VEIRA

VOCAL RIDER

VEIRA Vocal Rider

User Manual

Rides a vocal's fader for you, the way an engineer rides it through a song: set where the vocal should sit, and one console fader moves up and down to keep it there, within the limits you choose, and can write its moves as automation.



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Welcome

Thank you for choosing **VEIRA Vocal Rider**. It does a job mix engineers have always done by hand: riding the vocal's fader through a song, a little up for a quiet line, a little down for a loud one, so every word sits at the same place in the mix.

You tell it one thing, TARGET: where the vocal should sit, in LUFS. One console fader in the middle of the window then moves up and down to keep the voice there, within the limits you set with RANGE DOWN and RANGE UP. The RIDE display shows the vocal coming in and going out against TARGET over the last six seconds, with the fader's moves under it. When you like the ride, WRITE records it into your DAW as ordinary automation that you can edit.

What makes it different

- **It rides the level, not the peaks.** A compressor reacts to every peak and changes the sound of the voice. The rider moves one fader, slowly and smoothly, the way a hand would. The tone, the transients and the breathing of the performance stay as they were.
- **It listens like an engineer.** It hears the voice's loudness (K-weighted, as a loudness meter does) between 100 Hz and 5 kHz, so a popped "p" or an "s" doesn't count as a loud word.
- **It knows when to keep still.** In pauses, in the tails of words, on an "s", a "t" or a breath, and under IGNORE BELOW, the fader holds where it is. Breaths and room noise are never lifted.
- **It is never late.** LOOKAHEAD lets it hear 25 ms ahead, so a loud first word after a quiet passage is already turned down when it plays.
- **Its moves are yours.** WRITE sends every move to the FADER parameter for your DAW to record; READ plays them back, and you can move the fader by hand.
- **It does nothing it doesn't have to.** With the range at 0 dB the output is the input, bit for bit, just delayed by the latency.
- **A clean, legible face.** Large knobs with the value in their middle, text you can read at a glance, and a window you can scale from 75 % to 200 %.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window and gives a quick start. *How a vocal rider works* explains the idea in a few pages; read it if riding is new to you. *Controls* explains every knob and button with drawings measured from the plugin. *The displays and the fader* teach you to read the window, *Writing the ride as automation* covers WRITE and READ, and *Presets*, *Recipes*, *Specifications* and *Troubleshooting* follow.

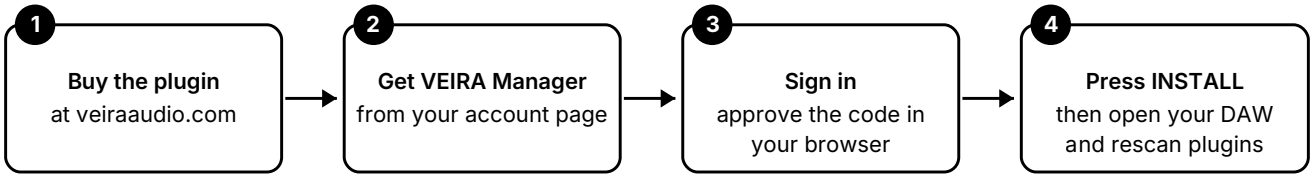
Getting started

What you need

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

Install with VEIRA Manager

VEIRA plugins are not downloaded from the website one by one. You install them with **VEIRA Manager**, the free VEIRA app that installs, updates and activates everything you own. Its own manual covers it in full; the short version is:



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

FIGURE 1 From purchase to first sound in four steps.

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

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 Rider 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.

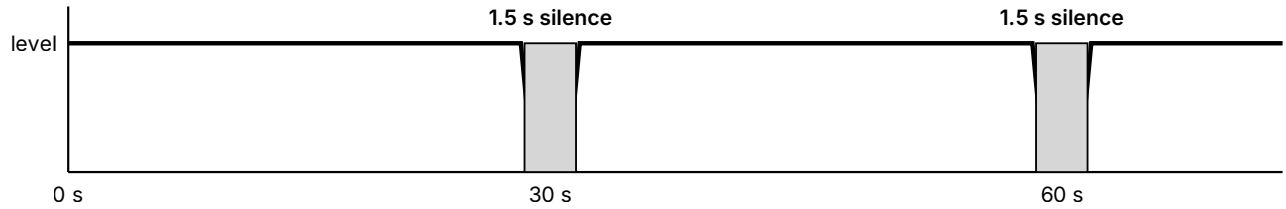


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Vocal Rider. 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 Rider 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 Rider with the Init preset while a vocal plays: the fader has turned a loud line down by 5.9 dB.

	Part	What it does
1	Preset browser	Loads and saves presets. See *Presets*.
2	RIDE, the level lane	The vocal's level coming in (grey) and going out (amber) over the last six seconds, against TARGET (green line) and IGNORE BELOW (red dashed line). Drag the lines to set them.
3	RIDE, the fader lane	The fader's moves over the same six seconds, with the range drawn as dashed lines.
4	The fader	A console fader from −24 to +24 dB that the rider moves. In READ you can move it by hand.
5	The RANGE stops	Two triangles beside the fader: how far up and down the rider may move it. Drag them.
6	Fader readout	The fader's position in dB, with the mode (RIDE, WRITE or READ) above it.
7	Meter bridge	IN and OUT level and loudness, and how much louder or quieter the output is.
8	LEVEL	TARGET and IGNORE BELOW.

	Part	What it does
9	MOTION	SPEED, RANGE DOWN and RANGE UP.
10	AUTOMATION	RIDE, WRITE and READ.
11	OUTPUT	The level after the fader.
12	LOOKAHEAD	Lets the rider hear 25 ms ahead (on by default).

Using the controls

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

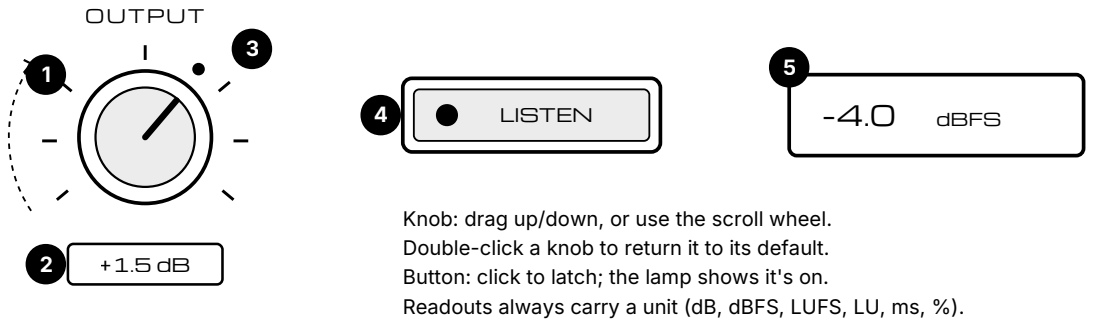


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Rider's panel the parts look a little different from the drawing above:

- **Knobs** show their value **in their middle**, and a lit ring (blue on screen; in print, the lighter arc) shows how far each is turned. Drag, use the wheel, or double-click (or Alt/Option-click) for the default, as on every VEIRA knob.

- **Type a value:** right-click a knob (Control-click on a Mac). A field opens over the knob with the current value; type the new one and press Return. The number is enough: **-20** for [TARGET], **40** for [SPEED], **9** for [RANGE UP]. Press Escape or click elsewhere to leave it unchanged.
- **Buttons** have no lamps: the chosen mode ([RIDE], [WRITE] or [READ]) and [LOOKAHEAD] when it is on are filled (orange on screen; in print, the lighter, solid button against the dark ones).
- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size and keeps its proportions, so everything stays sharp. Your DAW saves the size with the session.

[MODE] (the [RIDE], [WRITE] and [READ] buttons) and [LOOKAHEAD] are the exceptions: they are saved with your session but can't be automated, since an automated mode switch would fight the automation it writes. The fader's own parameter, [FADER], is the automation lane (see *Writing the ride as automation*).

