VEIRA

VOCAL CHANNEL STRIP

VEIRA Vocal Strip

User Manual

A whole vocal chain in one console: nine modules in any order, from clean-up and pitch correction to compression, de-essing, echo and reverb, each with its own display.



Contents

Welcome **3**
What makes it different 3
How this manual is organised 4
Getting started **5**
What you need 5
Install with VEIRA Manager 5
Activation and the licence 6
Formats and where the files go 6
The panel at a glance **7**
Using the controls 8
Quick start: a vocal in five moves 9
How a vocal chain works **10**
What each stage does 10
What happens inside VEIRA Vocal Strip 11
The chain **12**
The read-outs 12
Moving and switching modules 12
The latency 13
LEVELS: INPUT and OUTPUT 14
The modules **15**
CLEAN-UP 15
GATE 16
PITCH 18
EQ 20
COMPRESSOR 22
DE-ESSER 24
SATURATION 25
DELAY 27
REVERB 29
Displays **31**
SPECTRUM 31
LOUDNESS 31
PITCH 18
Meter bridge (IN | OUT) 33
Presets **35**
The preset browser 35
The preset menu 35
Saving your own presets 35
Presets in your DAW 36
The factory folders 36
Recipes **38**
A finished lead vocal 38
Natural pitch correction 38
The hard tune effect 38
A podcast or voice-over 38
Backing vocals behind the lead 38
Telephone and radio voices 39
Specifications **40**
Troubleshooting and questions **41**

Welcome

Thank you for choosing **VEIRA Vocal Strip**. A vocal on its way into a mix usually passes through a chain of processors: a filter takes out the rumble, a gate quiets the gaps, pitch correction tidies the tuning, an EQ shapes the tone, a compressor evens out the words, a de-esser tames the “s” sounds, a little saturation adds warmth, and an echo and a reverb put the voice in a space. VEIRA Vocal Strip puts that whole chain in one window, as a console.

Nine modules sit in the order a vocal is usually processed: **CLEAN-UP ▸ GATE ▸ PITCH ▸ EQ ▸ COMPRESSOR ▸ DE-ESSER ▸ SATURATION ▸ DELAY ▸ REVERB**. The standard strip is on when it opens: CLEAN-UP, EQ, COMPRESSOR and DE-ESSER. The other five wait, switched off, in their places. Drag the modules into any order, switch any of them on or off, and the voice stays in time.

PITCH is automatic pitch correction. It pulls each sung note to the nearest note of the key and scale you choose, either gently (natural correction) or at once (the hard, robotic effect).

What makes it different

- **Nine modules, one chain, any order.** Click a module’s tile to open its controls, drag it to move it, click its dot to switch it on or off.
- **Built from VEIRA’s own processors.** The GATE is VEIRA Gate, the EQ uses VEIRA EQ’s analog-matched filters, the COMPRESSOR uses VEIRA Comp’s detector and curve, the DE-ESSER is VEIRA DeEss, the DELAY is VEIRA Echo and the REVERB is VEIRA Space. CLEAN-UP, PITCH and SATURATION are built the same way.
- **Every module shows what it does.** Under each module’s knobs is its own display: the filters over the voice’s spectrum, the gate, compression and de-essing over the last few seconds, the key and scale on a keyboard, the saturation curve with its harmonics, the echoes, and the reverb’s decay.
- **The timing never changes.** The latency is constant: switching or moving modules never shifts the voice. With every module off, the output is the input, delayed, bit for bit.
- **Full metering.** A SPECTRUM of the voice going in and out, integrated, short-term and momentary loudness, loudness range, the highest true peak and stereo correlation, a PITCH display, and the IN | OUT meter bridge.
- **A clean, legible face.** Knobs with the value in their middle, text you can read at a glance, values you can type, and a window you can scale from 75 % to 200 %.
- **71 measured presets** for pop, R&B, hip-hop, rock, singer-songwriters, backing vocals, podcasts and voice-over, tuning and effects.

> **Note:** VEIRA Vocal Strip has a latency of 60 ms. It’s built for mixing, not for monitoring a singer through it while you record. See *The chain ▸ The latency*.

How this manual is organised

Getting started installs and activates the plugin. *The panel at a glance* names every part of the window. *How a vocal chain works* is a short primer, then shows what happens inside the strip. *The chain* explains the module tiles, the order, the latency and the levels. *The modules* takes the nine modules one at a time. *Displays* explains the SPECTRUM, LOUDNESS and PITCH windows and the meter bridge. Then come the presets, step-by-step recipes, the specifications and answers to common questions.

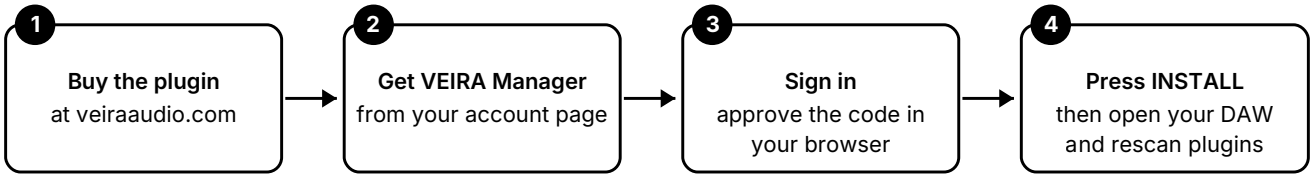
Getting started

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

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 Strip 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.

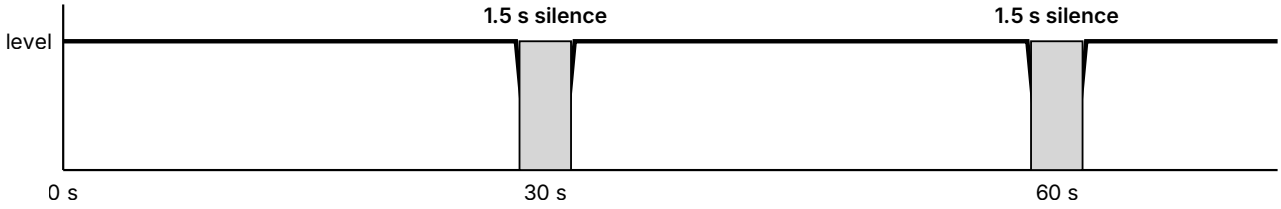


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Strip. 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 Strip 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 Strip with the factory preset *Singer-Songwriter: Gentle Tune Folk* loaded and PITCH's controls open, while a vocal plays.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	CHAIN	One tile per module, in the order they run. Click a tile to open its controls, drag it to move it, click its dot to switch it on or off.
3	LEVELS	INPUT into the chain and OUTPUT after it.
4	Module panel	The controls of the module selected in the CHAIN (here PITCH), with a one-line description.
5	ON	Switches the open module on or off (the same switch as the dot on its tile).
6	The module's display	What the open module is doing (here the key and scale on a keyboard).
7	SPECTRUM	The voice going out and coming in.
8	LOUDNESS	The output's integrated, short-term and momentary loudness, LRA, the highest true peak, PLR and the stereo correlation.

	Part	What it does
9	PITCH	The note sung, the note PITCH pulls it to and the note that comes out, over the last few seconds.
10	Meter bridge	Input and output level and loudness.

The window has four areas: the **CHAIN** across the top with **LEVELS** at its right, the **module panel** in the middle (it changes with the module you select), the **SPECTRUM**, **LOUDNESS** and **PITCH** windows along the bottom, and the **meter bridge** down the right.

Using the controls

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

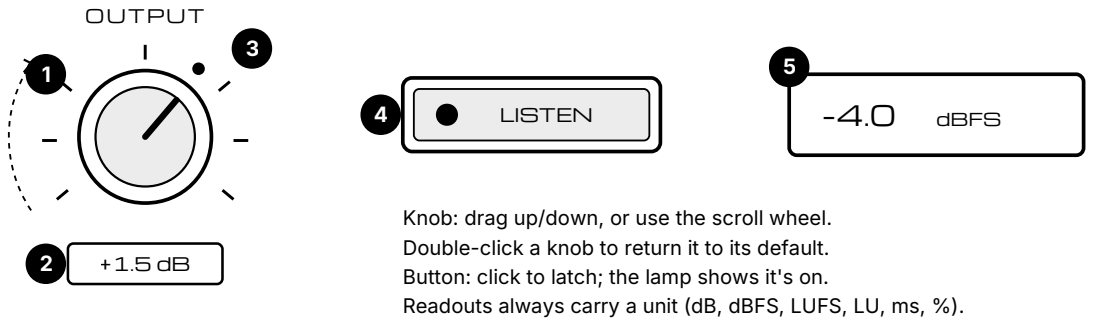


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Strip'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.
- **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 a THRESHOLD, **4** for RATIO, **150** for RELEASE); for frequencies, **2.5k**, **2.5 kHz** and **2500** all mean 2.5 kHz. Press Escape or click elsewhere to leave it unchanged.
- **Buttons** have no lamps (ON, 24 dB/OCT, TUBE, TAPE, SYNC and each EQ band's BAND button): a button that is on is filled (orange on screen; in print, the solid, lighter button), one that is off is dark with an outline.
- **Menus** (KEY, SCALE, an EQ band's shape, NOTE, MODE, TYPE) are dark boxes with a small triangle: click to choose.
- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size and keeps its proportions, so the displays and the text stay sharp. Your DAW saves the size with the session.

Dimmed controls do nothing in the current setting, for example TIME while the DELAY is on SYNC, or 24 dB/OCT while LOW CUT is off. They still keep their value.

Quick start: a vocal in five moves

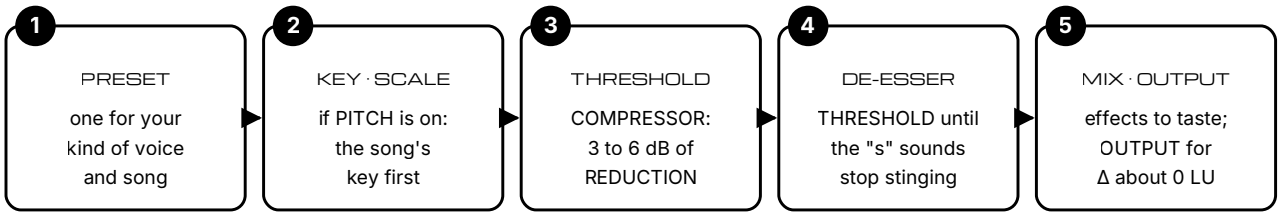


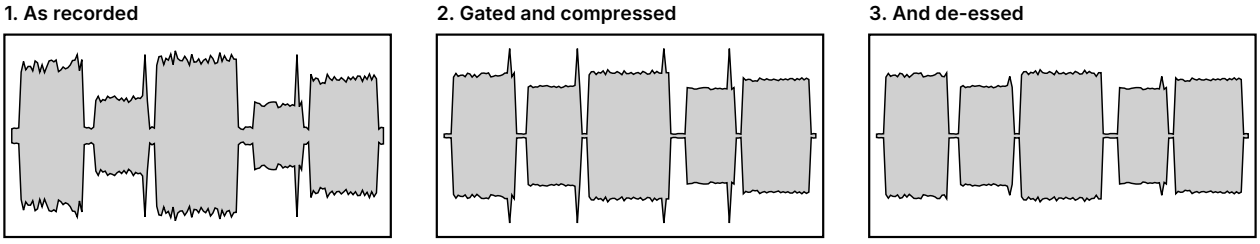
FIGURE 5 The quickest way to a finished vocal.

