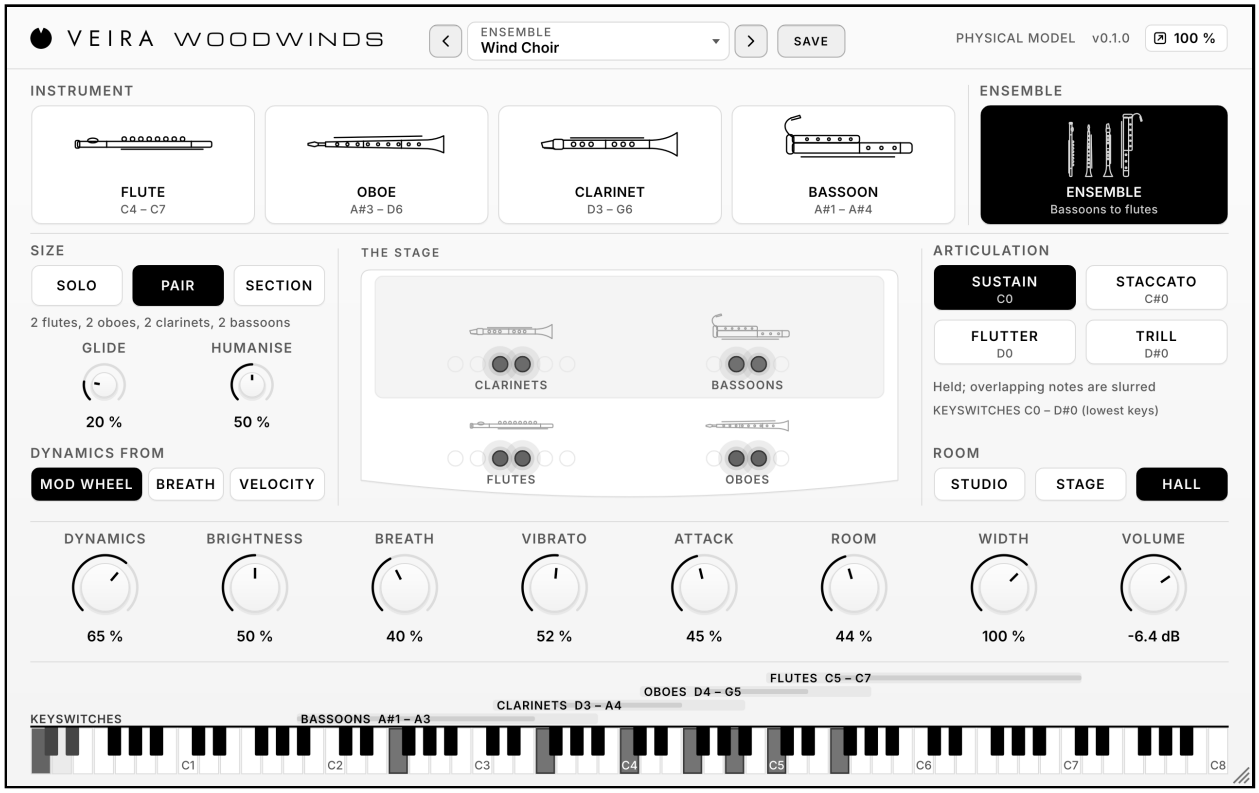
VEIRA

WOODWIND SECTION

VEIRA Woodwinds

User Manual

A woodwind section, simple to play: flute, oboe, clarinet and bassoon, solo, in pairs or as full sections, and the orchestra's wind choir across the keyboard. Every sound is a physical model computed in the plugin, not a recording.



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Welcome

Thank you for choosing **VEIRA Woodwinds**. It is the orchestra's woodwinds played from a keyboard: four instruments (FLUTE, OBOE, CLARINET and BASSOON) and the ENSEMBLE, the bassoons, clarinets, oboes and flutes laid across the keyboard so that two hands play the whole wind choir. Each can be one player, a pair as an orchestra seats them, or a full section.

VEIRA Woodwinds is a **physical model**. Nothing in it is a recording: for every player the plugin computes the reed or the air jet, the air column in the instrument's bore, the holes and bell the sound leaves by, and the hall it plays in, sample by sample, as you play. A swell on the mod wheel therefore sounds like a player blowing harder, brighter as the reed beats or the jet drives the edge harder, not like a recording turned up; and two players on one note are two instruments, not one sound doubled.