Quick start: a vocal riding itself in five moves

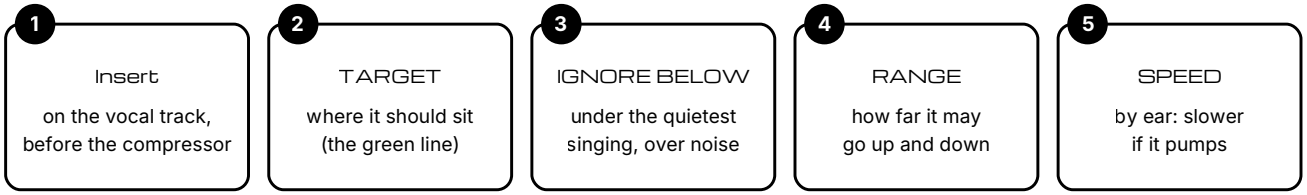


FIGURE 5 The five moves, in order.

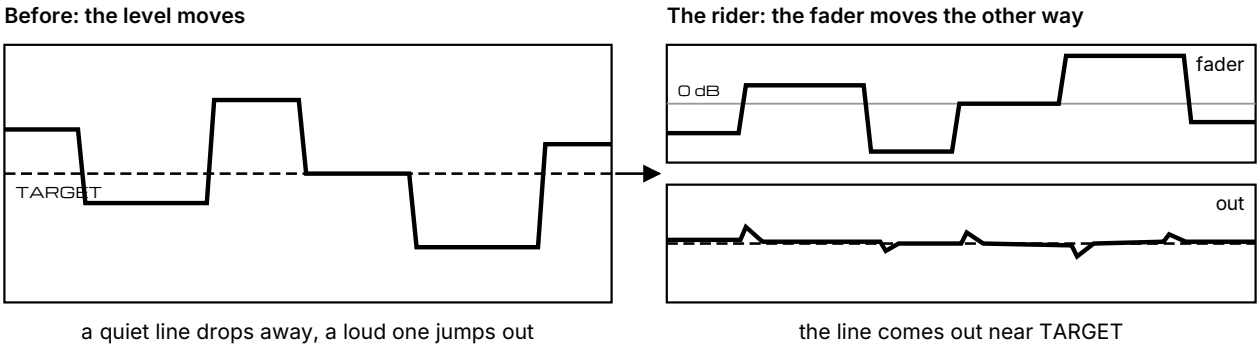
1. **Insert** VEIRA Vocal Rider on the vocal track, **before** your compressor and other dynamics, so they get an even vocal to work on.
2. **Play the song** and listen to where the vocal should sit in the chorus. Turn [TARGET] (or drag the green line on [RIDE]) until the amber trace sits there. Start near the vocal's own level, where the fader centres near 0 dB.
3. **Check** [IGNORE BELOW]**:** the red line should sit under the quietest singing and above the noise between phrases.
4. **Set the range.** [RANGE UP] is how far a quiet line may be lifted, [RANGE DOWN] how far a loud one may be pulled down. 6 dB each way is a good start.
5. **Set** [SPEED] by ear: lower if you hear the fader move within a phrase, higher if whole lines still come out too loud or too quiet.

> **Tip:** Hover over the factory presets: each note says which control to set first. *Pop Lead Smooth*, *Rap Lead Tight* and *Podcast Host* are good starting points for their jobs.

How a vocal rider works

Why ride a vocal

A singer's level changes all the time: a verse sung softly, a chorus belted, a line turned away from the microphone, a word that drops at the end of a phrase. In a mix, a vocal that changes level by 10 dB is lost under the music in one line and sticks out in the next. Engineers have always fixed this by **riding the fader**: a hand on the vocal fader, pushing it up for a quiet line and pulling it down for a loud one, all through the song.



The fader turns a quiet line up and a loud one down, by as much as each needs, within the limits you set (RANGE DOWN and RANGE UP). It moves smoothly, at the SPEED you set, and down twice as fast as up.

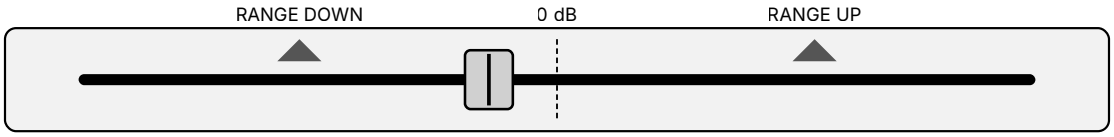


FIGURE 6 Riding: the fader moves the opposite way to the level, so the vocal comes out near TARGET.

A **compressor** evens a vocal too, but it works differently: it reacts in milliseconds to the peaks, and the faster and harder it works the more it changes the sound (attack, punch, breath, sibilance). A **rider** moves a fader slowly, like a hand, after the loudness of the words and lines. It changes the level, not the sound. The two work well together: the rider first, so the compressor sees the same level all song long and can be set gently.

What happens inside VEIRA Vocal Rider

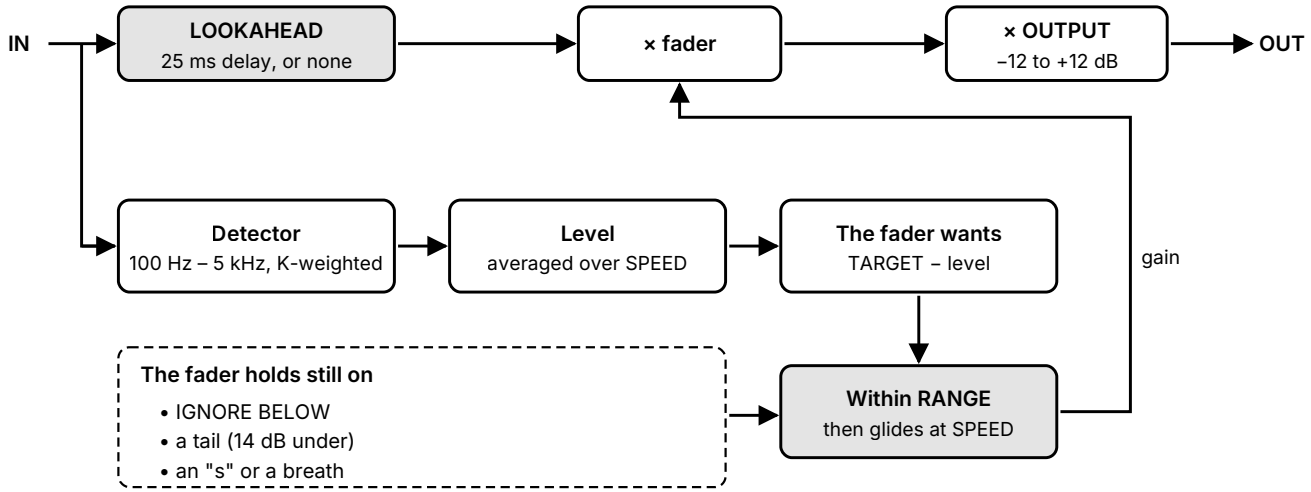


FIGURE 7 The signal flow. The sound goes along the top; the detector decides how far the fader moves.

- **The detector** measures the vocal's loudness the way a loudness meter does (K-weighting, the curve in ITU-R BS.1770), but only between 100 Hz and 5 kHz: under 100 Hz are plosives and rumble, over 5 kHz is mostly sibilance. Its fast level is averaged over 5 ms. On a stereo track both channels count together, and one fader moves both, so the image never shifts.
- **The level** the fader follows is an even average of the detector over a window set by SPEED: 320 ms at 0 %, 66 ms at 100 %.
- **The fader** wants TARGET minus the level: a vocal 4 dB under TARGET wants +4 dB. It is kept within RANGE DOWN and RANGE UP, and moves smoothly, at a speed set by SPEED, turning down twice as fast as it turns up.
- **The holds:** in silence (under IGNORE BELOW), in the tail of a word (14 dB under the level) and on unvoiced sounds (an "s", "sh", "t", "f" or a breath, where the full band is 6 dB over the voice band), the level and the fader stay where they are.
- **The audio** waits 25 ms in the LOOKAHEAD delay, so the fader has already moved when a loud word arrives. Then it is multiplied by the fader and OUTPUT.

