom
Backing Vocals	Wide BV Wash, BV Plate Glue, Harmony Hall Stack, Soft Oohs Chamber, Gang Vocal Room, Distant Choir Hall, Doubles Ambience
Podcast & Voice-Over	Podcast Room Touch, Natural Studio Room, Voice-Over Polish, Warm Booth, Narration Chamber, Audiobook Space, Radio Host Plate
Sends	Plate Send, Hall Send, Room Send, Chamber Send, Spring Send, Ambience Send, Long Hall Send, Short Plate Send
Effects	Huge Ducked Hall, Spring Into Plate, Gated Ambience Hit, Rhythmic Sync Plate, All Six Returns, Lo-Fi Spring Tank, Endless Hall Wash, Telephone Plate, Swell Bloom Hall

Levels matter, a little. DUCK and SEND DE-ESS follow the voice's own level, so they act the same on a louder or quieter take. The faders don't: the presets were set on vocals peaking near −6 dBFS, with the returns sitting about 15–21 dB under a pop lead, 12–15 dB under a ballad and 27–34 dB under speech. On a much denser or sparser vocal, set the return faders by ear first. Every folder except *Sends* holds insert presets; *Sends* have DRY at -inf. Presets with SYNC follow your song's tempo.

Recipes

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

A lead vocal plate in one minute

1. On the lead vocal, load **Pop Vocals ▸ Pop Lead Plate** (or start from *Init*, which brings up the plate alone at −12 dB).
2. Play the chorus and move the [PLATE] fader until you just hear the reverb, then pull it back 1–2 dB.
3. Touch the [PLATE] fader to show its controls, and set [PRE-DELAY] so each word starts dry: 30–60 ms.
4. Set [DECAY] so the tail fades about when the next phrase starts. Check the DECAY picture.
5. If the s sounds hiss in the tail, raise [SEND DE-ESS] until the [CUT] readout shows a few dB on each s.

Depth and shine: a room under a plate

1. Load **Pop Vocals ▸ Room And Plate**.
2. Solo the [ROOM] return and set its fader so the voice sounds placed in a room, not in a box. Then solo the [PLATE] and set it for shine.
3. Switch both [SOLO] buttons off and balance the two faders together.
4. For a bigger chorus, automate the [PLATE] fader up 2–3 dB, or bring up the [HALL] (as in *Short Room Long Hall*).

A ballad that blooms between lines

1. Load **Ballads ▸ Ducked Ballad Bloom** (a 4.5 s hall, [DUCK] 35 %).
2. Touch the [HALL] fader. While the singer sings, the hall dips; in each pause it swells. Watch the [HALL] strip's meter rise in the gaps.
3. More [DUCK] makes the words clearer; less lets the hall wrap around them. Raise the fader a little when you add [DUCK].
4. For a plate in front of the hall, try **Ballads ▸ Plate Into Hall**.

One reverb for the lead and its harmonies

1. Create an aux and load **Sends ▸ Plate Send** ([DRY] at [-inf], the plate at about 0 dB), or **Sends ▸ Hall Send** for a bigger space.
2. Send the lead, the doubles and the harmonies to it with post-fader sends, starting around −10 dB.
3. Set [DECAY] to the song first, then the return's fader.
4. For width on the backing voices, raise [WIDTH] to 120–130 %.

Tame a bright, splashy voice

1. Load **Rock & Alternative ▸ Rock Lead Plate** ([SEND DE-ESS] 45 %).

2. Raise [SEND DE-ESS] until the reverb stops spitting on the s and t sounds; the dry voice keeps its edge, because the de-esser works on the send only.
3. Raise the return's [TONE] to darken the tail, and lower [HIGH CUT] to 7–8 kHz if it still sounds sharp.

A pre-delay in time with the song

1. Load **Pop Vocals ▸ Dance Pop Sync Plate** ([SYNC] on, [NOTE] 1/32).
2. Try [NOTE] 1/16 on slower songs. For an audible rhythmic answer, use **Effects ▸ Rhythmic Sync Plate** (an eighth note, with [DUCK] 45 %).
3. In the standalone app there is no song tempo; in your DAW the pre-delay follows the project tempo.

A podcast voice that doesn't sound boxed in

1. Load **Podcast & Voice-Over ▸ Podcast Room Touch**, or **Natural Studio Room** for a host who should sound in a real studio.
2. Raise the return's fader until the voice opens up, then stop: the space should be felt, not heard.
3. Keep [LOW CUT] at 150 Hz or above so the voice stays close and clear.