What to expect from the sound. A model sounds like wind players playing, with the breath in the tone, the tongue at the start of a note and a vibrato that comes from the breath, but not like any particular recorded library. It is at its best in phrased lines: slurred melodies, swells played on the mod wheel or a breath controller, and sections whose players each tune, time and breathe a little differently. On very long, very still notes with VIBRATO and HUMANISE at zero it can sound synthetic, which is why the defaults keep some life in. The factory presets are the quickest way to hear each instrument and size.

What makes it different

- **Four instruments and the ensemble,** each with its range, played SOLO, PAIR or SECTION (six flutes, four oboes, six clarinets, four bassoons).
- **Every player is their own instrument,** with their own breath, reed or jet, tuning, timing, vibrato and seat.
- **Played like a wind player:** notes played over a held note are slurred, with no new tongue; a breath controller can play the dynamics.
- **In tune:** each player listens to the note it plays and corrects it, so every note is within a cent at every dynamic.
- **Four articulations** on buttons and keyswitches: SUSTAIN, STACCATO, FLUTTER and TRILL.
- THE STAGE shows the winds seated as you hear them, each player glowing as they play.
- **40 factory presets** in 7 folders, each levelled to the same loudness.

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

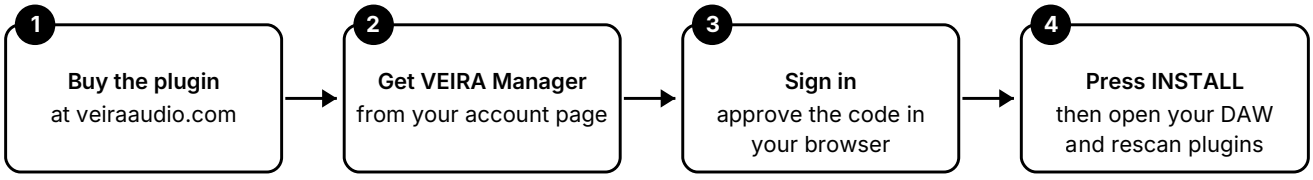
Getting started

What you need

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

Install with VEIRA Manager

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



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

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 Woodwinds 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.

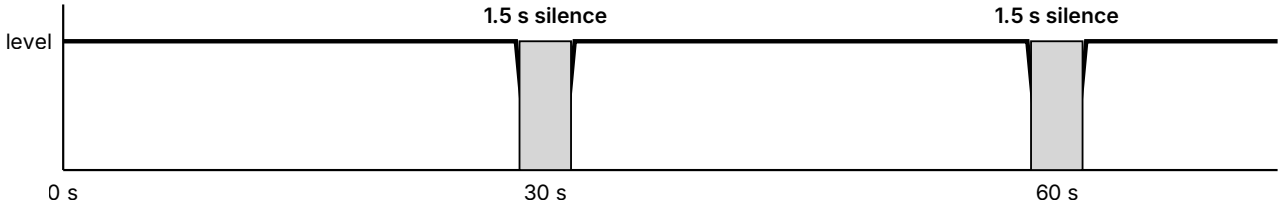


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Woodwinds. 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 Woodwinds 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