What the rider hears

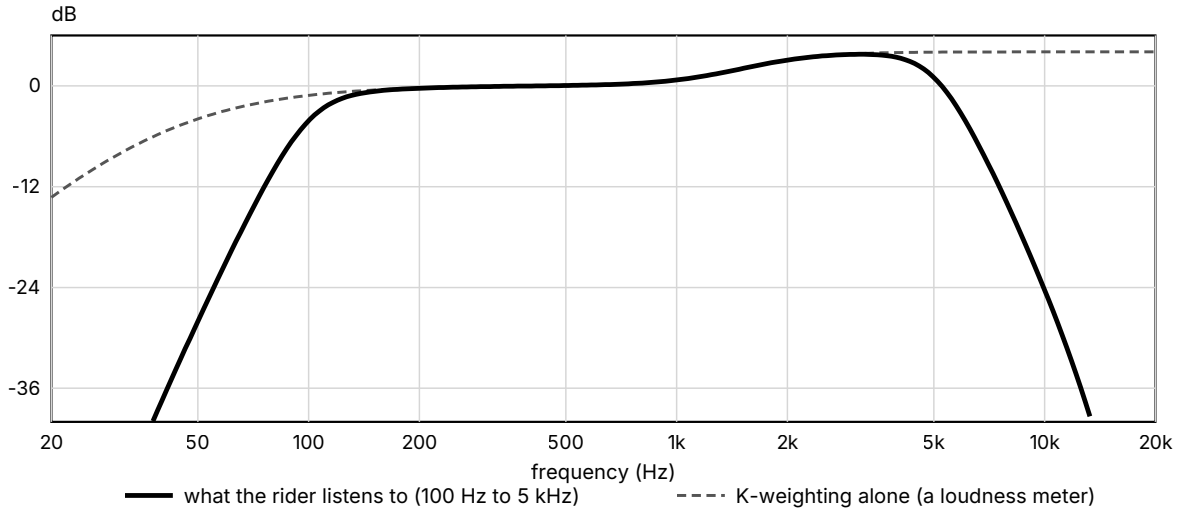


FIGURE 8 The detector's response, computed from the plugin: K-weighting (dashed) and the voice band the rider listens to (solid).

The dashed curve is K-weighting alone, as a loudness meter hears: a little less bass, a little more presence. The solid curve is what the rider hears: the same, with 24 dB per octave slopes under 100 Hz and over 5 kHz. So a plosive's thump and an "s" don't make the rider think a word is loud. The sound itself isn't filtered: these curves are only for the detector.

Controls

LEVEL: TARGET and IGNORE BELOW



FIGURE 9 LEVEL: 1 TARGET and 2 IGNORE BELOW.

Control	Range	Default	What it does
1 TARGET	−40 to −6 LUFS, 0.1 steps	−20.0 LUFS	Where the vocal should sit while it sings.
2 IGNORE BELOW	−80 to −20 LUFS, 0.5 steps	−45.0 LUFS	Under this level the fader holds still.

TARGET

TARGET is the level the rider holds the vocal at, in LUFS: the loudness of its voiced sound (the vowels and voiced consonants) over a short window, while it sings. It is also the green line on RIDE, which you can drag.

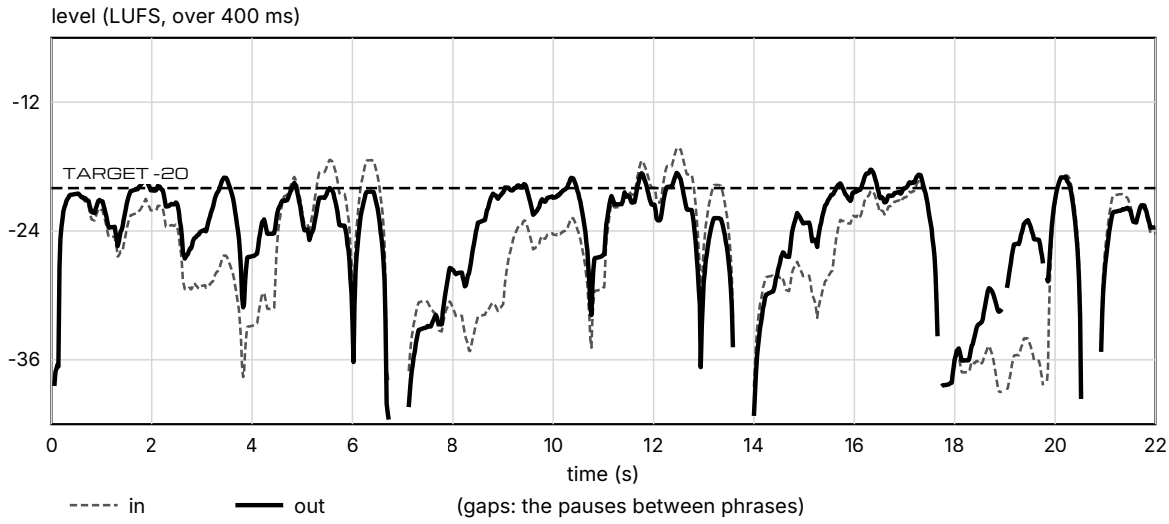


FIGURE 10 The default settings on a vocal whose lines change by up to 16 dB: in (dashed) and out (solid), measured over 400 ms.

How to set it. Play a loud part of the song and turn TARGET until the vocal sits where you want it against the music; the green line moves with it. A vocal recorded with peaks around −6 to −10 dBFS usually sings at about −20 to −16 LUFS, so the default −20 LUFS keeps the fader near 0 dB. If the fader spends the whole song at one of its stops, TARGET is far from the vocal's own level: move it towards the amber trace, or widen the range.

What the meters say. TARGET is met while the vocal sings: every factory preset lands within 1 LU of it. A loudness meter over the whole vocal reads a little lower, about 1 to 1.3 LU, because it also counts the "s" and "t" sounds and the ends of words that the rider leaves alone; a short-term meter, which also counts the pauses, reads lower still.

> **Tip:** Set TARGET after your vocal chain's gain staging, and leave the overall level to OUTPUT or your channel fader. Moving TARGET later moves the whole ride.

IGNORE BELOW

Under IGNORE BELOW the fader holds still, so the silence between phrases, room noise, headphone bleed and the reverb of the vocal booth are never lifted. It is the red dashed line on RIDE, also draggable.

Set it under the quietest singing you want ridden and above the noise between phrases: about 20 to 30 dB under TARGET is typical. Breaths and sibilants are held by their sound, not their level, so you don't need IGNORE BELOW for them. If the fader climbs during the pauses, raise it; if a soft line isn't lifted, lower it.

MOTION: SPEED, RANGE DOWN and RANGE UP

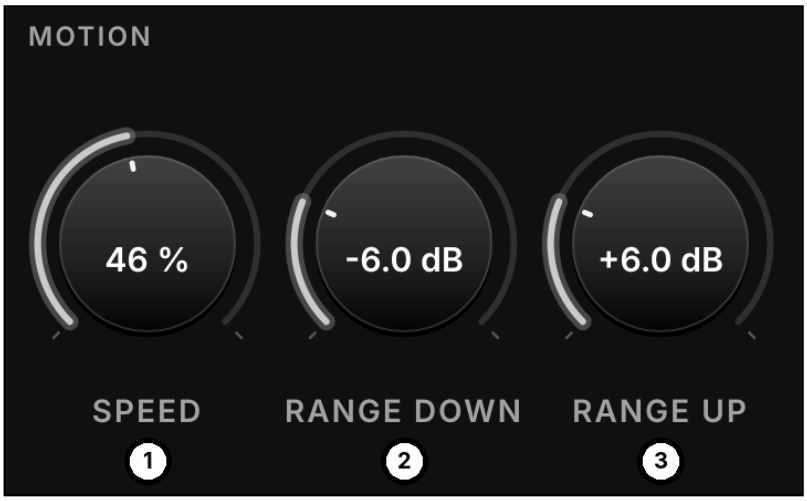


FIGURE 11 MOTION: 1 SPEED, 2 RANGE DOWN and 3 RANGE UP.