How a vocal chain works

What each stage does

A recorded voice is rarely ready for a mix as it is. It has things that aren't the voice (rumble under it, room noise between the phrases, hiss above it), words that are much louder or quieter than others, notes a little off, a tone that may be dull, boomy or harsh, and "s" sounds that sting. Each module in the strip takes care of one of these:

Module	What it's for
CLEAN-UP	Takes out what isn't the voice: rumble and plosive thumps below it, hiss above it
GATE	Quiets the gaps between phrases: room noise, headphone bleed, breaths
PITCH	Pulls each note to the nearest note of the key and scale
EQ	Shapes the tone: body, mud, presence and air
COMPRESSOR	Evens the voice out, so every word sits in the mix
DE-ESSER	Tames harsh S, T and SH sounds
SATURATION	Adds harmonic warmth and presence
DELAY	Echoes in time with the song
REVERB	A space around the voice

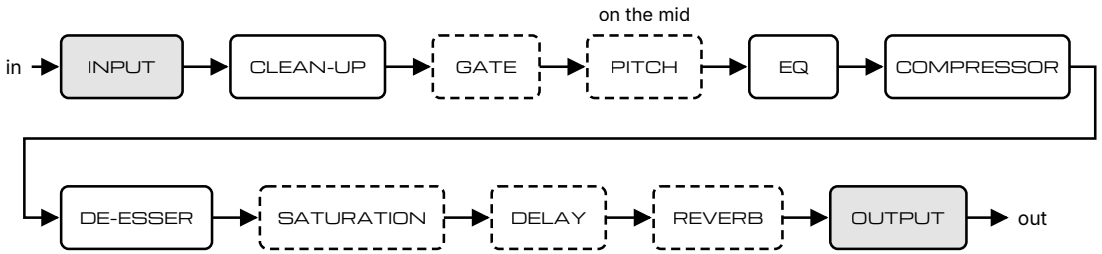


1. Loud and soft words, room noise in the gaps, sharp "s" sounds. 2. The GATE turns the gaps down, the COMPRESSOR evens the words out and MAKEUP raises the whole. 3. The DE-ESSER takes the "s" spikes down to the voice's level. An illustration of the idea, not a measurement.

FIGURE 6 What the GATE, the COMPRESSOR and the DE-ESSER do to a voice's level, in three steps.

The usual order follows from what each stage needs. Cleaning comes first, so nothing downstream reacts to rumble or noise. Pitch correction works best on the plain voice, before the EQ and compression change it. The EQ before the COMPRESSOR means the compressor reacts to the voice as you've shaped it. The DE-ESSER after the COMPRESSOR catches the "s" sounds the compression brought up. Saturation colours the finished voice, and the echo and reverb come last, so they repeat and reverberate the finished voice.

What happens inside VEIRA Vocal Strip



Solid boxes: the standard strip, on when the plugin opens. Dashed boxes: off, waiting in their places. The order of the nine modules is yours: drag their tiles in the CHAIN. A module that is off passes the voice through, delayed by its latency, so the rest stays in time.

FIGURE 7 The signal flow in the default order.

- INPUT sets the level into the chain.
- **The chain** runs the nine modules in the order of the CHAIN tiles. A module that is off passes the voice through, delayed by its latency, so the rest stays in time.
- **PITCH** works on the mid (what both channels share: the voice itself, which is one pitch); the side is delayed to match. The other modules work on both channels.
- OUTPUT sets the level after the chain.

The meter bridge's IN side measures what reaches the plugin, its OUT side what leaves it.

The chain

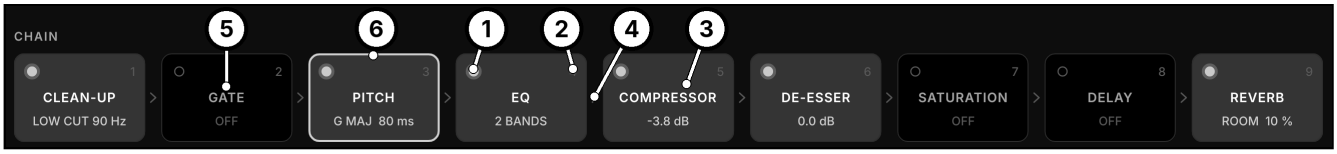


FIGURE 8 The CHAIN in the default order (factory preset *Singer-Songwriter: Gentle Tune Folk*): CLEAN-UP, PITCH, EQ, COMPRESSOR, DE-ESSER and REVERB on; GATE, SATURATION and DELAY off.

	Part	What it does
1	Dot	Click it to switch the module on or off. On: a filled dot (orange on screen) and a lighter tile. Off: an empty ring and a darker tile.
2	Slot number	The module's place in the chain, 1 to 9.
3	Name and read-out	What the module does now (see the table below). An off module reads OFF and its name is dimmed.
4	Chevron	The direction of the signal, left to right.
5	An off module	GATE, waiting in slot 2.
6	Selected module	The tile with the bright outline (blue on screen): its controls are open in the module panel.

The read-outs

Module	The tile shows
CLEAN-UP	OPEN when both filters are off, LOW CUT 80 Hz or HIGH CUT 12.0k Hz when one is on, 120 - 12.0k Hz when both are
GATE	How far the gate is closed now, in dB
PITCH	The key, the scale and the SPEED (G MAJ 80 ms; CHROM 40 ms for the chromatic scale)
EQ	How many bands are doing something (2 BANDS), or FLAT
COMPRESSOR, DE-ESSER	Their reduction now, in dB
SATURATION	The type and DRIVE (TUBE 9.0 dB)
DELAY	The note value (or the time in ms) and the MIX (1/8 30 %)
REVERB	The type and the MIX (ROOM 10 %)

Moving and switching modules

- **Select:** click a tile. Its controls open in the module panel below.

- **Move:** drag a tile left or right. The others make room where it will land; let go to drop it. Any module can go in any slot.
- **Switch on or off:** click the tile's dot, or the ON button at the top right of the module's panel. Both are the same switch.

A new order fades out over 15 ms, waits silently while the old order's sound leaves the modules, then fades back in, so moving a module never clicks. A module switched on runs silently until it has settled, then crossfades in over 20 ms. Both work while the music plays.

> **Tip:** the order matters. The COMPRESSOR before the EQ reacts to the voice as it was recorded; after it, to your EQ. The DE-ESSER after the COMPRESSOR catches the "s" sounds the compression brought up. SATURATION before the DE-ESSER gives the de-esser the harmonics it added to deal with too. The DELAY before the REVERB puts the echoes in the room; after it, the reverb is repeated. The default places are a good start for most vocals.

The order is saved with your session and in presets. It's a single host parameter (Chain Order), which is not automatable.

The latency

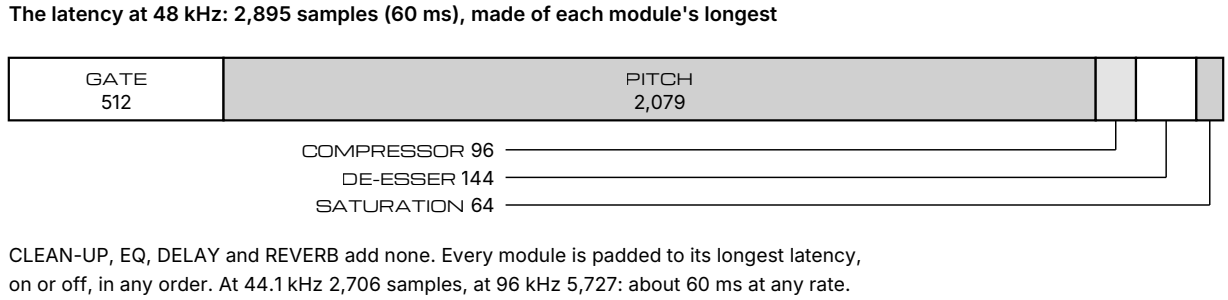


FIGURE 9 The latency at 48 kHz, module by module, from the plugin's own engine.

VEIRA Vocal Strip has a latency of **2,895 samples at 48 kHz (60 ms)**; 2,706 at 44.1 kHz and 5,727 at 96 kHz. Nearly all of it is PITCH's: it needs to hear a little of the voice ahead to know which note is being sung. The GATE, the COMPRESSOR and the DE-ESSER look a few milliseconds ahead, so they catch the start of each word, and SATURATION's oversampling adds a little more.

The latency is reported to your DAW, which compensates for it on playback, and it is **constant**: every module always takes its longest latency, and a module that's off is an exact delay of the same length. So moving modules or switching them never shifts the voice, even PITCH. With every module off, the output is the input delayed by the latency, bit for bit. Bypassed, the plugin outputs its input delayed the same way.

> **Note:** VEIRA Vocal Strip is built for mixing, which is playback. 60 ms is far too much for a singer to hear themselves through while recording: put it on the vocal track after tracking, or bypass it while you record and monitor the plain voice. Your DAW keeps the recorded take in time either way.

LEVELS: INPUT and OUTPUT

Control	Range	Default	What it does
INPUT	−24 to +24 dB	0.0 dB	The level into the chain
OUTPUT	−24 to +12 dB	0.0 dB	The level after the chain

INPUT changes how hard the voice hits the modules that work on absolute levels: the GATE's and the COMPRESSOR's THRESHOLDs, and SATURATION's DRIVE. The DE-ESSER works against the voice's own level, so it does the same whatever INPUT is. Use INPUT to bring a very quiet or very hot recording into the range the presets expect (see *Presets*), and OUTPUT to match the level going out with the level coming in.

The modules

Every module's panel has the same top line: its name, a one-line description, and an ON button at the right (the same switch as the dot on its tile). Under its controls is its own display.

CLEAN-UP

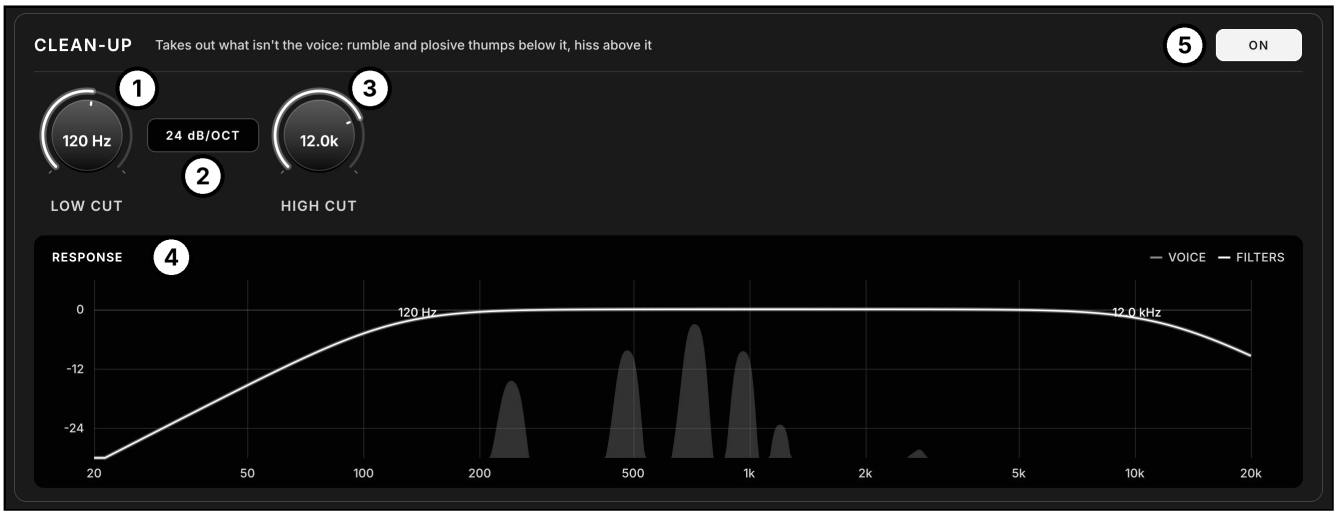


FIGURE 10 CLEAN-UP (preset *Podcast & Voice-Over: Noisy Room Cleanup*): 1 LOW CUT, 2 24 dB/OCT, 3 HIGH CUT, 4 the RESPONSE display, 5 ON.