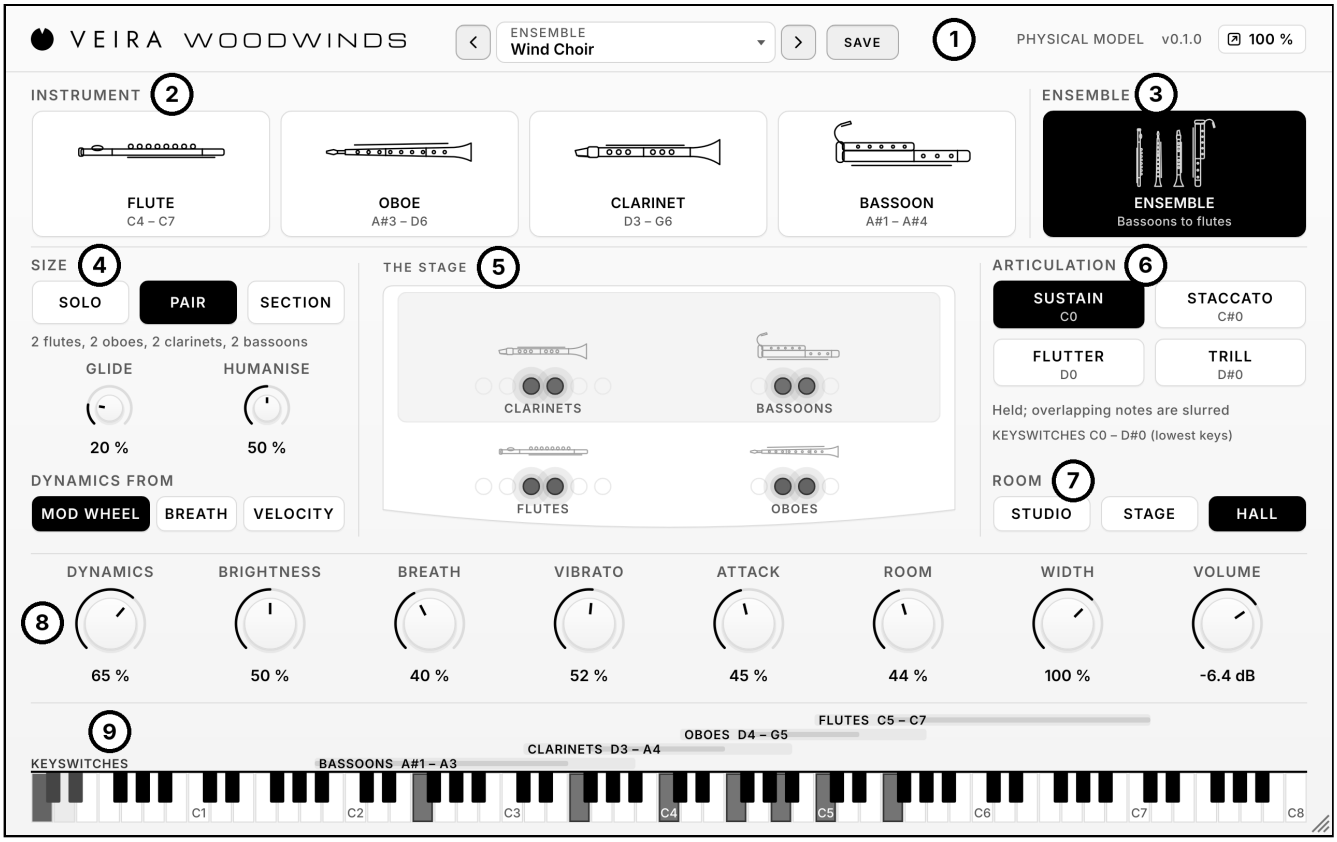


FIGURE 3 VEIRA Woodwinds with *Wind Choir*, a chord held: 1 the header, 2 INSTRUMENT, 3 ENSEMBLE, 4 SIZE with GLIDE, HUMANISE and DYNAMICS FROM, 5 THE STAGE, 6 ARTICULATION, 7 ROOM, 8 the knobs and 9 the keyboard strip.

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

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

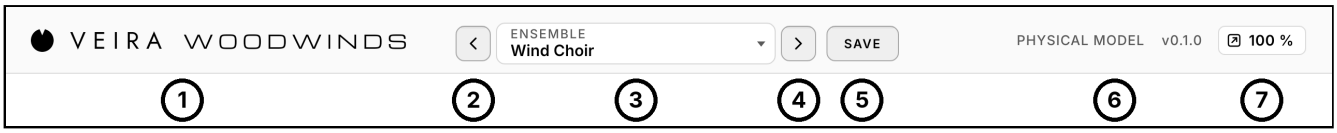


FIGURE 4 The header: 1 the VEIRA logo and the name, 2 and 4 the previous and next preset, 3 the preset's folder and name (an asterisk appears once you change something), 5 SAVE, 6 PHYSICAL MODEL and the version, and 7 the size button, here at 100 %.

Using the controls

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

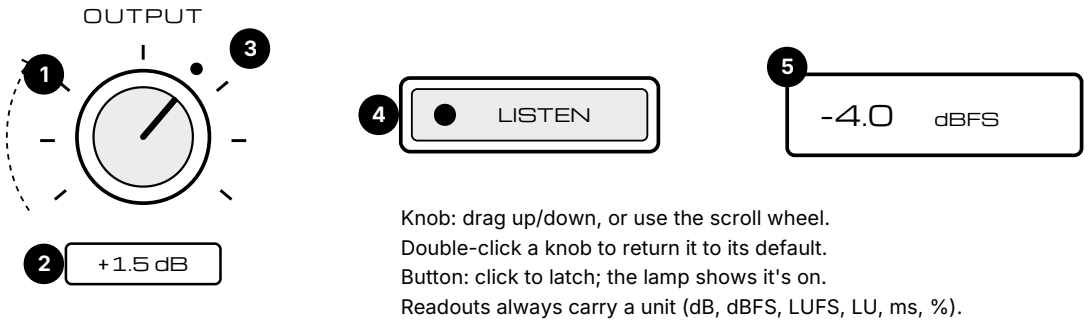


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 1 **Knob.** Drag up to turn it clockwise, down to turn it back, or use your mouse wheel. **Double-click** returns it to its default. The engraved pointer and the small dot on the scale show where it's set.
- 2 **Value window.** The backlit window under each knob shows its exact value with its unit.
- 3 **Silkscreen label.** The control's name, as it appears in your DAW's automation list.
- 4 **Push button.** Click to switch on; the lamp lights and the cap sits lower in its bezel. Click again to switch off.
- 5 **Readout.** Live numbers update ten times a second so you can read them while the meters move. A value over 0 dBFS shows as a warning.