Specifications

Type	Vocal reverb console: six returns on VEIRA Space's engine, with a de-esser on the send
Returns	PLATE, HALL, ROOM, CHAMBER, SPRING, AMBIENCE; level-matched within about 0.1 dB
Channels	Mono or stereo (the output matches the input)
Latency	None. With every return down and DRY and MASTER at 0 dB the output is bit-identical to the input
Tail	12 s, reported to the host
Return faders	–inf to +6 dB (default –inf; PLATE −12.0 dB); gliding over 20 ms
MUTE / SOLO	On / Off per return (default Off)
PRE-DELAY	0 to 500 ms; with SYNC, 1/64 to 1/4 note (default 1/16)
DECAY	0.10 to 10.0 s at 1 kHz
SIZE / TONE / EARLY	0 to 100 % each
WIDTH	0 to 150 %, constant level
LOW CUT / HIGH CUT	20 Hz to 2.00 kHz / 1.00 to 20.0 kHz, Open from 19.5 kHz; 12 dB/oct, on the reverb
MOD / DUCK / CLEAN	0 to 100 % each; DUCK up to 30 dB
SEND DE-ESS	0 to 100 % (default 30 %); above 5 kHz, threshold 6 to 24 dB under the voice, range up to 24 dB, no lookahead
DRY / MASTER	–inf to +6 dB (default 0.0 dB each)
Displays	DECAY picture (low, mid and high decay with their reverb times); a meter on every strip with 2 s peak hold; CUT readout
Metering	IN and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS. 1770-4 / EBU R 128
Presets	75 factory presets in 11 folders, plus your own
Window	1400 × 900 points
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vvrb

Each return's starting settings (also what double-click returns a knob to):

	PLATE	HALL	ROOM	CHAMBER	SPRING	AMBIENCE
Fader	−12.0 dB	−inf	−inf	−inf	−inf	−inf
PRE-DELAY	30 ms	40 ms	10 ms	20 ms	0.0 ms	0.0 ms
DECAY	1.80 s	2.60 s	0.80 s	1.40 s	2.00 s	0.60 s
SIZE	50 %	60 %	40 %	50 %	50 %	40 %
TONE	40 %	45 %	40 %	45 %	30 %	30 %
EARLY	50 %	40 %	60 %	50 %	0 %	70 %
WIDTH	100 %	110 %	90 %	100 %	80 %	100 %
LOW CUT	200 Hz	180 Hz	150 Hz	180 Hz	250 Hz	120 Hz
HIGH CUT	9.00 kHz	8.00 kHz	10.0 kHz	8.50 kHz	6.00 kHz	12.0 kHz
MOD	30 %	30 %	20 %	25 %	20 %	20 %
DUCK	10 %	15 %	0 %	5 %	10 %	0 %
CLEAN	30 %	30 %	20 %	30 %	20 %	20 %

SYNC starts off and NOTE at 1/16 on every return.

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 Vocal Reverb 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 hear no reverb. Check that at least one return's fader is up (its value window shows a number, not -inf dB), that its MUTE lamp is off, and that no *other* return is soloed. Look at the strip meters: a working return's meter moves.

Some returns went silent. A SOLO is on somewhere: while any return is soloed, only the soloed ones play. Switch every SOLO off.

My vocal got louder and slightly phasey on an aux. DRY is up on the aux, so the return carries a second copy of the voices. Pull DRY down to -inf, or load a *Sends* preset.

I changed a knob and nothing happened. The knobs at the top belong to the selected return, whose name is shown at the top left. If that return's fader is down, you won't hear the change. Touch the fader of the return you want to change first.

PRE-DELAY (or NOTE, or EARLY) is dimmed. PRE-DELAY is dimmed while SYNC is on, and NOTE while it's off. EARLY is dimmed on SPRING, which has no early reflections.

The reverb got quieter when I turned up CLEAN. On a strongly tonal voice, CLEAN treats sustained notes as ringing and lowers the reverb a little (about 2–3.5 dB at 20–30 %). Raise the return's fader to compensate.

My computer struggles with many instances. Each running return costs a few percent of a processor core. Pull the returns you don't need fully down: a return at -inf (or muted) stops running and costs nothing. To share one reverb between voices, use it on an aux.

The reverb is cut off at the end of my bounce. VEIRA Vocal Reverb tells your DAW its tail is 12 seconds long, but some DAWs stop a bounce at the end of the region anyway. Extend the bounce range past the last word.

Can I use it on a mono track? Yes. On a mono track it works in mono, and the reverbs are summed to mono. For a stereo reverb on a mono voice, use it on a stereo aux (*Insert or send*).

Do my sessions keep my settings? Yes. Every fader and control, the selected return and the selected preset 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 Vocal Reverb · User Manual · Version 0.1.0

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

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