Control	Range	Default	What it does
LOW CUT	Off (20 Hz) to 600 Hz	80 Hz	Everything under it goes: rumble, handling noise, plosive thumps
24 dB/OCT	On / Off	Off	The LOW CUT's slope: 24 dB/oct instead of 12
HIGH CUT	2 kHz to Off (22 kHz)	Off	Everything over it goes: hiss, harshness above the voice

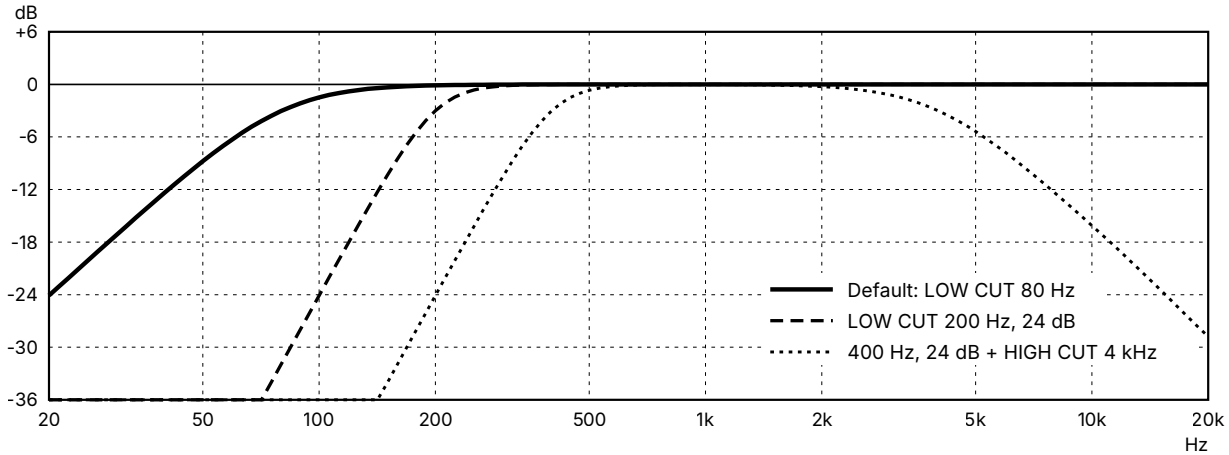


FIGURE 11 CLEAN-UP's filters, computed from the plugin's own designs at 48 kHz: the default, a steep low cut for backing vocals, and a telephone's band.

LOW CUT removes everything under its frequency at 12 dB per octave. The default 80 Hz takes out rumble and handling noise and leaves the voice's body. Raise it to 100 to 150 Hz for a voice in a busy mix, or for the thumps a "p" or "b" puts into a close microphone. Higher still thins the voice on purpose: backing vocals and ad-libs often sit better with a low cut at 150 to 200 Hz. Turned fully down to 20 Hz it reads Off.

24 dB/OCT makes the LOW CUT twice as steep (24 dB per octave): a cleaner cut for a boomy room or a very close microphone, with less of the voice's body touched just above it. It's dimmed while LOW CUT is off.

HIGH CUT removes everything over its frequency at 12 dB per octave: hiss, and harshness above the voice. Turned fully up to 22 kHz it reads Off. Lower it to 12 to 16 kHz for a slightly darker, older sound, or with the LOW CUT raised, for telephone and radio sounds (the factory preset *Effects: Telephone* cuts below 400 Hz and above 4 kHz).

Both frequencies glide when you move them, so they don't click.

The RESPONSE display draws the filters (amber on screen, the bright line) over the voice's spectrum (grey, faint, behind), from 20 Hz to 20 kHz. Each filter's frequency is written at its corner.

GATE



FIGURE 12 The GATE (preset *Podcast & Voice-Over: Noisy Room Cleanup*): 1 the CLOSED bar (the gate open at this moment), 2 the controls, 3 the GATE OVER TIME display, 4 the THRESHOLD line, 5 the gate closing, 6 ON.

Control	Range	Default	What it does
THRESHOLD	−80 to 0 dB	−50.0 dB	The voice above this opens the gate
RANGE	0 to 80 dB	20.0 dB	How far the gaps are turned down
ATTACK	0.1 to 50 ms	1.0 ms	How fast it opens
HOLD	0 to 500 ms	60 ms	How long it stays open after the voice drops
RELEASE	5 to 2000 ms	200 ms	How fast it closes after the hold

The GATE is VEIRA Gate. It turns the gaps between phrases down: room noise, headphone bleed, breaths. While the voice is above THRESHOLD the gate is open and the voice passes. When the voice falls under it, the gate waits for HOLD, then closes over RELEASE, turning the gap down by RANGE.

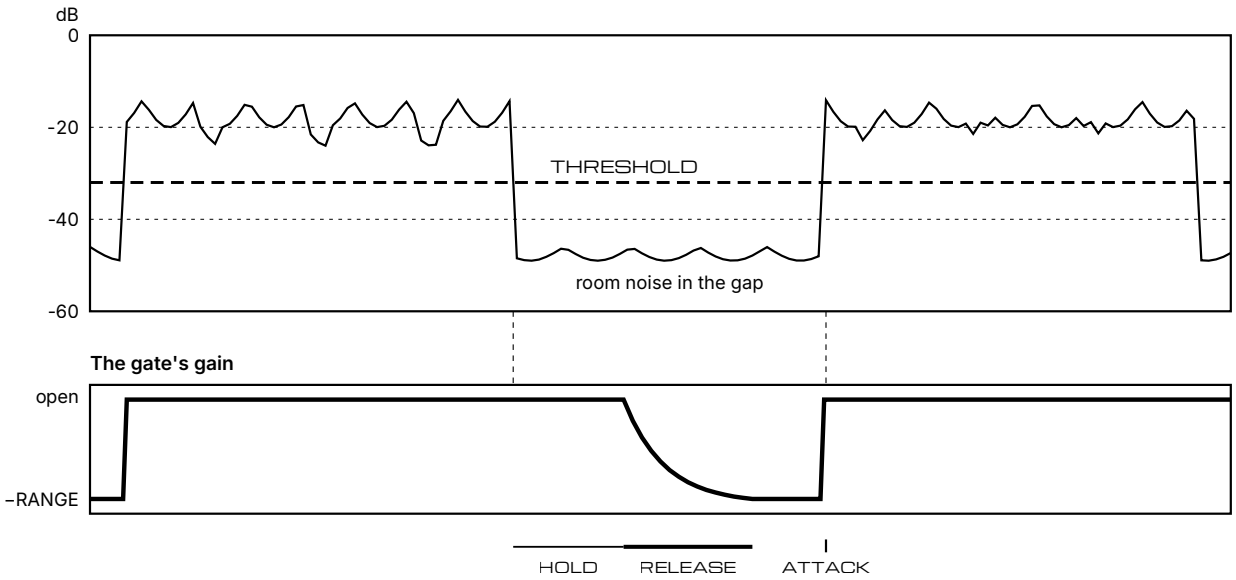


FIGURE 13 How the GATE's controls shape what it does: the voice's level and THRESHOLD above, the gate's gain below.

- THRESHOLD goes just under the quietest words you want to keep, and above the noise in the gaps. Watch the display: the voice's level (grey) should cross the THRESHOLD line (teal, dashed) at each word and stay under it in the gaps.
- RANGE: 10 to 20 dB sounds natural: the room is still there, just quieter. 80 dB is silence between phrases, which can sound unnatural on a voice.
- ATTACK: the gate looks 2 ms ahead, so even a fast attack doesn't click or cut the start of a word.
- HOLD and RELEASE keep the gate from closing between syllables and cutting off the ends of words. Lengthen them if word endings sound chopped.

The CLOSED bar shows how far the gate is closed now: the bar (red on screen; in print, the lighter block) grows from the right-hand end, 0 dB (open), towards the left, on a scale of 0 to 40 dB, and the number above it shows the most it closed over the last quarter-second. **The GATE OVER TIME display** scrolls through the last few seconds: the voice's level (grey line), the THRESHOLD (teal, dashed, with its value) and how far the gate closed (orange on screen, hanging from the top, with its own scale on the right, 0 to 40 dB).

> **Tip:** the GATE's THRESHOLD is absolute. On a much quieter take, a preset's gate may never open: set THRESHOLD just under the voice first.

PITCH

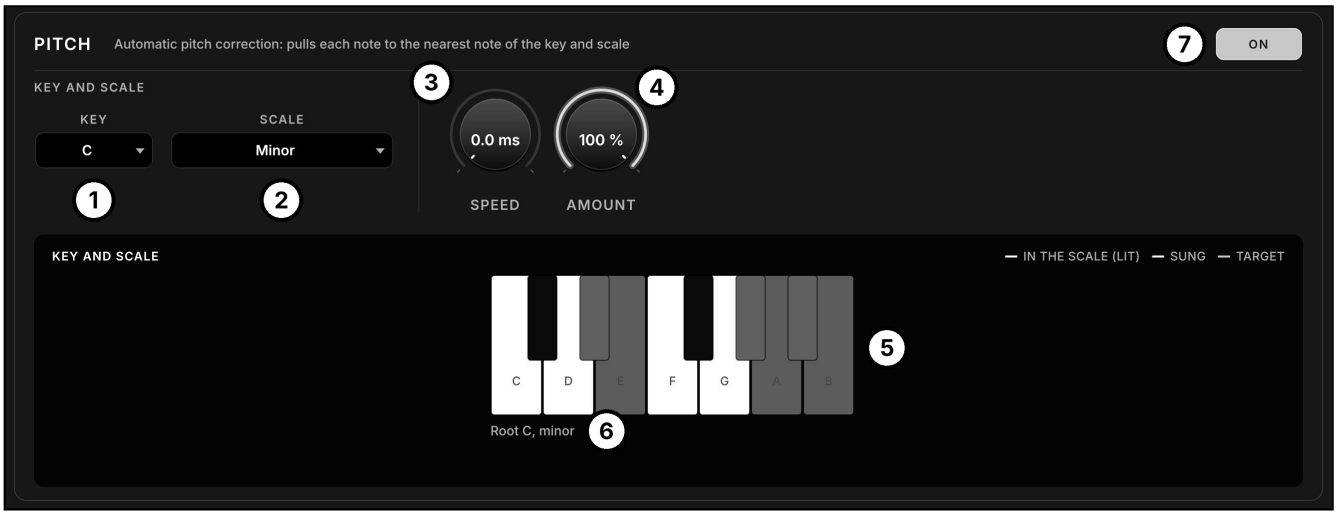


FIGURE 14 PITCH (preset *Tuning: Hard Tune Effect*, C minor): 1 KEY, 2 SCALE, 3 SPEED, 4 AMOUNT, 5 the keyboard, with the notes of C minor lit, 6 the key and scale in words, 7 ON.

Control	Range	Default	What it does
KEY	C, C#, D … B	C	The key's root note
SCALE	Chromatic, Major, Minor, Major Pentatonic, Minor Pentatonic	Chromatic	Which notes are allowed
SPEED	0 to 400 ms	40 ms	How long the pull takes
AMOUNT	0 to 100 %	100 %	How much of the correction is applied

PITCH is automatic pitch correction. It follows the note being sung and pulls it to the nearest note of the key and scale.

KEY **and** SCALE decide which notes are allowed. Set them to the song's key first: with a major scale in C, a voice drifting towards C# is pulled to C or D, whichever is nearer. **Chromatic** allows all twelve notes, so any note is pulled to the nearest semitone: a safety net when you don't know the key, or when the melody uses notes outside it. The **pentatonic** scales allow only five notes, which makes the pull firmer and more obvious: useful for the robotic effect.

SPEED is how long the pull takes:

- **0 ms** pulls at once: the hard, stepped, robotic effect.
- **20 to 60 ms** is natural correction: the notes are corrected, but the voice still moves between them.
- **100 to 400 ms** pulls only notes that are held; slides and vibrato are left alone.

AMOUNT scales the correction: 100 % goes all the way to the note, 50 % halfway. Lower it to keep some of the singer's own tuning.