Tooltips: hover over any control or display for a short explanation. On displays, the tooltip depends on where you point.

Automation: every knob and button is a host parameter, so you can automate it in your DAW and control it from a MIDI controller or control surface that your DAW maps.

Units: VEIRA never shows a bare number. **dBFS** is level against digital full scale (0 dBFS is the loudest a digital signal can be); **dB** is a change in gain; **LUFS** is loudness as streaming services and broadcasters measure it; **LU** is a difference in loudness (1 LU = 1 dB).

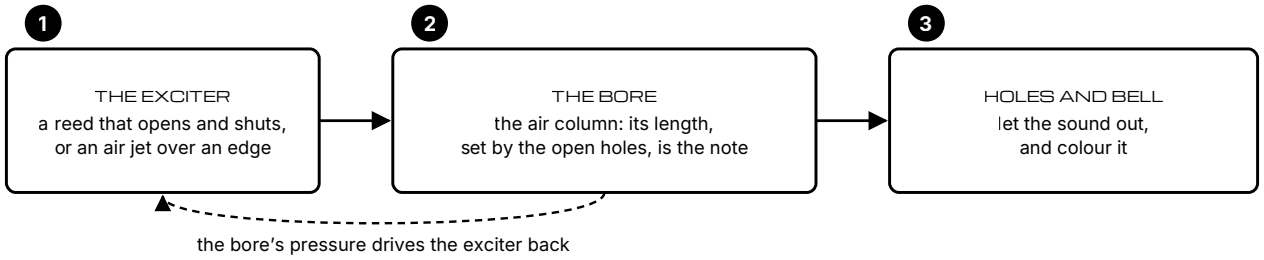
On VEIRA Woodwinds' panel the parts are drawn a little differently from the sketch above. The face is VEIRA's clean white style, the sibling of VEIRA Brass and VEIRA Strings: off-white paper, charcoal type, hairlines and flat rounded keys, with a soft reed green.

- **Knobs are white discs** with a grey ring and a charcoal arc, the value printed beneath (65 %, -6.4 dB). Drag up or down or use the wheel; double-click for the default; right-click (Control-click on a Mac) to type a value.
- **Chosen keys and tiles are filled in charcoal** with white type: the instrument or the ensemble, the size, the dynamics source, the articulation and the room.
- **Reed green** marks what is playing: the chairs on the stage, the notes on the keyboard strip, the keyswitches and the dynamic arc around DYNAMICS. In print these are the darker, filled marks.
- **Tooltips** explain every control: hover over it.
- **The window size.** VEIRA Woodwinds opens at 100 %, 1280 × 800 points. The size button 7 offers 75, 90, 100, 125, 150 and 200 % and *Fit to screen* (sizes too large for your display are left out). You can also drag the grip in the bottom-right corner (double-click it for 100 %), or press Cmd + = and Cmd + - (Ctrl on Windows) to step through the sizes and Cmd + 0 for 100 %. The size is saved with the session, and new instances open at the size you chose last.