Control	Range	Default	What it does
1 SPEED	0 to 100 %, 1 % steps	46 %	How quickly the fader follows.
2 RANGE DOWN	0 to 24 dB, 0.5 dB steps	6.0 dB	How far the fader may go below 0 dB.
3 RANGE UP	0 to 24 dB, 0.5 dB steps	6.0 dB	How far the fader may go above 0 dB.

SPEED

SPEED sets how quickly the fader follows the vocal. Low settings ride whole phrases, like a slow hand on the fader; high ones ride words.

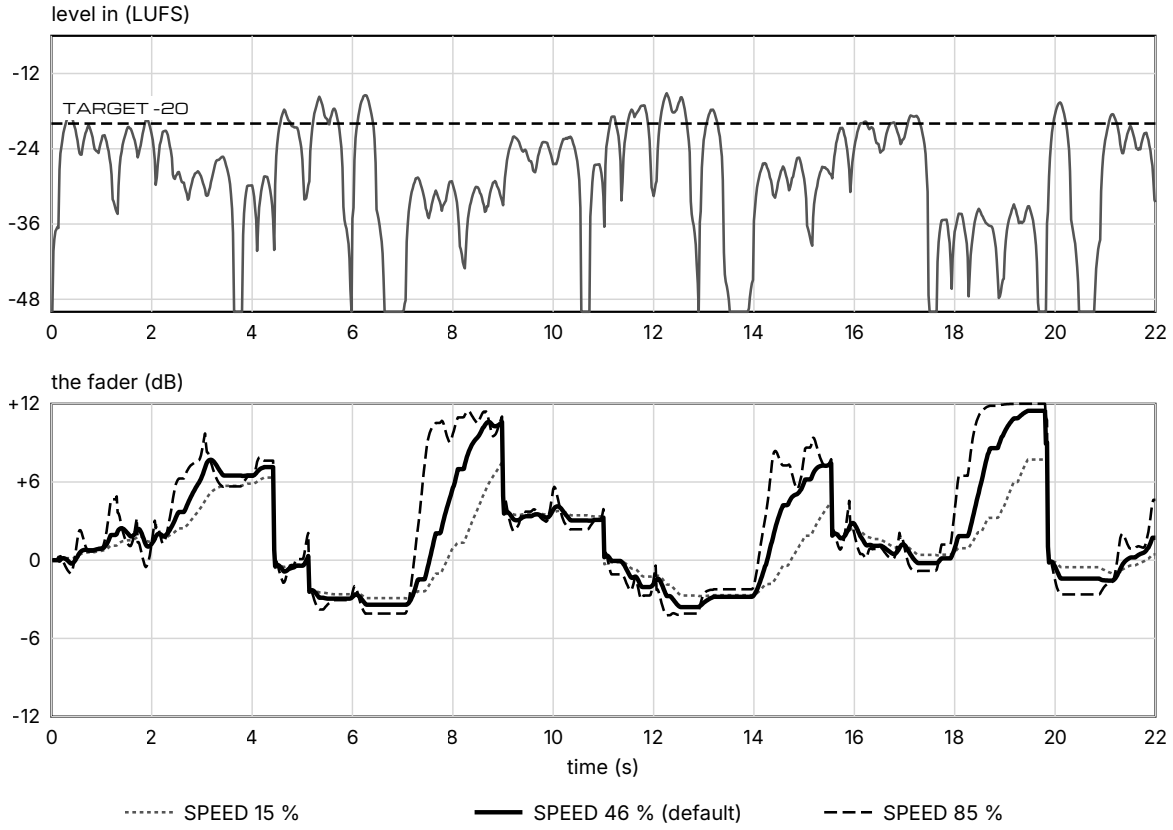


FIGURE 12 The same vocal at three SPEED settings, measured from the plugin (RANGE 12 / 12 dB so the stops don't hide the difference).

It changes two things at once: the window the level is averaged over, and how fast the fader glides towards where it wants to be.

SPEED	Level window	Fader up (time constant)	Fader down
0 %	320 ms	800 ms	400 ms
25 %	216 ms	450 ms	225 ms
46 % (default)	155 ms	277 ms	139 ms
75 %	98 ms	142 ms	71 ms
100 %	66 ms	80 ms	40 ms

The fader always turns down twice as fast as it turns up, because a loud word that sticks out is more of a problem than a quiet one that comes up a moment late. A sudden drop of more than 3 dB is caught in 5 ms. And after a sudden rise (a loud line after a quiet passage), the level catches up four times faster and the fader steers by the fast level until the two meet, so the first words of a loud line don't sit hot.

How to set it. Start at the default and listen to the vocal on its own. If you hear the level move within a phrase, or the ends of words pump, lower SPEED. If whole lines still come out too loud or too quiet, raise it. Ballads and singer-songwriters usually want 20 to 50 %; dense pop and rap 60 to 80 %; speech 60 to 75 %. Settings near 100 % flatten the vocal on purpose, with audible pumping (the preset *Lo-Fi Flat Line*).

RANGE DOWN and RANGE UP

The range limits how far the fader may move from 0 dB: down by up to RANGE DOWN, up by up to RANGE UP. They are also the two triangles beside the fader, which you can drag, and the dashed lines in the fader lane.

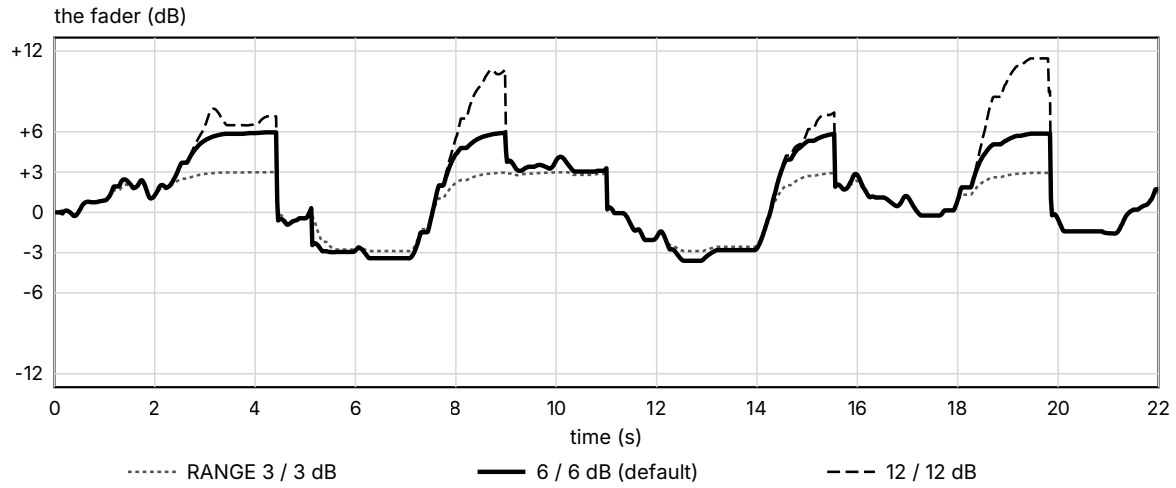


FIGURE 13 The same ride with three ranges: the fader stops at the range, and the rest of the ride is the same.

The range is a safety net: whatever the vocal does, the rider never moves it more than this. 6 dB each way suits most vocals. Widen RANGE UP (9 to 12 dB) for songs with whispered verses or lines sung away from the microphone; narrow it for a vocal that is already even and only needs a touch. Set either to 0 dB and the rider only moves the other way: the presets *Lift Only* (RANGE DOWN 0) and *Turn Down Only* (RANGE UP 0) do this.

With both at 0 dB the fader can't move, and the output is the input, bit for bit (delayed by the latency, with OUTPUT at 0 dB).

AUTOMATION: RIDE, WRITE and READ



FIGURE 14 AUTOMATION: 1 RIDE, 2 WRITE, 3 READ. The chosen one is filled (here RIDE).

Button	What happens
1 RIDE (default)	The rider moves the fader as the vocal plays. Nothing is recorded.
2 WRITE	The rider moves the fader and sends every move to the FADER parameter, so your DAW records the ride as automation.
3 READ	The fader follows FADER: the automation your DAW plays back, or your hand on the fader.

They are explained step by step in *Writing the ride as automation*.