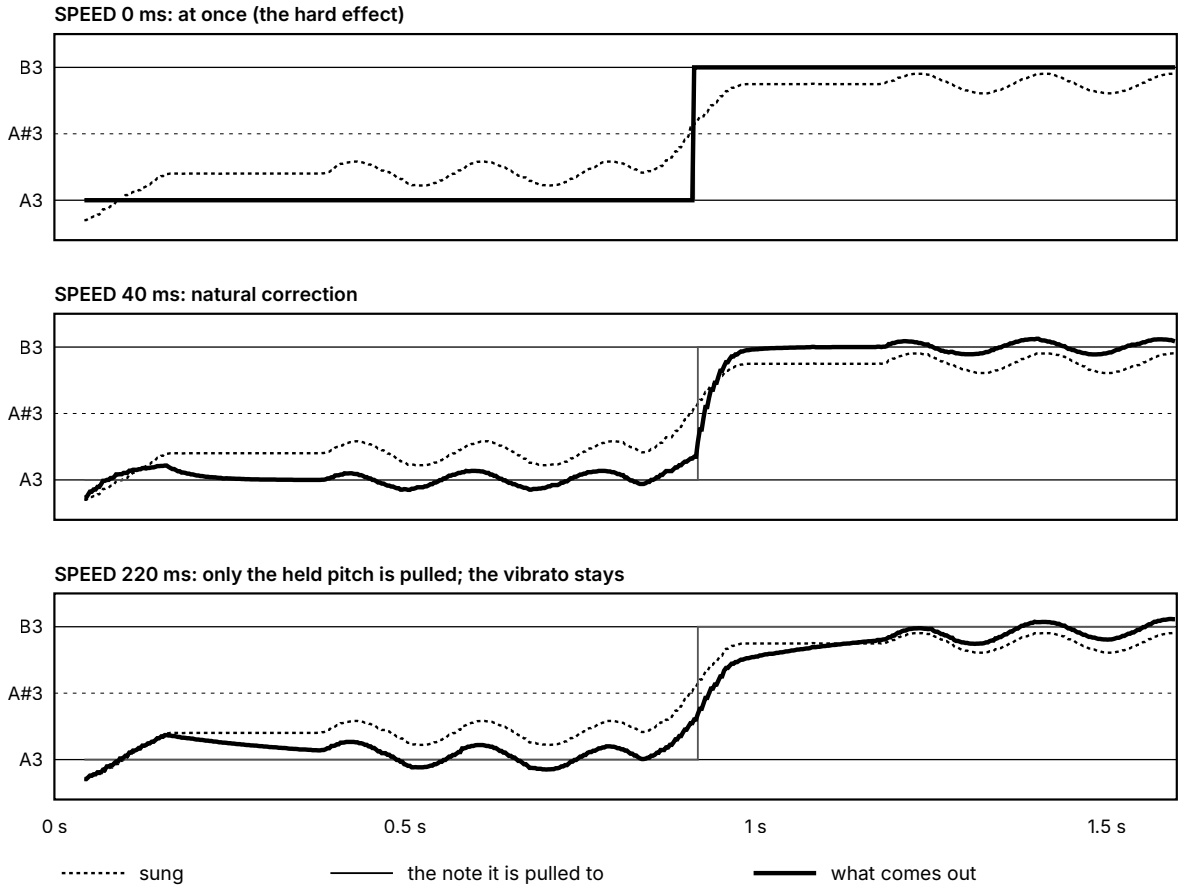


FIGURE 15 PITCH run on a sung phrase in C major, computed with the plugin's own engine: an A sung 40 cents sharp with vibrato, then a slide up to a B that lands 25 cents flat.

The drawing above shows PITCH working on the same phrase at three speeds. At 0 ms the output sits exactly on the notes and the vibrato is gone; at 40 ms the voice still moves a little on its way to each note; at 220 ms the average pitch of each held note is pulled towards the note, while the vibrato and the slide stay.

How it works:

- It detects the pitch on a copy of the voice and moves it with pitch-synchronous overlap-add, which keeps the voice's formants: the voice keeps its character when its pitch moves.
- It holds the current note until the voice is well past the border with the next one, so a note doesn't flicker between two.
- It ignores the detector's single-frame octave errors: a jump of more than about 6 semitones counts only once it has lasted about 21 ms.
- Where the correction is under 3 cents, the voice passes untouched. Once a phrase is corrected, it stays on the corrected voice until a real pause (a quarter of a second), so it never crossfades with the plain voice while the singer sings.
- Breaths and consonants (s, t) pass at their own speed.
- In the plugin's tests, a note sung 40 cents sharp comes out within 5 cents of the true note.

> **Note:** like every pitch shifter of this kind, PITCH can move a note's start and end by up to half a period of the voice: about 4 ms on a low voice at 120 Hz, less on higher voices. On most vocals you won't hear it; on very low voices with sharp consonants, listen to the starts of words.

The KEY AND SCALE display shows the key and scale on a keyboard: the notes in the scale are lit (light on screen), the others dark. While the voice sings, the note sung and the note it is pulled to are marked on the keyboard, and the line under it says so in words, for example Root G, major | sung A3 +40 cents, pulled to A3. The PITCH window at the bottom of the plugin shows the same over time (see *Displays*).

> **Tip:** the factory presets in the *Tuning* folder are set to example keys. Set KEY and SCALE to your song's first, or notes will be pulled to the wrong ones.

EQ

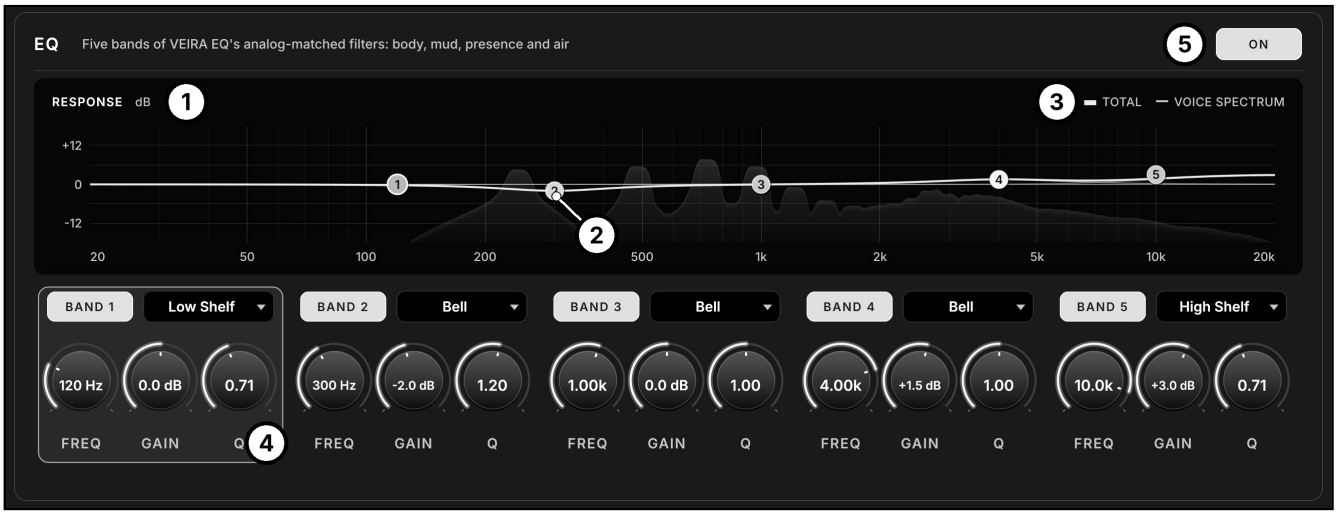


FIGURE 16 The EQ (preset *Pop Vocals: Modern Pop Lead*): 1 the RESPONSE graph, 2 a band's handle, 3 the legend: TOTAL and VOICE SPECTRUM, 4 a band's strip (the selected one is outlined), 5 ON.

Control	Range	Default	What it does
BAND 1 – BAND 5	On / Off	On	Switches the band on or off
Shape	Bell, Low Shelf, High Shelf	1 Low Shelf, 2–4 Bell, 5 High Shelf	The band's shape
FREQ	20 Hz to 20 kHz	120 Hz, 300 Hz, 1 kHz, 3.5 kHz, 10 kHz	Its frequency
GAIN	−18 to +18 dB	0.0 dB	How much it lifts or cuts
Q	0.1 to 10	0.71 (bands 1 and 5), 1.00 (2–4)	Width: higher is narrower; for shelves, the steepness

Five bands of VEIRA EQ's analog-matched filters. The defaults are placed where a voice usually needs them: **body** (a low shelf at 120 Hz), **mud** (300 Hz), the middle (1 kHz), **presence** (3.5 kHz) and **air** (a high shelf at 10 kHz). Each band can be any of the three shapes. At 0 dB a band does nothing, so the EQ starts flat.

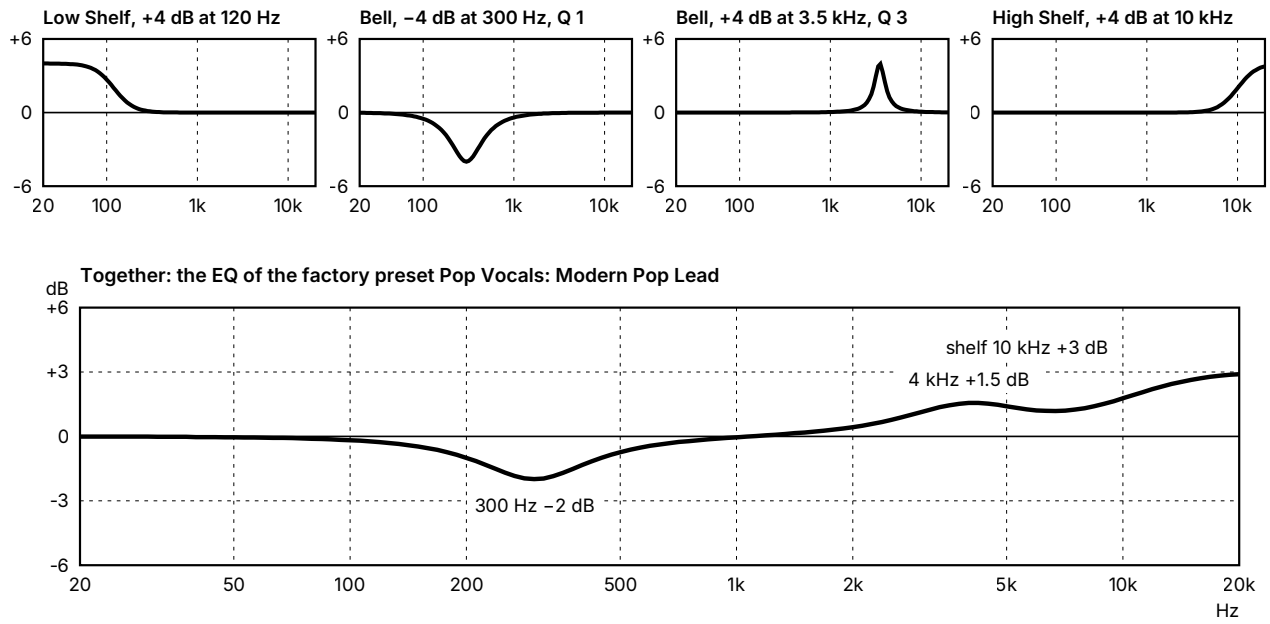


FIGURE 17 The three shapes, and three bands together, computed from the plugin's own filters at 48 kHz.

- **Low Shelf** lifts or cuts everything below FREQ: more or less body and chest.
- **Bell** lifts or cuts around FREQ; Q sets how wide (1 is about an octave and a half; 3 or more is narrow). A cut of 1.5 to 2.5 dB around 250 to 350 Hz takes out the boxy, muddy sound many vocals have; a lift of 1 to 2.5 dB around 3 to 4 kHz brings the words forward.
- **High Shelf** lifts or cuts everything above FREQ: a lift at 10 to 12 kHz adds air; a cut darkens a harsh voice.

On the graph. Each band has a numbered handle. Drag a handle: left and right for FREQ, up and down for GAIN. The mouse wheel over a handle changes Q. Hold Shift while dragging for fine moves. Double-click a handle to switch the band on or off. Clicking a handle selects its band, whose strip is outlined. The total (amber on screen, the bright line) is drawn over the voice's spectrum (grey, faint, behind). Every change glides, so nothing clicks.