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

How a woodwind works

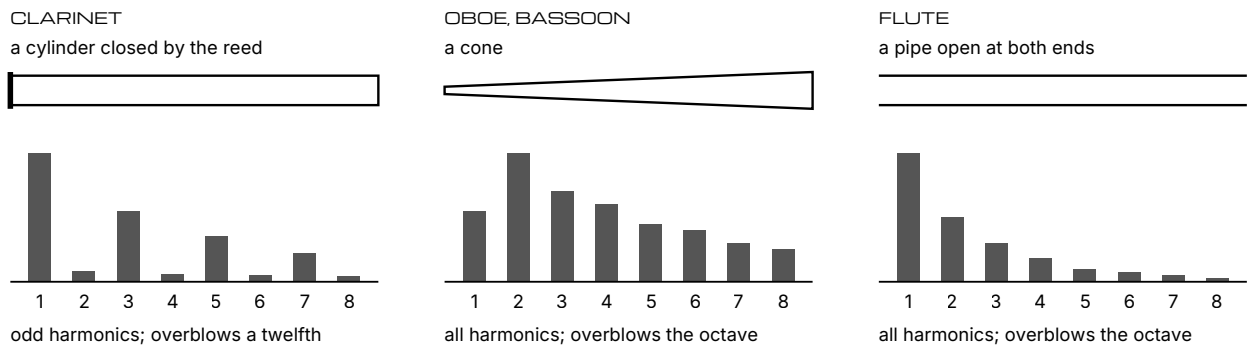
Exciter, bore and holes



A woodwind is a loop. The player's breath drives a reed (clarinet, oboe, bassoon) or a jet of air over an edge (flute); the pressure wave runs down the bore, reflects at the first open hole, comes back and opens or deflects the reed or jet in time with it. The bore's length sets the note; the holes and the bell let the sound out and give each instrument its colour.

FIGURE 6 How a woodwind makes its sound: 1 the reed or the jet, 2 the bore and 3 the holes and bell.

Every woodwind is a feedback loop between the player's air and a column of air inside the instrument. On the **clarinet**, the **oboe** and the **bassoon**, the breath pushes on a **reed** that opens and shuts like a valve. On the **flute**, a thin **jet of air** blown across the embouchure hole is split by its far edge, now into the tube, now out of it. Either way, the pressure wave they start runs down the **bore**, reflects at the first open tone hole, and comes back in time to open the reed or deflect the jet again. The length of air up to the first open hole sets the note; the fingers change it.



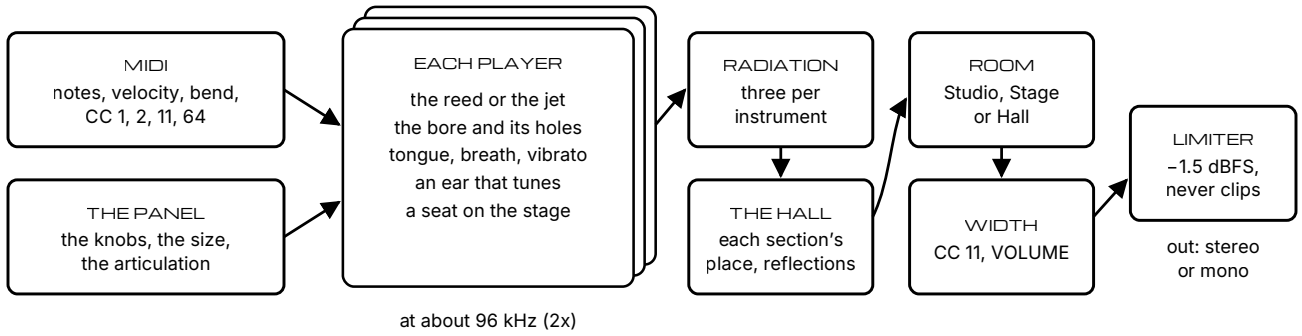
The bore's shape decides which harmonics it supports (bars: the low register's harmonics 1 to 8, drawn, not measured). The clarinet's cylinder, closed at the reed, favours the odd ones: its hollow low register, and its break of a twelfth.

FIGURE 7 Cylinder, cone and open pipe, and the harmonics each favours.

The bore's shape gives each instrument its family voice. The clarinet's **cylinder**, closed at the reed, supports mostly the odd harmonics: the hollow sound of its low (chalumeau) register, and a register key that jumps a twelfth rather than an octave. The oboe's and bassoon's **cone** supports all the harmonics, and their octave keys jump an octave. The flute is a pipe **open at both ends**: all the harmonics, a pure, airy tone. Above a certain frequency, set by the tone holes, the sound stops resonating in the bore and leaves it: that gives each instrument its formant, the region where its tone is strongest.

Blow harder and the reed beats harder against its lay, or the jet drives the edge harder: louder and brighter together, as on a real instrument.

What happens inside VEIRA Woodwinds



SOLO plays one player; PAIR and SECTION every player of the section, or of each section of the ensemble, each with their own reed or jet and bore. Every player is computed, sample by sample: no recordings inside. There is no latency.

FIGURE 8 From your keyboard to the output.

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

- **The reed or the jet:** for the reeds, a valve with its own resonance, closed by the pressure across it, with the air through it solved exactly every sample; for the flute, the jet's travel time to the edge, the edge splitting it, and its own turbulence. Near the threshold the tone is almost pure; louder, it brightens.
- **The bore:** pressure waves down the bore and back, a register hole where the upper register needs it, and the open holes and bell that let the sound out.
- **The player:** tonguing from a soft "du" to a hard "tu" (ATTACK and velocity), the pitch a few cents flat at first and settling within about 50 ms; slurs that change the fingering without the tongue; a vibrato in the breath that moves the level, the tone and a little of the pitch together (the clarinet almost straight, as players play it); a slow drift; and at the release, the air stops and the pitch falls a little under a breath tail.
- **The player listens:** a slow correction keeps every note within a cent at every dynamic and sample rate, without fighting the vibrato.
- **The radiation:** how each instrument's sound leaves it, with its formants (the oboe's near 1.1 and 3 kHz, the bassoon's near 470 Hz and 1.2 kHz), three slightly different ones per instrument for the players of a section.
- **The hall:** each section heard from its place on the stage, with the hall's first reflections arriving from where it sits; then ROOM.