OUTPUT and LOOKAHEAD

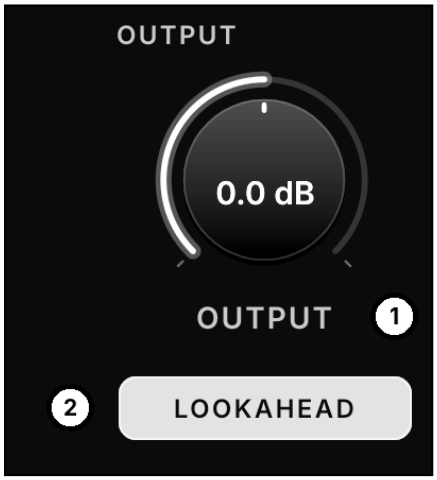


FIGURE 15 OUTPUT: 1 the OUTPUT knob and 2 LOOKAHEAD.

Control	Range	Default	What it does
1 OUTPUT	−12 to +12 dB, 0.1 dB steps	0.0 dB	The level after the fader.
2 LOOKAHEAD	on / off	on	The rider hears 25 ms ahead.

OUTPUT

OUTPUT is a plain gain after the fader. Use it to match the level going into the next plugin, or to compare with bypass at the same loudness (the Δ readout on the meter bridge tells you the difference). It doesn't change the ride: the rider still holds the vocal at TARGET before OUTPUT.

LOOKAHEAD

With LOOKAHEAD on, the audio waits 25 ms before the fader, while the detector hears it at once. So the rider knows about a loud word 25 ms before it plays, and the fader is already down.

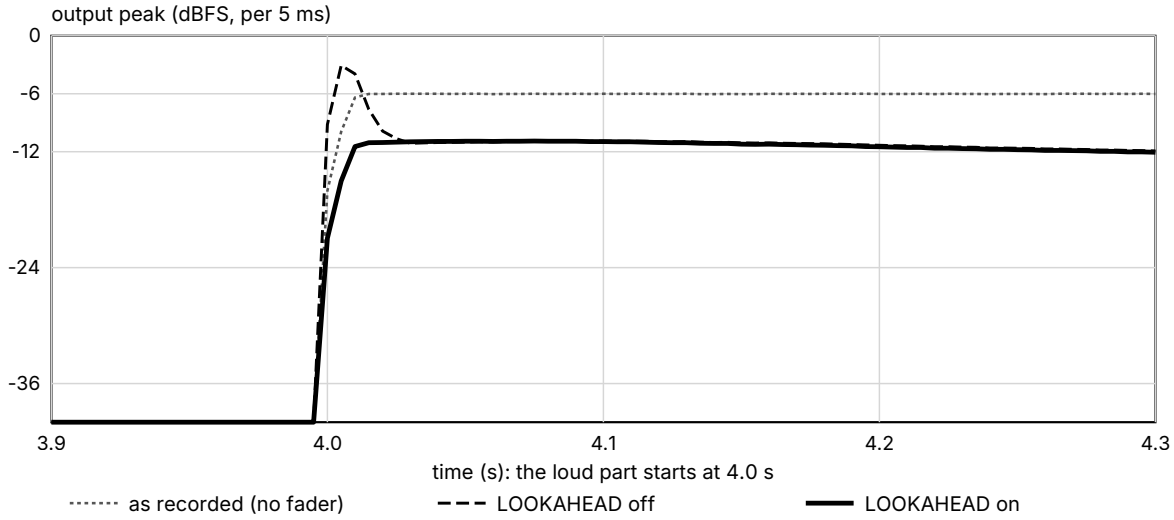


FIGURE 16 A loud line after a quiet one, measured from the plugin: without LOOKAHEAD its first syllable comes through about 8 dB hot for a moment; with it, it plays at its settled level.

The 25 ms are reported to your DAW as latency (1,200 samples at 48 kHz, 1,103 at 44.1 kHz, 2,400 at 96 kHz), and the DAW compensates, so the vocal stays in time with the rest of the mix. When the plugin is bypassed it still delays the vocal by the same amount, so bypassing doesn't move the vocal in time.

Switch LOOKAHEAD off only when the latency matters: while recording or monitoring a live voice through the plugin, or on a live stream (the preset *Live Stream No Latency*). Without it the rider is a little late on a loud first word (in the plugin's tests, +6.1 dB over its settled level for a moment, against +1.9 dB with it). Switching fades out, changes the delay and fades back in, so it never clicks, and the DAW is told the new latency.

The displays and the fader

RIDE

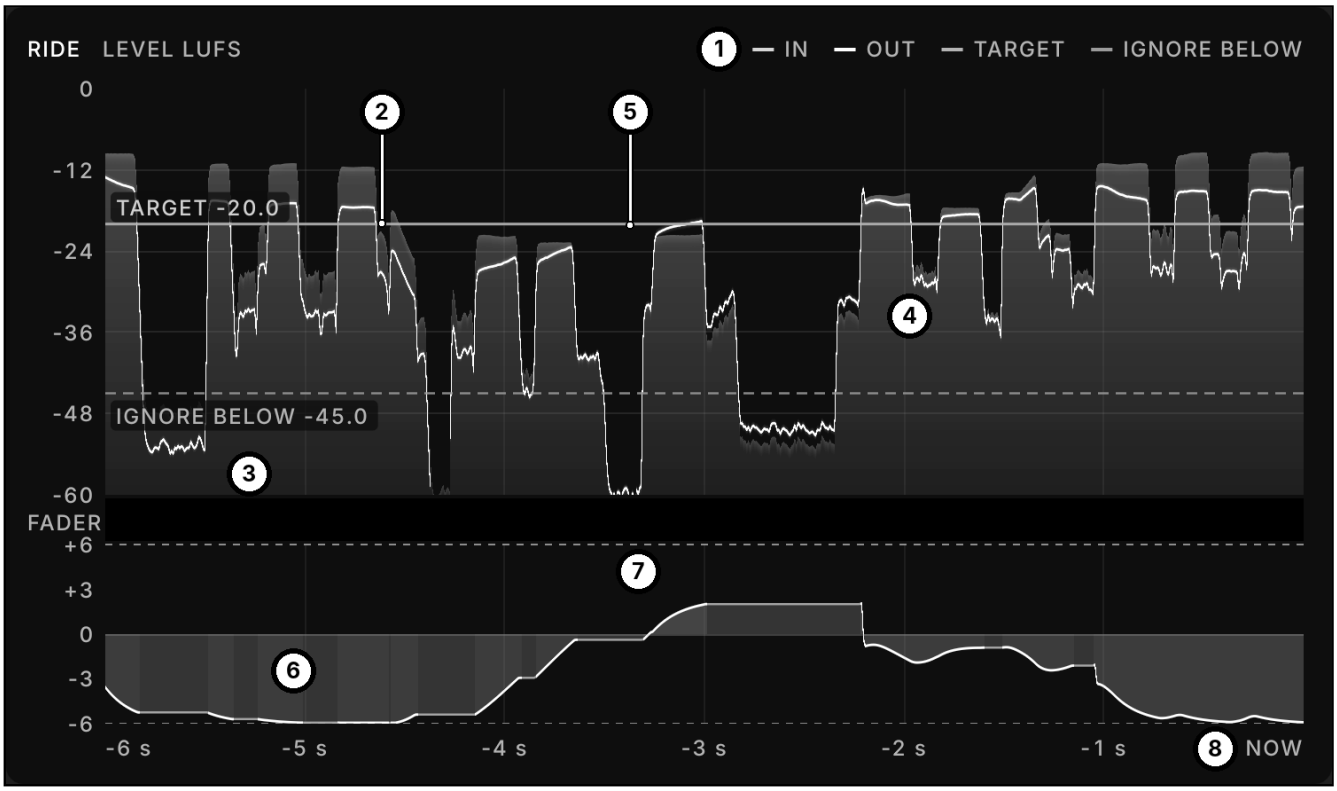


FIGURE 17 RIDE: the last six seconds of the vocal and the fader.

RIDE scrolls from right (NOW) to left (six seconds ago). It has two lanes.