COMPRESSOR

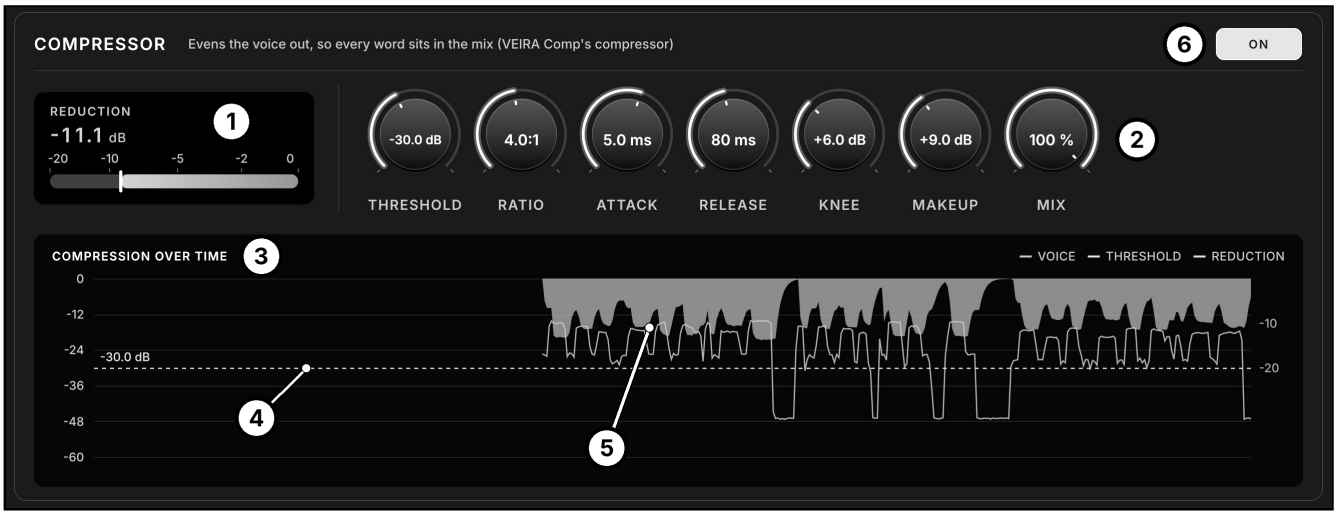


FIGURE 18 The COMPRESSOR (preset *Pop Vocals: Modern Pop Lead*): 1 the REDUCTION bar, 2 the controls, 3 the COMPRESSION OVER TIME display, 4 the THRESHOLD line, 5 the reduction, 6 ON.

Control	Range	Default	What it does
THRESHOLD	−50 to 0 dB	−18.0 dB	The voice above this is compressed
RATIO	1:1 to 20:1	3.0:1	How hard
ATTACK	0.1 to 100 ms	5.0 ms	How fast it grabs a word
RELEASE	10 to 1000 ms	80 ms	How fast it lets go
KNEE	0 to 18 dB	6.0 dB	How gradually it starts
MAKEUP	0 to 24 dB	3.0 dB	The level given back after the compression
MIX	0 to 100 %	100 %	The compressed voice against the dry one

The COMPRESSOR uses VEIRA Comp's detector and curve. It turns the loud words down so the quiet ones can come up, and every word sits in the mix.

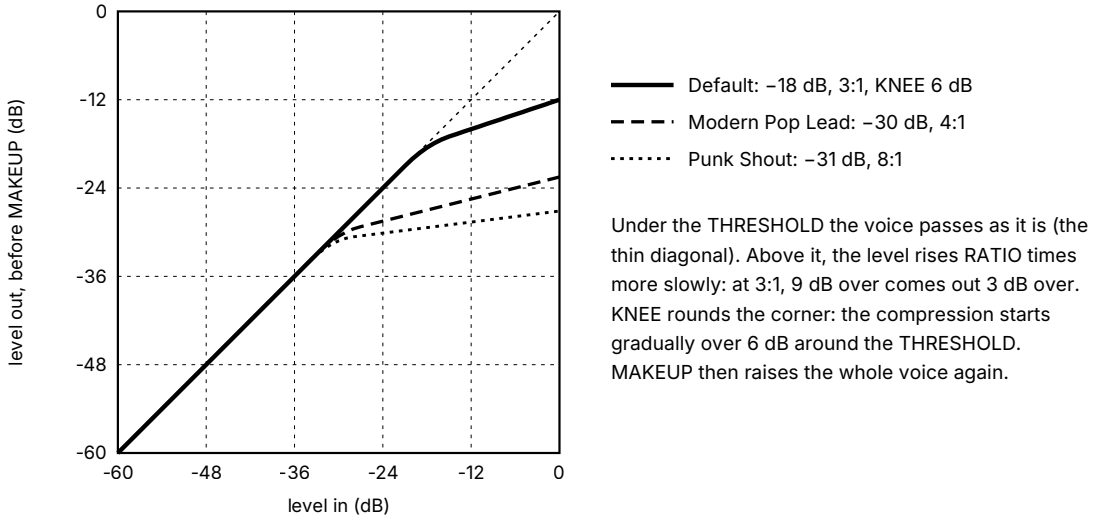


FIGURE 19 The COMPRESSOR's static curve, computed from the plugin's own engine, at the default and two factory presets.

- THRESHOLD: set it first. Lower it until the REDUCTION bar shows 3 to 6 dB on the louder words for a natural lead vocal; more for a voice that must sit firmly on top of a dense mix.
- RATIO: 2:1 to 4:1 for most vocals; 8:1 and up pins a voice in place.
- ATTACK: a slower attack lets the consonants through before the compression grabs, which keeps the words clear; a fast one holds the voice tighter.
- RELEASE: a shorter release follows each word; a longer one gives smoother, steadier compression.
- KNEE: a softer knee is more transparent; 0 dB is a hard corner.
- MAKEUP: raises the compressed voice again. The default +3 dB roughly makes up for what the default settings take off a typical vocal.
- MIX: under 100 % blends in the dry voice: parallel compression, which keeps the voice's natural life while the compressed part holds it up.

It catches the start of each word. The COMPRESSOR looks 2 ms ahead, so a vowel's first cycle is compressed as much as the rest. Its detector ignores what's under 60 Hz, so plosives and rumble don't pump it and low voices are read right.

The REDUCTION bar shows how much the voice is turned down now: the bar grows from 0 dB at the right towards the left, on a scale of 0 to 20 dB spaced like a VU meter (the first few dB take the most room) and moving like one, and the number above it shows the most reduction over the last quarter-second. **The COMPRESSION OVER TIME display** scrolls through the last few seconds: the voice's level (grey line), the THRESHOLD (teal, dashed, with its value) and the reduction (orange on screen, hanging from the top, with its own scale on the right, 0 to 20 dB).

> **Tip:** the COMPRESSOR's THRESHOLD is absolute. The factory presets were set on a vocal peaking at −6 dBFS; on a take recorded much quieter they compress less. Each lead preset's note says how much reduction to aim for: set THRESHOLD for that, then MAKEUP.

DE-ESSER

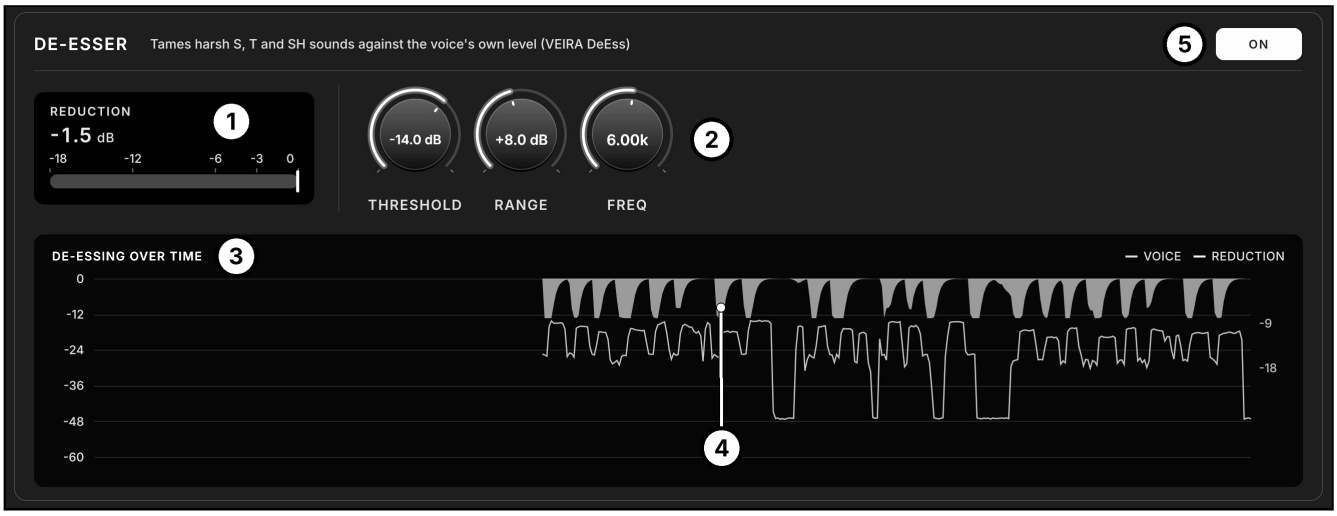


FIGURE 20 The DE-ESSER (preset *Pop Vocals: Modern Pop Lead*): 1 the REDUCTION bar, 2 the controls, 3 the DE-ESSING OVER TIME display, 4 the reduction on each sibilant, 5 ON.

Control	Range	Default	What it does
THRESHOLD	−40 to 0 dB	−6.0 dB	How far the sibilance band may rise over the voice before it's turned down
RANGE	0 to 18 dB	6.0 dB	The most it takes off a sibilant
FREQ	2 to 16 kHz	5.50 kHz	Where the sibilance starts

The DE-ESSER is VEIRA DeEss. It tames harsh S, T and SH sounds.

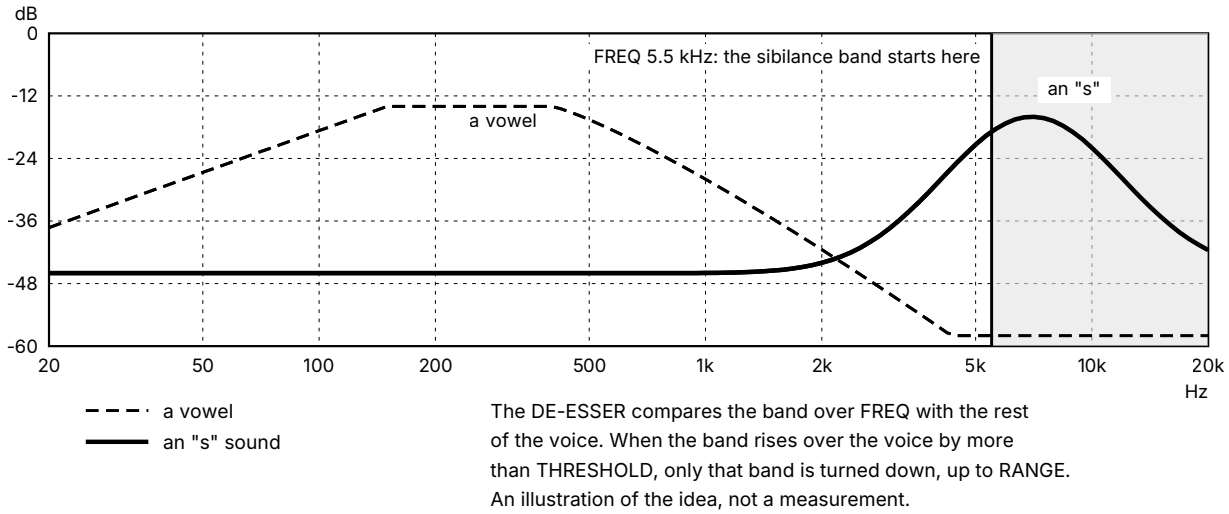


FIGURE 21 What the DE-ESSER listens for.

It works against the voice's own level. The DE-ESSER compares the band above FREQ with the rest of the voice. A vowel has little there; an "s" has a lot. When the band rises over the voice by more than THRESHOLD, only that band is turned down, by up to RANGE; the rest of the voice is left alone. Because it compares the voice with itself, it does the same on a loud take and a quiet one.

- THRESHOLD**:** lower catches more. The default −6 dB barely touches a normal voice; the factory presets use −10 to −18 dB. Lower it until the "s" sounds stop stinging, and no further: too much makes the singer sound as if they have a lisp.
- RANGE**:** the most it takes off. 6 to 10 dB is usual.
- FREQ**:** lower for deep voices (4 to 5 kHz), higher for bright ones (6 to 8 kHz).

The DE-ESSER looks ahead, so it catches the start of each "s".

The REDUCTION bar shows how much the sibilants are turned down now, from 0 dB at the right towards the left, on a scale of 0 to 18 dB, with the most over the last quarter-second as a number above it. **The DE-ESSING OVER TIME display** scrolls through the last few seconds: the voice's level (grey line) and the reduction on each sibilant (orange on screen, hanging from the top, with its own scale on the right, 0 to 18 dB).