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

> **Note:** for the oboe and the bassoon, the model's embouchure gives the reed a gentle pull at the note's pitch, firmer in the upper register, as a player's lips do; without it a cone's low note would speak on a higher resonance.

Instruments and the ensemble

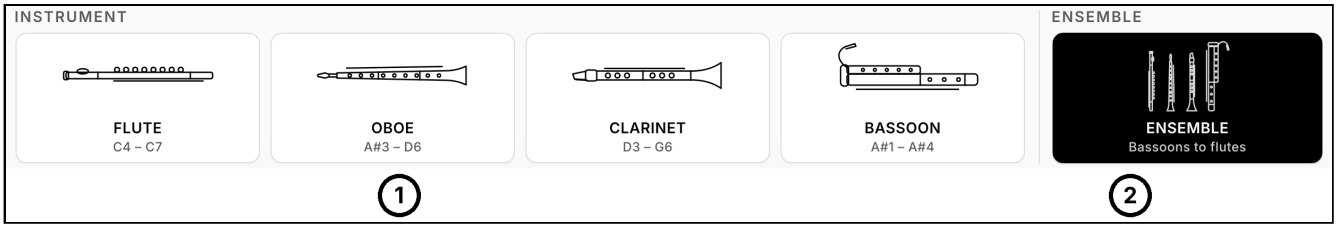


FIGURE 9 1 INSTRUMENT: the four instruments, each with its range; 2 ENSEMBLE, chosen, filled in charcoal.

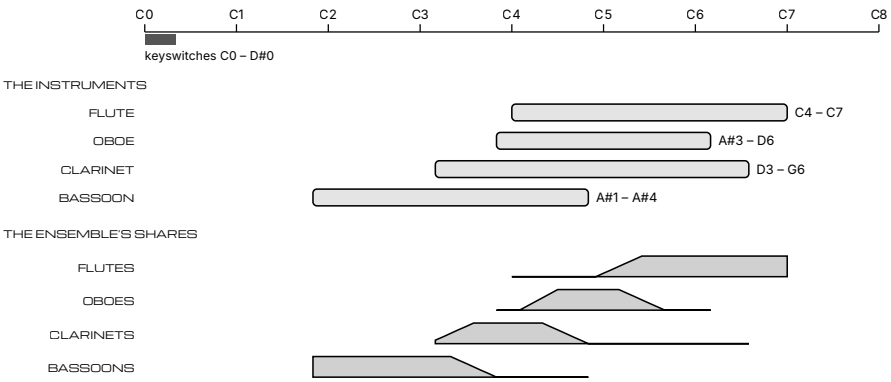
Click a tile to choose it. The defaults (*Default* ▸ *Init*) are the ensemble in pairs.

Tile	What it is	Range
FLUTE	Airy and singing, the breath in the tone.	C4 – C7
OBOE	Nasal and focused, the reedy voice of the winds.	A#3 – D6
CLARINET	Hollow and dark low, clear and sweet higher up, almost straight.	D3 – G6 (as it sounds)
BASSOON	Woody, the winds' bass and tenor.	A#1 – A#4
ENSEMBLE	Bassoons, clarinets, oboes and flutes across the keyboard.	A#1 – C7

The ranges stop a little short of what the real instruments can reach at the top: the oboe at D6, the bassoon at A#4 and the clarinet at G6, where the model no longer speaks reliably at every dynamic.

The ensemble

In ENSEMBLE, **each note goes to the sections that have it in their register**, fading from one into the next: E2 is the bassoons alone, G#3 bassoons and clarinets, G#4 clarinets and oboes, C6 the flutes alone. Play a chord across the keyboard and the winds share it out as an arranger would voice it. The keyboard strip shows each section's share, the part it plays in full darker. In SOLO the ensemble is one player of each: a wind quartet.



Top: each instrument's playable range (the clarinet as it sounds). Bottom: in ENSEMBLE, how much of each note each section plays: E2 is the bassoons alone, G#3 bassoons and clarinets, G#4 clarinets and oboes, C6 the flutes alone.