- 1 **The legend.** IN grey, OUT amber, TARGET green, IGNORE BELOW red.
- 2 TARGET: the solid green line, with its value. Drag it up or down to set TARGET.
- 3 IGNORE BELOW: the red dashed line, with its value. Drag it too.
- 4 **IN**: the vocal coming in, its loudness this moment (the rider's fast level, in LUFS, 0 to −60), drawn as a grey area. On paper it is the lighter area behind.
- 5 **OUT**: the vocal going out, drawn as an amber line on top of the grey. Where the fader lifts, the line is above the grey area; where it turns down, it runs inside it. When the ride works, the line hugs TARGET while the vocal sings.
- 6 **The fader lane** (FADER dB): the fader's position. It is filled amber above 0 dB (lifting) and teal below (turning down); grey stretches mark where it held still.
- 7 **The range**: dashed lines at RANGE UP (amber) and RANGE DOWN (teal). The lane's scale follows the range: ±6, ±12 or ±24 dB.
- 8 **Time**: seconds ago, up to NOW at the right.

Hover over the lanes to read a moment exactly: *2.4 s ago: in −27.1 LUFS, out −20.3 LUFS, fader +6.8 dB (holding)*. "Holding" means the fader was holding still at that moment.

When the fader holds still

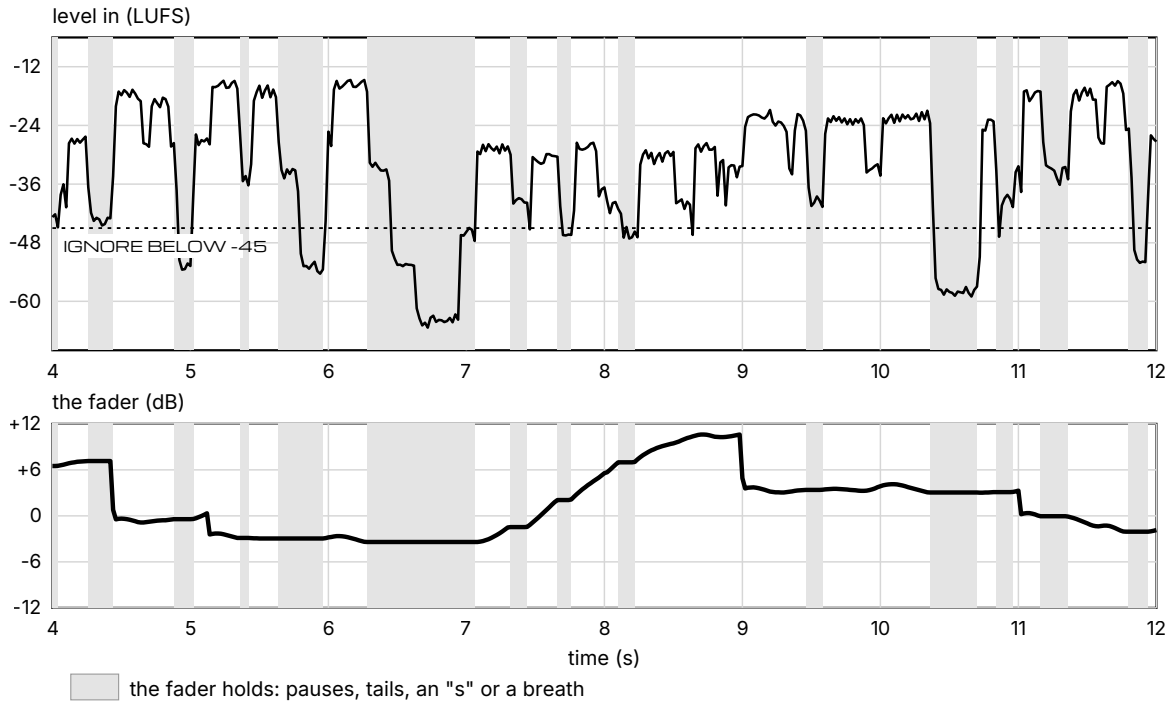


FIGURE 18 Part of the default ride, measured from the plugin: the grey stretches are where the fader held still.

The fader doesn't follow everything it hears. It holds where it is:

- **in silence** and noise, under IGNORE BELOW;
- **in a tail**: when the level falls more than 14 dB under the level it has been following, as at the end of a word;
- **on an "s", "sh", "t", "f" or a breath**: when the full band is 6 dB or more over the voice band, the sound is unvoiced, so it doesn't count.

So the fader never rises through a pause or a breath (in the factory bank it moves 0.00 to 0.02 dB across them), an "s" moves it no more than the rest of the word, and a new phrase starts from where the last one left off. In the plugin's tests a usual "s" moved the fader 0.06 dB, a harsh one 7 dB over the vowels 0.08 dB, and a plosive 0.03 dB.

The fader

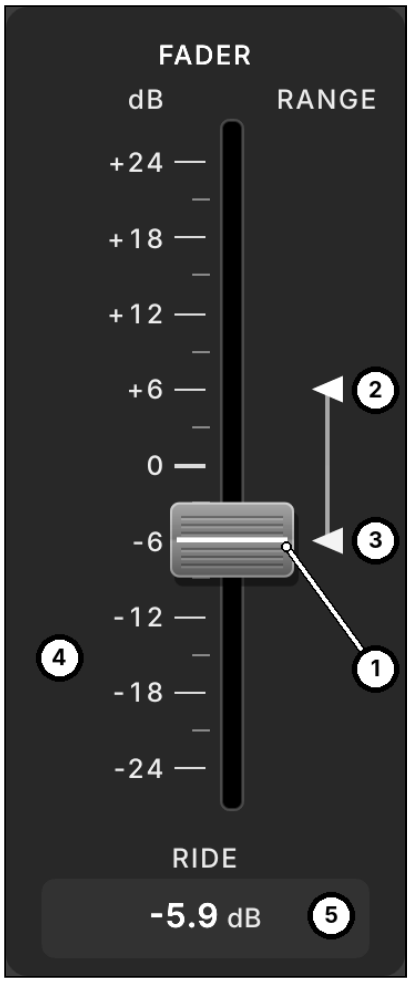


FIGURE 19 THE FADER: 1 the cap, 2 RANGE UP, 3 RANGE DOWN, 4 the scale, 5 the readout and the mode.

- 1 **The cap** shows where the fader is now, from −24 to +24 dB. In RIDE and WRITE the rider moves it and you can't grab it. In READ you can drag it, and double-click it for 0 dB.
- 2 3 **The RANGE stops**: the amber triangle is RANGE UP, the teal one RANGE DOWN, joined to 0 dB by a strip in the same colour. Drag them to set the range.
- 4 **The scale** in dB, with 0 dB in the middle.
- 5 **The readout** gives the position in dB. Above it, the mode: RIDE, WRITE (in red, since it's recording) or READ.

The meter bridge

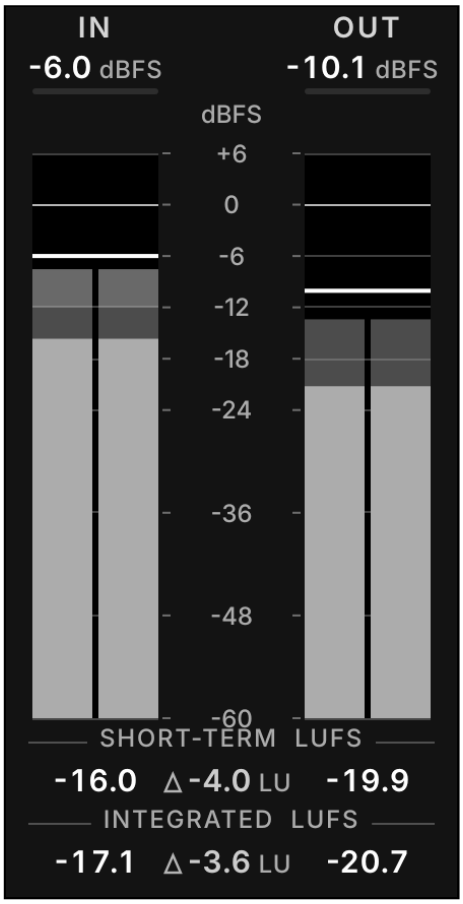


FIGURE 20 The meter bridge: IN and OUT.