SATURATION



FIGURE 22 SATURATION (preset *R&B & Soul: Soul Belter*): 1 TUBE and TAPE, 2 DRIVE and MIX, 3 the CURVE AND HARMONICS display, 4 the curve, 5 the harmonics, 6 ON.

Control	Range	Default	What it does
TUBE / TAPE		TUBE	The type of saturation
DRIVE	0 to 24 dB	+6.0 dB	How hard the voice is driven into the curve
MIX	0 to 100 %	100 %	The saturated voice against the clean one

SATURATION adds harmonic warmth and presence while keeping the level.

- TUBE is an asymmetric curve: it adds even and odd harmonics. Warm and forward.

- TAPE is a symmetric curve whose added harmonics are rolled off at the top: odd harmonics only, smooth and thick.

Switching between them crossfades over 20 ms, so it doesn't click.

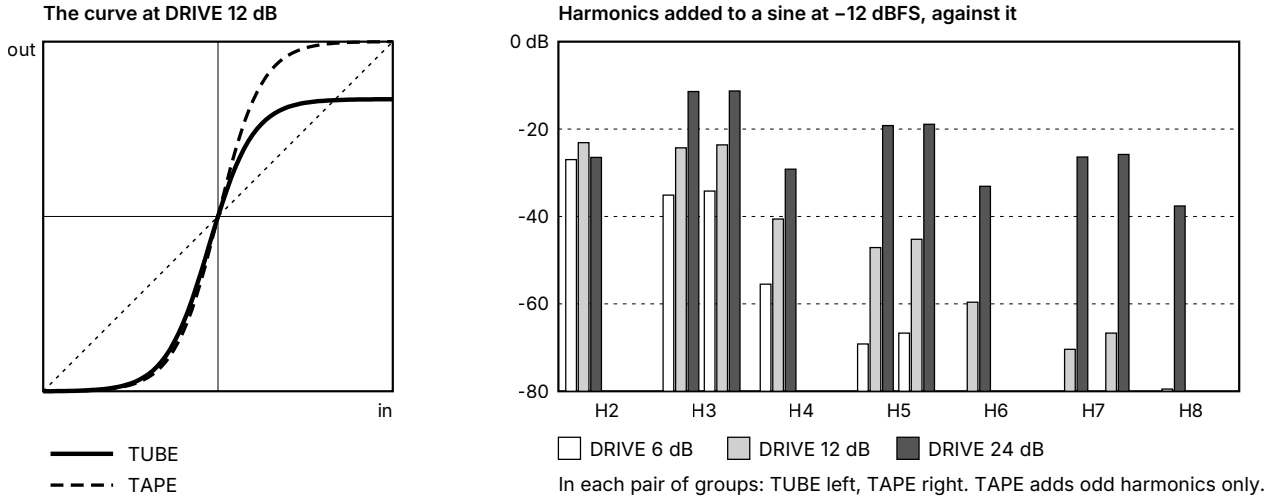


FIGURE 23 SATURATION's two curves, and the harmonics they add to a sine at −12 dBFS at three DRIVE settings, computed from the plugin's own curves.

- DRIVE**:** a few dB adds a little colour; 8 to 12 dB is clearly warmer; 20 dB and more is distortion (the factory presets *Effects: Megaphone* and *Effects: Distorted Scream*).
- MIX**:** under 100 % blends in the clean voice. 50 to 70 % keeps the colour with less edge.

AUTO GAIN is always on: the level change is measured (as loudness meters measure it, over about 2 seconds) and given back, so DRIVE changes the colour, not the loudness. **It doesn't alias:** only what the curve adds is computed at 4 times the sample rate (2 times at 88.2 and 96 kHz), and a quiet voice under the curve's knee passes untouched.

The CURVE AND HARMONICS display draws the curve on the left (the saturated curve in amber on screen, the straight clean line in grey) and, on the right, the harmonics it adds to a sine at a voice's typical level: F is the fundamental, H2 to H8 the harmonics, in dB against it.

DELAY

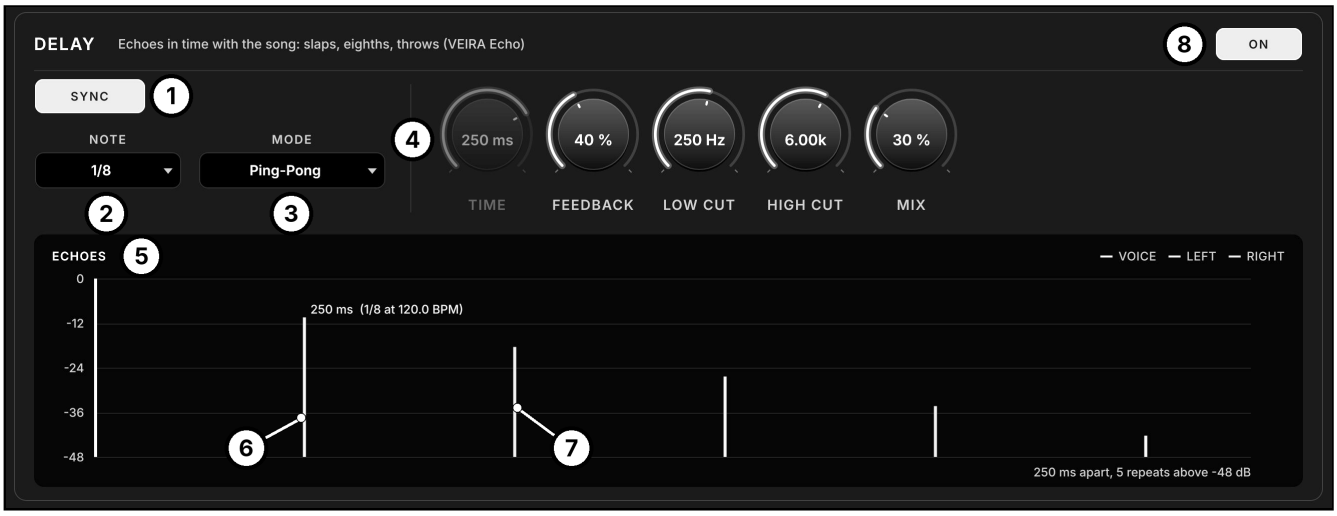
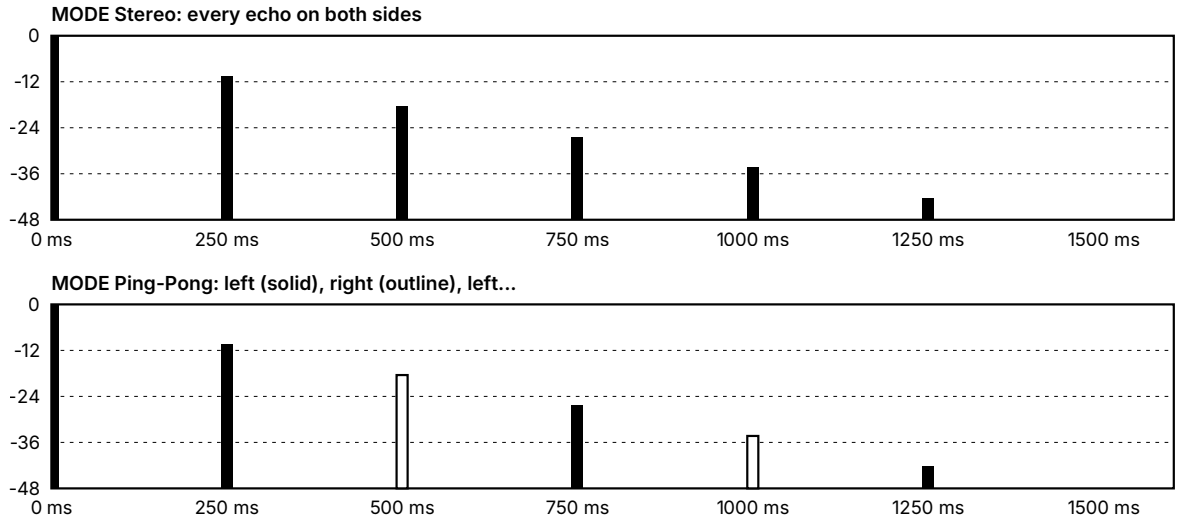


FIGURE 24 The DELAY (preset *Effects: Ping-Pong Spread*): 1 SYNC, 2 NOTE, 3 MODE, 4 the knobs (TIME dimmed while SYNC is on), 5 the ECHOES display, 6 the first echo (left), 7 the second (right), 8 ON.

Control	Range	Default	What it does
SYNC	On / Off	On	The time as a note value of the host's tempo
NOTE	1/64 to 1/1, with dotted (D) and triplet (T) values	1/8	The echo's note value (with SYNC)
TIME	1 to 2000 ms	250 ms	The echo's time (without SYNC)
FEEDBACK	0 to 100 %	30 %	How many repeats, each one quieter
MODE	Stereo, Ping-Pong	Stereo	Both sides together, or left, right, left…
LOW CUT	20 Hz to 2 kHz	200 Hz	Cuts the repeats' lows
HIGH CUT	1 to 20 kHz	6.00 kHz	Cuts the repeats' highs
MIX	0 to 100 %	20 %	How loud the echoes are against the voice

The DELAY is VEIRA Echo: echoes in time with the song.



SYNC 1/8 at 120 BPM (250 ms), FEEDBACK 40 %, MIX 30 %. The tall bar at 0 is the voice; each repeat is FEEDBACK times the one before (40 %: about 8 dB quieter). Drawn as the ECHOES display draws them.

FIGURE 25 Stereo and Ping-Pong, drawn as the ECHOES display draws them.

- SYNC on: the echo's time is a note value of your DAW's tempo, chosen with NOTE (1/64 to a whole note, with dotted values such as 1/8D and triplets such as 1/4T). The echoes stay in time if the tempo changes. Off: TIME sets it in milliseconds (NOTE is dimmed). A slapback is about 80 to 140 ms.
- FEEDBACK: each repeat is this much of the one before. 10 to 25 % gives a few repeats; 40 to 60 % a long trail.
- MODE: Stereo puts each echo on both sides; Ping-Pong sends them left, right, left...
- LOW CUT and HIGH CUT filter the repeats: a low cut keeps them out of the voice's body, and darker repeats sit behind the voice.
- MIX: 8 to 15 % on a lead vocal; the big throws in the *Effects* folder go to 30 or 35 %.

The ECHOES display draws the voice (the tall bar at the left) and each echo as a bar: when it comes and how loud it is, on the left (amber on screen) or the right (teal). Under it, the time between echoes and how many repeats stay above −48 dB.