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

Playing

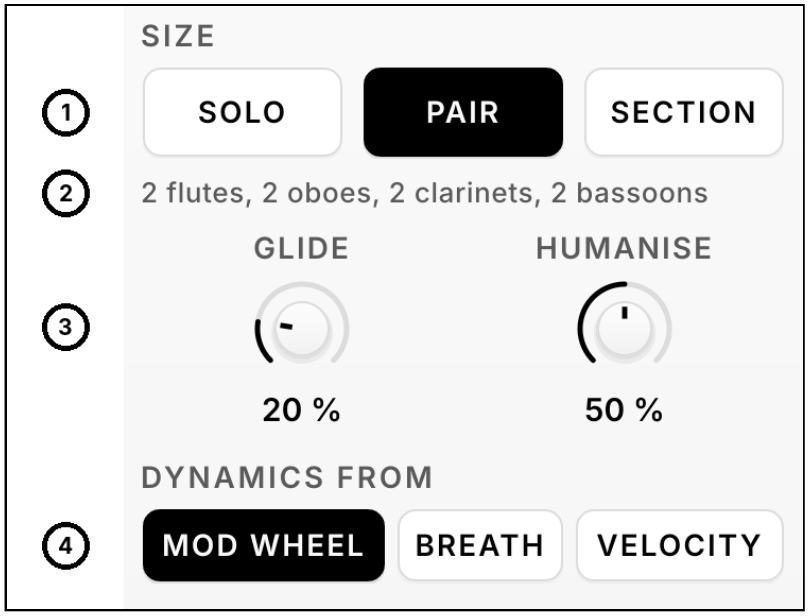


FIGURE 11 1 SOLO, PAIR or SECTION (here PAIR), 2 who plays, 3 GLIDE and HUMANISE, 4 DYNAMICS FROM, here MOD WHEEL.

Control	Range	Default	What it does
SOLO, PAIR, SECTION		PAIR	One player; two; or the full section.
GLIDE	0 to 100 %	20 %	How long a slur takes from one note to the next.
HUMANISE	0 to 100 %	50 %	How differently the players tune, time and breathe, and how much each wanders.
DYNAMICS FROM	Mod Wheel, Breath, Velocity	Mod Wheel	What plays the dynamics.

SOLO, PAIR and SECTION

SOLO on an instrument is one player and one line. A note played while another is held is **slurred**: the fingering changes the bore and the tongue does not strike again, with GLIDE setting how long the change takes. Letting go of the top note returns to the one still held.

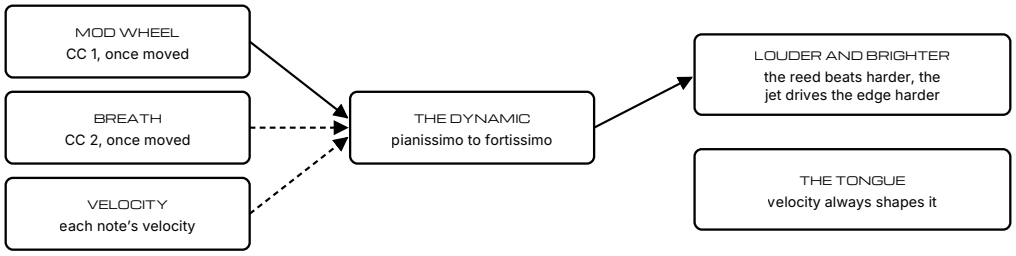
PAIR (two players, as an orchestra's winds sit) and SECTION (six flutes, four oboes, six clarinets or four bassoons) play the way wind players do: **every player plays one line**. The notes held are shared out among the players from the top down: one note is played in unison by all of them, two notes are divided, and more notes than players get one player each. When the notes change, the players move to the new ones by slurring, each at their own moment, so a melody played legato is slurred by every player while a chord struck is divided.

The line under the size keys says who plays, for example *2 flutes, 2 oboes, 2 clarinets, 2 bassoons* or *One player; overlapping notes are slurred*.

HUMANISE

HUMANISE sets how human the players are: each one's tuning, timing and breath differ a little more as you raise it, and each wanders a little. Low settings give a tight, polished section; around 50 % sounds like good players; higher is a looser group. Two players on one note beat slowly against each other, as real pairs do: if a long unison sounds too unsteady, lower HUMANISE.

DYNAMICS FROM



DYNAMICS FROM chooses one source. Until the wheel or the breath controller moves, DYNAMICS sets the dynamic; turning the knob gives it back the lead. STACCATO always takes its dynamic from the velocity. CC 11 (expression) is a level on top.