The meter bridge works as on every VEIRA plugin. Its loudness readouts are a quick way to check the ride: the short-term OUT readout steadies when the rider is working, and the Δ between IN and OUT shows how much the rider lifts or lowers the vocal overall.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Vocal Rider 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.

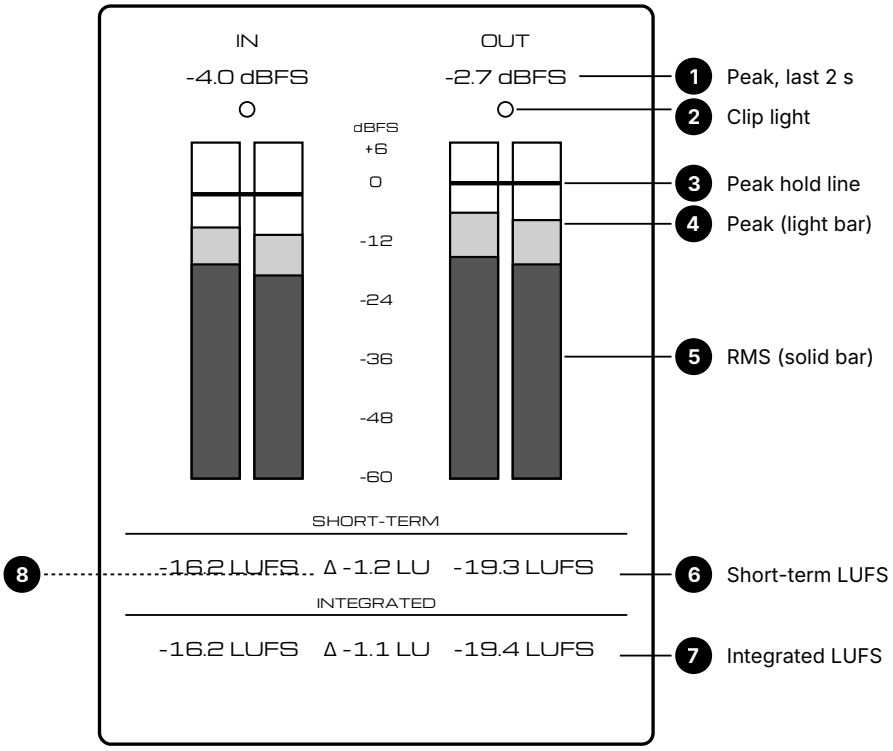


FIGURE 21 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 Rider 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.

Writing the ride as automation

The rider can do its job live, every time the song plays (RIDE). It can also **write** its moves into your DAW as automation, so you can see them, edit them and keep them, as if an engineer had ridden the fader by hand.

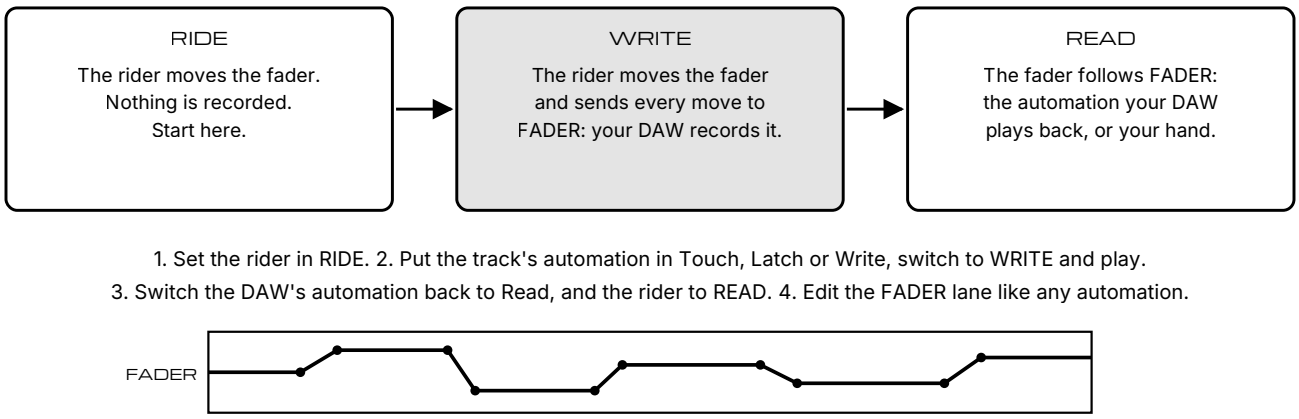


FIGURE 22 RIDE, WRITE and READ.

Writing a ride

1. Set up the ride in RIDE until it sounds right.
2. In your DAW, show the vocal track's automation for **Fader** (VEIRA Vocal Rider's FADER parameter) and put the track's automation mode in **Touch**, **Latch** or **Write**.
3. Press WRITE (the readout's mode turns red) and play the song, or the part you want to write.
4. Stop. Your DAW has recorded the ride as a FADER automation lane, about 30 points a second, as one long move.
5. Put the track's automation back to **Read**, and press READ on the rider. The fader now plays the automation back.

While WRITE is on, the plugin holds the parameter as if a hand were on it; leaving WRITE lets go. If your DAW thins the automation into fewer points, that's its own setting: the ride sounds the same.

Editing the ride

In READ the fader follows FADER exactly, gliding over 10 ms so a step in the automation never clicks. Edit the lane in your DAW like any automation: lift a word that should come forward, pull down a breath you want quieter, or draw a whole section. You can also ride it yourself: drag the fader's cap in READ while your DAW writes.

> **Tip:** FADER is never stored in presets, so loading a preset doesn't disturb your written ride. Changing TARGET, SPEED or the range doesn't change it either: in READ only the automation moves the fader.

Which mode to use

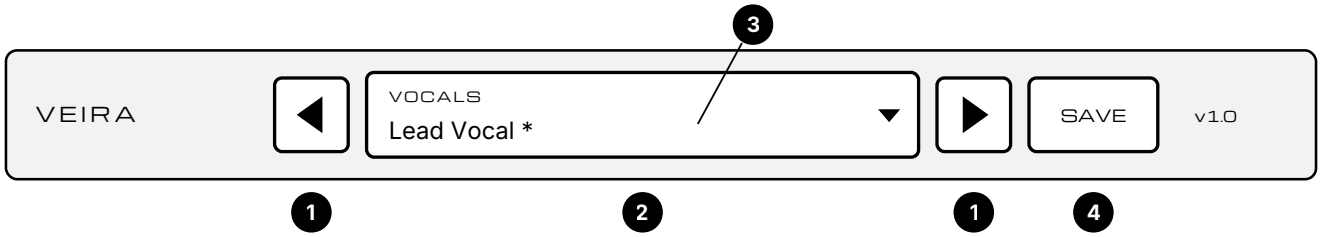
- RIDE for most work: the ride follows every change you make to the vocal, its edits and its timing.
- WRITE then READ when you want to see the ride, fine-tune it word by word, or hand the session to someone without the plugin's ride changing.
- In READ, the detector and the holds are off: the fader goes where the automation says.