REVERB

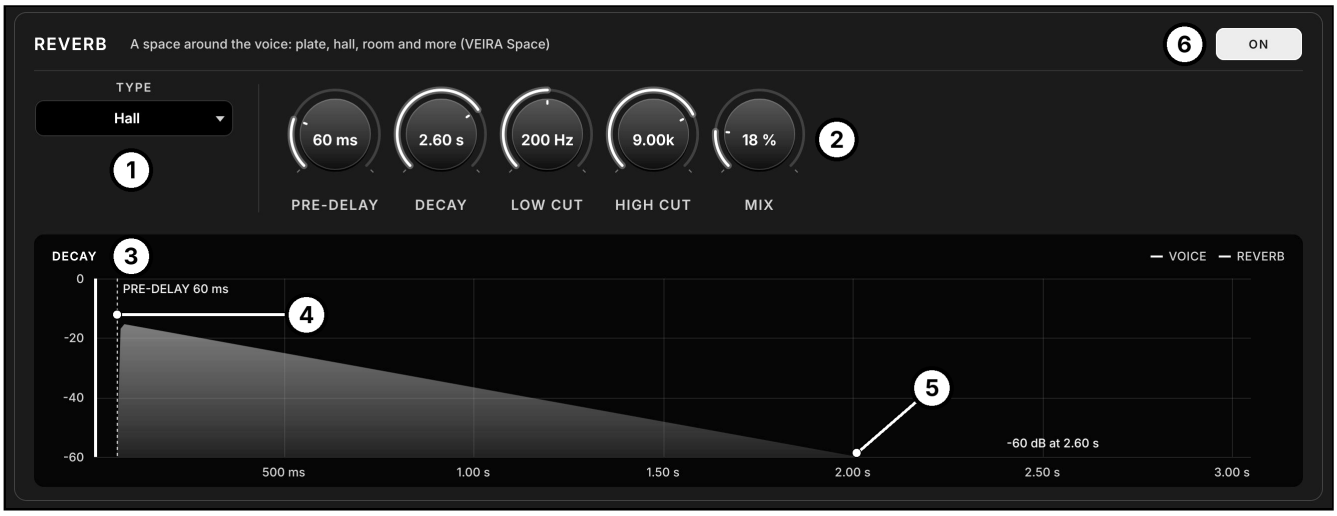
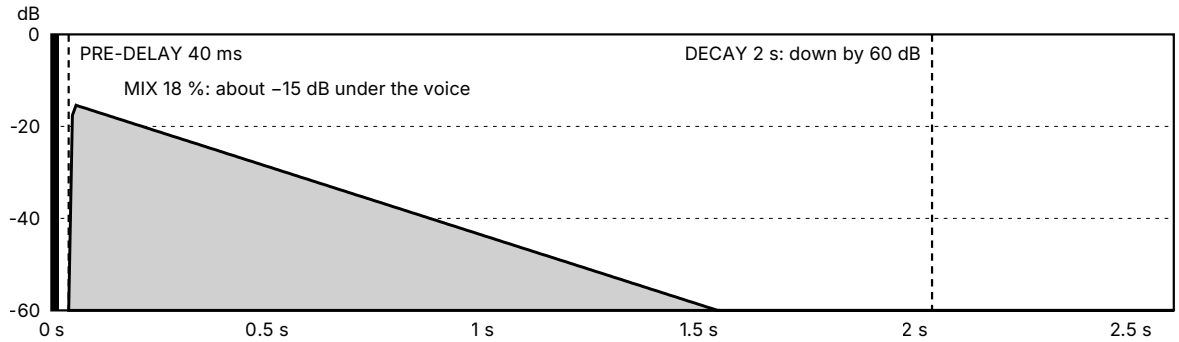


FIGURE 26 The REVERB (preset *Pop Vocals: Pop Ballad Lead*): 1 TYPE, 2 the knobs, 3 the DECAY display, 4 the pre-delay, 5 where the reverb has died away by 60 dB, 6 ON.

Control	Range	Default	What it does
TYPE	Hall, Plate, Room, Chamber, Cathedral, Ambience, Spring, Gated	Plate	The kind of space
PRE-DELAY	0 to 250 ms	30 ms	A gap before the reverb
DECAY	0.10 to 10.0 s	1.80 s	How long the reverb lasts
LOW CUT	20 Hz to 2 kHz	200 Hz	Cuts the reverb's lows
HIGH CUT	1 to 20 kHz	9.00 kHz	Cuts the reverb's highs
MIX	0 to 100 %	20 %	How loud the reverb is against the voice

The REVERB is VEIRA Space: a space around the voice.



The tall bar at 0 is the voice. After PRE-DELAY the reverb builds, then dies away by 60 dB over DECAY. Drawn as the module's DECAY display draws it.

FIGURE 27 What PRE-DELAY, DECAY and MIX do, drawn as the DECAY display draws them.

- TYPE**: Plate** is the classic vocal reverb, bright and smooth. **Hall** is big and long, for ballads. **Room** and **Chamber** are smaller and closer. **Cathedral** is huge. **Ambience** is a short sense of space without an obvious tail. **Spring** has the twang of a guitar amp's reverb. **Gated** is the eighties sound: a dense reverb cut off short (DECAY sets the gate's length).
- PRE-DELAY**:** a gap before the reverb starts, so the words stay clear in front of it. 20 to 60 ms is usual on a lead vocal.
- DECAY**:** how long the reverb takes to die away by 60 dB.
- LOW CUT keeps the reverb from muddying the low end; HIGH CUT makes it darker, so it sits further back and softens the "s" sounds in it.
- MIX**:** 8 to 18 % on a lead vocal; the big washes in the *Effects* folder go to 35 or 40 %.

The DECAY display draws the voice (the tall bar at the left), the pre-delay (a dashed line, with its time), and the reverb's level over time (amber on screen, filled) down to −60 dB, with where it gets there.

Displays

SPECTRUM

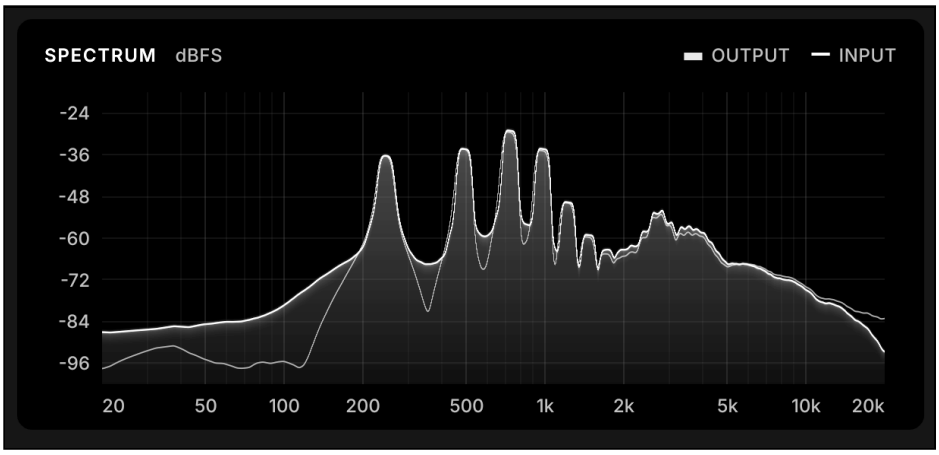


FIGURE 28 The SPECTRUM: the voice going out (amber on screen, filled) and coming in (grey, a thin line).

The SPECTRUM shows the voice going out (amber on screen, the filled shape in front) and coming in (grey, a thin line), from 20 Hz to 20 kHz. Where the two differ, the strip has changed the tone: the low cut at the left, the EQ's moves, a de-essed top. Hover over it to read the frequency and the output's and input's levels there.

LOUDNESS

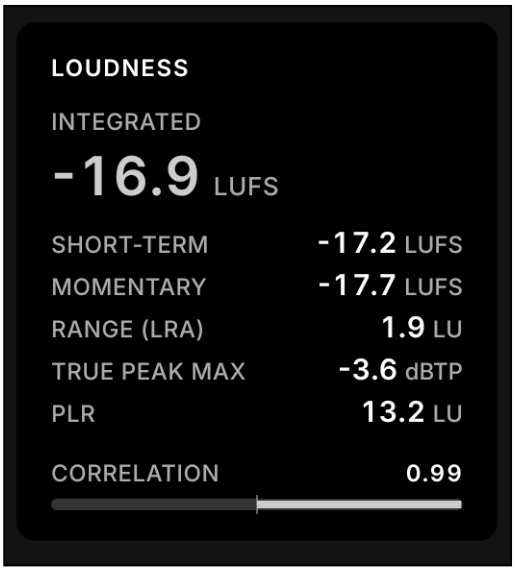


FIGURE 29 The LOUDNESS window.

The LOUDNESS window measures the output (after the chain), as the ITU-R BS.1770-4 standard does:

- **INTEGRATED:** the loudness since the last reset, in LUFS. Click the window to reset it, for example at the start of the song.

- **SHORT-TERM:** the last 3 seconds. **MOMENTARY:** the last 400 ms.
- **RANGE (LRA):** how much the loudness varies, in LU. A well-compressed lead vocal usually has a small range.
- **TRUE PEAK MAX:** the highest true peak since the reset, in dBTP. It turns red above −1 dBTP.
- **PLR:** the distance between that peak and the integrated loudness.
- **CORRELATION:** how alike the two channels are, from −1 to +1. A dry voice reads +1 (the same on both sides); stereo echoes and reverb bring it down towards 0. Below 0 (red on screen) the channels are out of phase.

PITCH



FIGURE 30 The PITCH window, with PITCH at a gentle setting (*Singer-Songwriter: Gentle Tune Folk*).

The PITCH window draws the last few seconds of the voice on a piano-roll grid, with the note names on the left:

- **SUNG** (grey on screen, a thin line): the note the singer sang.
- **TARGET** (teal, a thin line): the note PITCH pulls it to.
- **OUT** (amber, the thick line): the note that comes out.

With a fast SPEED, OUT sits on TARGET; with a slow one, OUT follows SUNG and slides towards TARGET only on held notes. The range shown follows the notes sung lately, at least an octave. The window draws while PITCH is on.

Meter bridge (IN | OUT)

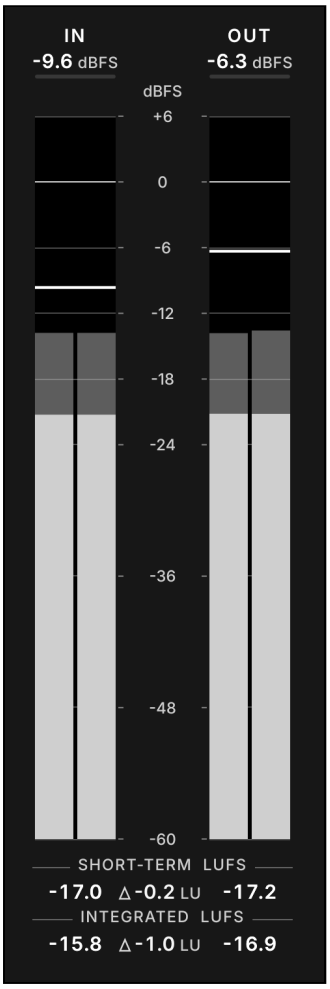


FIGURE 31 The meter bridge: IN and OUT, with short-term and integrated loudness.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Vocal Strip 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.

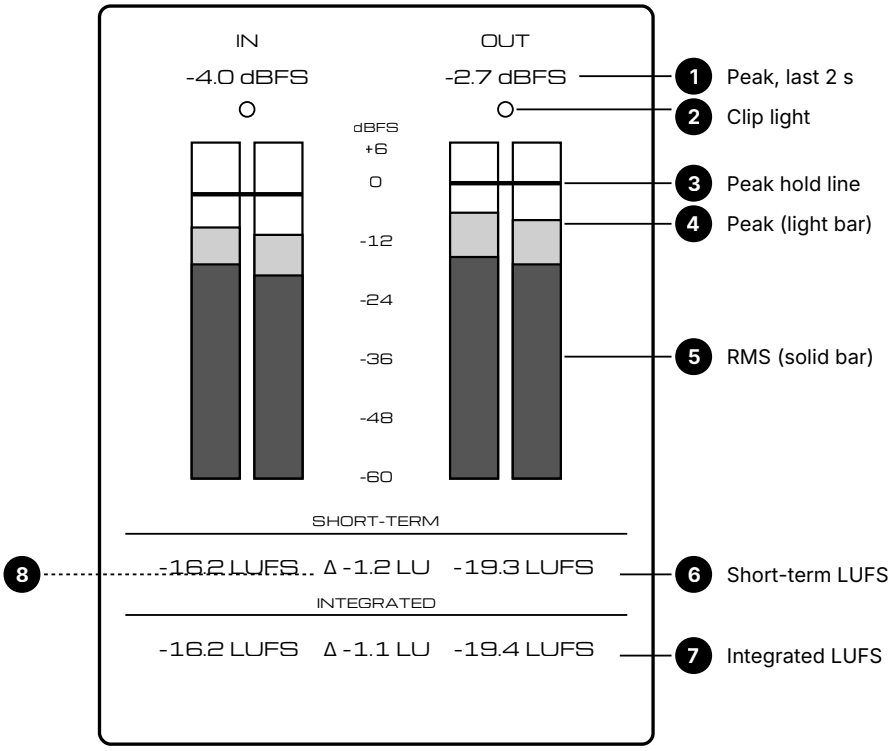


FIGURE 32 The meter bridge, left and right channel bars for input and output, with loudness below.

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

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

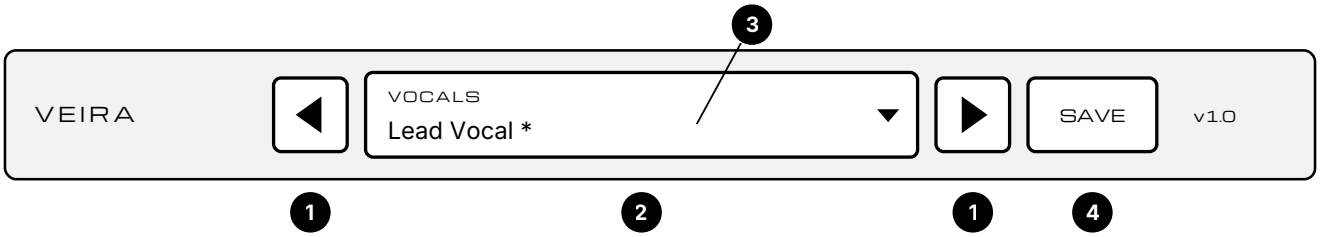
Clicks: click a level meter to reset its hold and clip light. Click the loudness readouts to restart the integrated measurement, for example at the start of a song.

Presets

VEIRA Vocal Strip comes with **71 factory presets** in ten 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 33 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 Strip 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 Strip/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Vocal Strip\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	Modern Pop Lead, Radio Ready Pop, Breathy Pop Air, Pop Ballad Lead, Upfront Dry Pop, Dance Pop Vocal, Soft Pop Intimate
R&B & Soul	Smooth R&B Lead, Silky Neo-Soul, Soul Belter, Modern R&B Gloss, Gospel Lead, Vintage Soul, Late Night Whisper
Hip-Hop & Rap	Punchy Rap Lead, Modern Trap Vocal, Boom Bap Rap, Melodic Rap Tuned, Ad-Lib Layer, Clear Verse Vocal, Deep Voice Weight
Rock & Alternative	Rock Lead Grit, Alt Rock Edge, Arena Rock Lead, Grunge Vocal, Indie Rock Vocal, Punk Shout, Soft Rock Ballad
Singer-Songwriter	Acoustic Lead Natural, Folk Warmth, Coffeehouse Intimate, Indie Folk Air, Piano Ballad Vocal, Country Storyteller, Gentle Tune Folk
Backing Vocals	Tucked Doubles, Airy Harmonies, Gang Vocal Stack, Choir Pad, Tight Tuned Stack, Low Harmony Weight, Wide Oohs
Podcast & Voice-Over	Podcast Host, Broadcast Voice, Interview Guest, Audiobook Narrator, Voice-Over Promo, Noisy Room Cleanup, Warm Late Night, Video Dialogue
Tuning	Natural Tune C Major, Natural Tune G Major, Natural Tune F Major, Natural Tune A Minor, Natural Tune E Minor, Chromatic Safety Net, Held Notes Only, Hard Tune Effect, Robotic Voice
Effects	Telephone, AM Radio, Lo-Fi Cassette, Megaphone, Big Throw Delay, Dub Echo, Ping-Pong Spread, Gated Room Shout, Cathedral Wash, Slapback Fifties, Distorted Scream

- **The lead presets** compress 3 to 8 dB on average. Delays and reverbs on leads stay at modest MIX settings, and the big effects are in *Effects*.
- **The PITCH presets** (in *Tuning*, and *Melodic Rap Tuned*, *Gentle Tune Folk* and *Tight Tuned Stack*) are set to example keys: set KEY and SCALE to your song's first.
- Each preset's note (in the preset menu) says which control to set first, and for the lead presets how much compression to aim for.

Levels. Each preset was measured on the real plugin on a sung vocal that suits its folder (a female voice, a male voice, or a harsh, bright one), peaking at −6 dBFS. OUTPUT is set so each comes out within 0.25 dB of the input's loudness, so you can compare with bypass fairly. Three are quieter on purpose, and their notes say so: *Ad-Lib Layer*, *Choir Pad* and *Cathedral Wash*. Peaks stay at or under −1.7 dBFS.

Set the THRESHOLD first. The GATE's and the COMPRESSOR's THRESHOLDs are absolute, so on a much quieter take a preset does less: on the same vocal 12 dB down, the lead presets compress only 0.5 to 3 dB and come out louder than they went in. Lower the COMPRESSOR's THRESHOLD until the reduction is what the note asks for (or raise INPUT), and set the GATE's THRESHOLD just under the voice. The DE-ESSER works against the voice's own level and does the same at any level.

Recipes

A finished lead vocal

1. Insert VEIRA Vocal Strip on the vocal track and load a lead preset from your style's folder, for example *Pop Vocals: Modern Pop Lead*.
2. Open the COMPRESSOR and set THRESHOLD for the reduction the preset's note asks for (usually 4 to 6 dB on the louder words). Adjust MAKEUP if the level changed.
3. Open the DE-ESSER and lower THRESHOLD until the "s" sounds stop stinging.
4. Open the REVERB (and the DELAY, if it's on) and set MIX to taste.
5. Compare with bypass: set OUTPUT so the meter bridge's Δ reads about 0 LU.

Natural pitch correction

1. Load *Tuning: Natural Tune C Major* (or the folder's preset nearest your key).
2. Open PITCH and set KEY and SCALE to the song's.
3. Play the vocal and watch the PITCH window: OUT should follow TARGET on held notes and still move between notes.
4. If the correction sounds too obvious, raise SPEED towards 60 ms or lower AMOUNT. For slides and vibrato left alone, try *Held Notes Only* (220 ms).
5. If the melody uses notes outside the key, use Chromatic instead.

The hard tune effect

1. Load *Tuning: Hard Tune Effect*.
2. Set KEY and SCALE to the song's, or every note jumps to the wrong place.
3. Leave SPEED at 0 ms. For the robotic sound with fewer notes, use *Robotic Voice* (a pentatonic scale).

A podcast or voice-over

1. Load *Podcast & Voice-Over: Podcast Host* (or *Interview Guest* for a guest microphone with room noise).
2. Set the COMPRESSOR's THRESHOLD for 4 to 6 dB of reduction.
3. With the GATE on, set its THRESHOLD just under the voice: the GATE OVER TIME display should show the gaps under the line and every word above it.
4. For a noisy room, *Noisy Room Cleanup* adds a higher LOW CUT, a HIGH CUT and a deeper gate.

Backing vocals behind the lead

1. Load *Backing Vocals: Tucked Doubles* on the backing vocal track.
2. Adjust the EQ's band 5 (the high shelf) to darken the stack under the lead, then the DE-ESSER: several voices' "s" sounds add up.
3. For airy harmonies, try *Airy Harmonies*, with its steep LOW CUT.

Telephone and radio voices

1. Load *Effects: Telephone* or *Effects: AM Radio*.
2. Move CLEAN-UP's LOW CUT and HIGH CUT closer together for a narrower band, or further apart for a fuller one.
3. Adjust SATURATION's DRIVE for more or less grit; AUTO GAIN keeps the level.

Specifications

Type	Vocal channel strip: nine reorderable modules, each with its own display
Channels	Mono and stereo
Latency	2,895 samples at 48 kHz (60 ms); 2,706 at 44.1 kHz; 5,727 at 96 kHz; reported, constant
Transparency	Every module off, or bypassed: the output is the input delayed by the latency, bit for bit
Levels	INPUT −24 to +24 dB, OUTPUT −24 to +12 dB (both default 0.0 dB)
CLEAN-UP	LOW CUT Off (20 Hz) to 600 Hz (default 80 Hz), 12 dB/oct or 24 dB/oct with 24 dB/OCT; HIGH CUT 2 kHz to Off (22 kHz) (default Off), 12 dB/oct
GATE	THRESHOLD −80 to 0 dB (−50), RANGE 0 to 80 dB (20), ATTACK 0.1 to 50 ms (1.0), HOLD 0 to 500 ms (60), RELEASE 5 to 2000 ms (200); 2 ms lookahead
PITCH	KEY C to B (C), SCALE Chromatic, Major, Minor, Major Pentatonic, Minor Pentatonic (Chromatic), SPEED 0 to 400 ms (40), AMOUNT 0 to 100 % (100); works on the mid; formants kept
EQ	Five bands, each Bell, Low Shelf or High Shelf; FREQ 20 Hz to 20 kHz, GAIN −18 to +18 dB, Q 0.1 to 10; defaults 120 Hz (Low Shelf), 300 Hz, 1 kHz, 3.5 kHz (Bell), 10 kHz (High Shelf)
COMPRESSOR	THRESHOLD −50 to 0 dB (−18), RATIO 1 to 20:1 (3), ATTACK 0.1 to 100 ms (5), RELEASE 10 to 1000 ms (80), KNEE 0 to 18 dB (6), MAKEUP 0 to 24 dB (3), MIX 0 to 100 % (100); 2 ms lookahead; the detector ignores what's under 60 Hz
DE-ESSER	THRESHOLD −40 to 0 dB (−6), RANGE 0 to 18 dB (6), FREQ 2 to 16 kHz (5.5 kHz); relative detection, split-band, lookahead
SATURATION	TUBE or TAPE (TUBE), DRIVE 0 to 24 dB (6), MIX 0 to 100 % (100); AUTO GAIN; 4x oversampling (2x at 88.2 and 96 kHz)
DELAY	SYNC (on), NOTE 1/64 to 1/1 with dotted and triplet values (1/8), TIME 1 to 2000 ms (250), FEEDBACK 0 to 100 % (30), MODE Stereo or Ping-Pong (Stereo), LOW CUT 20 Hz to 2 kHz (200 Hz), HIGH CUT 1 to 20 kHz (6 kHz), MIX 0 to 100 % (20)
REVERB	TYPE Hall, Plate, Room, Chamber, Cathedral, Ambience, Spring, Gated (Plate), PRE-DELAY 0 to 250 ms (30), DECAY 0.1 to 10 s (1.8), LOW CUT 20 Hz to 2 kHz (200 Hz), HIGH CUT 1 to 20 kHz (9 kHz), MIX 0 to 100 % (20)
Displays	One per module (see *The modules*); SPECTRUM; LOUDNESS; PITCH
Metering	IN and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128; momentary loudness, LRA, true peak, PLR and correlation of the output
Presets	71 factory presets in ten folders, plus your own
Window	1600 × 1040 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vvst

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 Strip 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 singer hears themselves late while recording. VEIRA Vocal Strip has a latency of 60 ms, which is too much to sing through. It's built for mixing: bypass it (or switch it off) while you record, and switch it back on for playback. Your DAW keeps the recorded take in time.

The voice is out of time with the other tracks. Your DAW compensates for the plugin's latency on playback. Check that its plugin delay compensation is on. The latency is the same whatever the order or which modules are on, so moving modules never shifts the voice.

PITCH pulls notes to the wrong ones. Set KEY and SCALE to the song's key. The factory presets use example keys. If the melody uses notes outside the scale, use Chromatic.

PITCH sounds robotic when I want it natural. Raise SPEED (20 to 60 ms is natural; more leaves slides and vibrato alone), or lower AMOUNT. 0 ms is the hard effect on purpose.

The starts of words sound slightly different with PITCH on. Like every pitch shifter of this kind, PITCH can move a note's start and end by up to half a period of the voice: about 4 ms on a low voice. If you hear it on a low voice, lower AMOUNT, raise SPEED, or switch PITCH on only where it's needed with automation.

A preset does almost nothing on my vocal. The GATE's and the COMPRESSOR's THRESHOLDs are absolute, and the presets were set on a vocal peaking at −6 dBFS. On a quieter take, lower the COMPRESSOR's THRESHOLD (or raise INPUT) until the reduction is what the preset's note asks for, and set the GATE's THRESHOLD just under the voice.

The gate cuts off the starts or ends of words. Lower the GATE's THRESHOLD, or lengthen HOLD and RELEASE. A smaller RANGE (10 to 20 dB) makes any gate movement less obvious.

The echoes aren't in time with the song. With SYNC on, the DELAY follows your DAW's tempo. With SYNC off, TIME is in milliseconds and doesn't follow the tempo.

On a mono track the Ping-Pong echoes don't move. On a mono track the left and right are summed into one channel, so Ping-Pong sounds like Stereo. Insert the plugin on a stereo track (or a stereo aux) to hear the echoes move.

Can I resize the window, or type an exact value? Drag the window's bottom-right corner: it scales from 75 % to 200 %, and the size is saved with your session. Right-click a knob (Control-click on a Mac), type the number and press Return.

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

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



VEIRA Vocal Strip · User Manual · Version 0.2.0

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