Presets

VEIRA Vocal Rider comes with **54 factory presets** in 10 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 23 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 Rider 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 Rider/<Folder>/`
Windows	`%APPDATA%\VEIRA\VEIRA Vocal Rider\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	Pop Lead Upfront, Pop Lead Smooth, Modern Pop Tight, Pop Verse Lift, Dance Pop Vocal, Pop Gentle Ride, Pop Duet Balance
R&B & Soul	Smooth R&B Lead, Neo Soul Natural, Soul Belter, R&B Runs Even, Gospel Lead, Late Night R&B
Hip-Hop & Rap	Rap Lead Tight, Trap Vocal Locked, Boom Bap Natural, Melodic Rap Hook, Double-Time Flow, Ad-Lib Rider
Rock & Alternative	Rock Lead Steady, Alt Rock Dynamic, Punk Shout Control, Quiet Loud Quiet, Indie Vocal Natural, Metal Vocal Steady
Singer-Songwriter	Acoustic Vocal Gentle, Folk Storyteller, Intimate Close Mic, Songwriter Even, Voice And Piano
Ballads	Ballad Breathe, Power Ballad, Piano Ballad Soft, Torch Song, Cinematic Ballad
Backing Vocals	Backing Glue, Stacked Harmonies, Gentle Backing Pad, Doubles Tight, Choir Section Even
Podcast & Voice-Over	Podcast Host, Podcast Guest, Voice-Over Even, Audiobook Narration, Radio Talk Tight, Webinar Leveler, Documentary Narrator, Live Stream No Latency
Creative	Lo-Fi Flat Line, Dance Vocal Pinned, Slow Engineer Ride, Lift Only, Turn Down Only

Levels. The presets assume a vocal recorded with peaks around −6 to −10 dBFS, which sings at about −20 to −16 LUFS. Their TARGET is set for their style, from −22 LUFS (backing vocals, gentle ballads) to −17 LUFS (rap), so the fader centres near 0 dB on such a vocal. **If your vocal is much quieter or louder, set TARGET first**, as the notes say: otherwise the fader spends its time at a stop. The riding presets even a vocal's loudness by 35 to 56 %; the gentle ones (their notes say so) less, on purpose. On every preset the output's sample peaks stayed at or under −1 dBFS on the test material, and LOOKAHEAD is on in all but *Live Stream No Latency*.

Recipes

A pop lead that sits on top of the track

1. Load **Pop ▸ Pop Lead Smooth** (TARGET −19 LUFS, RANGE −6 / +10 dB, SPEED 53 %).
2. Play the chorus and set TARGET until the vocal sits where you want it over the music.
3. Play a quiet verse: if it still drops away, raise RANGE UP; *Pop Verse Lift* lifts verses up to 12 dB.
4. Put your compressor after the rider and set it more gently than usual: it no longer has to even out the lines.

Rap that stays locked to the beat

1. Load **Hip-Hop & Rap ▸ Rap Lead Tight** (TARGET −17 LUFS, SPEED 79 %).
2. Set TARGET against the snare: the vocal should sit just over it.
3. If ad-libs on their own track jump out, put a rider on them too with *Ad-Lib Rider*.

A podcast or a voice-over at one level

1. Load **Podcast & Voice-Over ▸ Podcast Host** on each voice (TARGET −18 LUFS, RANGE −9 / +12 dB, SPEED 68 %).
2. Set TARGET to your show's level; give a guest *Podcast Guest*.
3. Check that the fader holds in the pauses (grey stretches in the fader lane). If it creeps up on room noise, raise IGNORE BELOW.
4. Finish with a limiter and your loudness target: the rider has done the levelling.

Backing vocals under the lead

1. Load **Backing Vocals ▸ Backing Glue** on the backing vocal bus (TARGET −22 LUFS).
2. Set TARGET a few LU under the lead's TARGET, so the backing vocals stay behind it in every section.
3. For doubles that should follow the lead closely, try *Doubles Tight*.

A gentle ride for a ballad

1. Load **Ballads ▸ Ballad Breathe** (SPEED 24 %, RANGE −4 / +6 dB).
2. It only catches the big drops and peaks and keeps the singer's dynamics. For whispered lines, raise RANGE UP first.
3. For an even slower hand, try **Creative ▸ Slow Engineer Ride** (SPEED 7 %).

Writing the ride and fixing one word

1. Get the ride right in RIDE.
2. Set the track's automation to **Touch** or **Latch**, press WRITE, and play the song through.
3. Set the automation to **Read** and press READ.

4. Find the word you want louder in the FADER lane and raise it there, or drag the fader by hand while your DAW writes.

Live streaming or recording through the rider

1. Load **Podcast & Voice-Over ▸ Live Stream No Latency**: LOOKAHEAD off, so the plugin adds no latency.
2. Set TARGET and talk; a loud first word gets through a little hotter for a moment, so keep a limiter after it.

Specifications

Type	Automatic vocal rider: one fader moved after the vocal's loudness, within a range, with automation write and read
Channels	Mono or stereo; one fader for both channels (the channels' loudness measured together)
Detector	K-weighted (ITU-R BS.1770) loudness between 100 Hz and 5 kHz (4th-order high-pass and low-pass); fast level over 5 ms; the level averaged over the SPEED window
Holds	Under IGNORE BELOW; a tail 14 dB under the level; unvoiced sounds ("s", "sh", "t", "f", breaths: the full band 6 dB over the voice band)
TARGET	−40 to −6 LUFS in 0.1 steps (default −20.0 LUFS)
IGNORE BELOW	−80 to −20 LUFS in 0.5 steps (default −45.0 LUFS)
SPEED	0 to 100 % (default 46 %): level window 320 to 66 ms; fader time constant up 800 to 80 ms, down half of that; a drop of more than 3 dB caught in 5 ms
RANGE DOWN, RANGE UP	0 to 24 dB in 0.5 dB steps (default 6.0 dB each)
FADER	−24 to +24 dB (the automation lane; not stored in presets)
Modes	RIDE, WRITE (sends the moves to FADER, about 30 times a second, as one gesture), READ (follows FADER, gliding over 10 ms); not automatable
OUTPUT	−12 to +12 dB in 0.1 dB steps (default 0.0 dB)
LOOKAHEAD	On (default) or off; not automatable
Latency	With LOOKAHEAD: 25 ms (1,200 samples at 48 kHz), reported to the host, also when bypassed. Without: none
Transparency	With RANGE 0 / 0 dB and OUTPUT 0 dB the output is the input, delayed by the latency, bit for bit; the same for any block size
Measured	Phrases 14 dB apart come out within 2.1 dB; the output meets TARGET within 0.01 LU while the voice sounds; an "s" moves the fader 0.06 dB, a plosive 0.03 dB; a breath 20 dB under the line doesn't move it
Displays	RIDE (the last 6 s: level in and out, 0 to −60 LUFS, and the fader, ±6/12/24 dB); the console fader; IN and OUT meter bridge with peak, RMS, short-term and integrated loudness
CPU	About 0.5 % of one core (stereo, 48 kHz)
Presets	54 factory presets in 10 folders, plus your own
Window	1240 × 800 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vvrd

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 Rider 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**.

The fader sits at one of its stops all the time. TARGET is far from the vocal's own level. Move TARGET towards the amber trace (or drag the green line), or widen the range. A fader pinned at RANGE UP means the vocal is quieter than TARGET; at RANGE DOWN, louder.

The fader doesn't move at all. Check that the mode is RIDE or WRITE: in READ it follows the automation. Check that the range isn't 0 / 0 dB, and that the vocal is above IGNORE BELOW (the red line).

I can't drag the fader. In RIDE and WRITE the rider moves it. Press READ to move it by hand.

I hear the level pump within a phrase. SPEED is too high for this vocal: lower it. A narrower range also limits how much the fader can move.

Quiet lines still come out too quiet. Raise RANGE UP, raise SPEED a little, or check that the quiet lines are above IGNORE BELOW.

The noise between phrases comes up. Raise IGNORE BELOW above the noise (watch the red line against the grey area in the pauses). The rider doesn't lift noise under it.

Is the vocal out of time with the music? No: with LOOKAHEAD on, the 25 ms of latency are reported to your DAW, which compensates. If you monitor a live input through the plugin, you'll hear those 25 ms: switch LOOKAHEAD off while recording, or use *Live Stream No Latency*.

Should it go before or after the compressor? Before. The rider evens the lines, so the compressor sees the same level all song long and can work gently. A de-esser can go either side; the rider ignores sibilance anyway.

My written automation doesn't play back. Put your DAW's track automation in **Read** and the rider in READ. In RIDE or WRITE the rider ignores the FADER automation.

Does it work on other sources? It's tuned for voices: speech, singing and rap. For bass, use VEIRA Bass Rider, which listens to low notes and their decay. On other sources it rides, but its holds are made for a voice.

Do my sessions keep my settings? Yes. Every control, the mode, the selected preset and the window size are saved with your session (drag the window's bottom-right corner to resize it, from 75 % to 200 %).

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



VEIRA Vocal Rider · User Manual · Version 0.2.1

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

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