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

- MOD WHEEL (the default): the mod wheel (CC 1) plays the dynamics continuously once you move it, so crescendos and swells are played, not drawn. Until then DYNAMICS sets them.
- BREATH: a breath controller (CC 2) plays them the same way, the most natural control for a wind instrument.
- VELOCITY: each note's velocity sets its dynamic, around DYNAMICS: velocity 100 plays exactly DYNAMICS.

Once the wheel or the breath controller leads, a thin green arc on DYNAMICS shows the dynamic being played and CC 1 (or CC 2) appears by its value; turning the knob gives it back the lead. Whatever leads, **velocity always shapes the tongue**, STACCATO always takes its dynamic from the velocity, and **CC 11** (expression) is a level on top.

MIDI

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

The sound

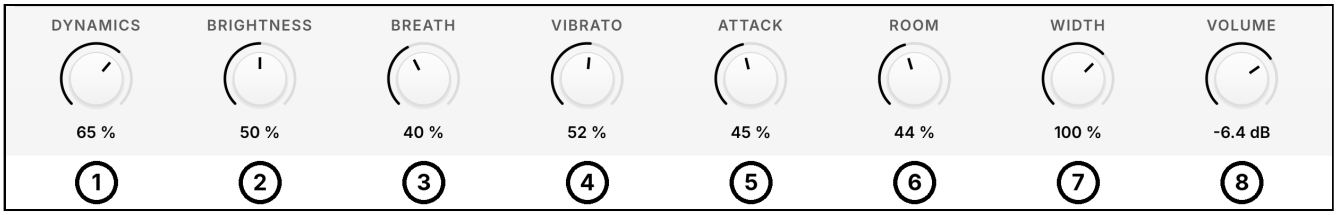


FIGURE 13 The knobs: 1 DYNAMICS, 2 BRIGHTNESS, 3 BREATH, 4 VIBRATO, 5 ATTACK, 6 ROOM, 7 WIDTH and 8 VOLUME, here as *Wind Choir* sets them.

Control	Range	Default	What it does
DYNAMICS	0 to 100 %	65 %	How strongly the players blow, pianissimo to fortissimo. Louder is brighter.
BRIGHTNESS	0 to 100 %	50 %	The embouchure: how freely the reed moves and how much the lip damps it.
BREATH	0 to 100 %	40 %	The breath noise in the tone.
VIBRATO	0 to 100 %	50 %	Vibrato in the breath, coming in after the note starts; 0 % plays straight.
ATTACK	0 to 100 %	45 %	The tongue: a soft “du” (left) to a hard “tu” (right). Velocity adds to it.
ROOM	0 to 100 %	35 %	How much of the room chosen under ROOM.
WIDTH	0 to 150 %	100 %	0 % mono, 100 % the players as seated, 150 % wider.
VOLUME	−36 to +6 dB	−6.0 dB	The output level.

DYNAMICS and BRIGHTNESS

DYNAMICS is how strongly the players blow. It changes the **tone**, not only the level: the reed beats harder against its lay and the flute’s jet drives the edge harder, so louder is brighter, from the excitation itself. A crescendo on the mod wheel or a breath controller rises smoothly, with no steps.

BRIGHTNESS is the embouchure at every dynamic: lower is a darker, more covered tone, higher a brighter, more open one. The presets use it to set the colour, from *Warm Reeds Pad* at 30 % to *Bright Winds* at 66 %.

BREATH, VIBRATO and ATTACK

- BREATH is the turbulence of the air in the reed channel or the jet, as strong as the flow and so pulsed with each cycle, shaped by the bore. Raise it for a close, breathy sound (*Breathy Flute*); lower it for a smooth blend.
- VIBRATO is in the breath, as wind players make it: it grows in after the note starts and moves the level, the tone and a few cents of pitch together, never repeating exactly. The flute’s is the widest; the clarinet is played almost straight. At 0 % the players play straight tones, as in *Chorale Winds*.
- ATTACK is the tongue: left a soft “du” that lets the note speak gently, right a hard “tu” with a crisp start. Velocity adds to it. Each tongued note starts a few cents flat and a little bright and settles within about 50 ms; slurred notes have no tongue at all.

ROOM, WIDTH and VOLUME

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

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

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

VOLUME defaults to −6 dB, so the loudest single solo note at the default settings (fortissimo, velocity 127) peaks near −5 dBFS. After it, a limiter (stereo-linked, −1.5 dBFS, with a soft curve above it) keeps even ten fortissimo notes on the full sections at VOLUME +6 dB under full scale. Each factory preset sets its own VOLUME so that it plays at about −18 LUFS.

Articulations

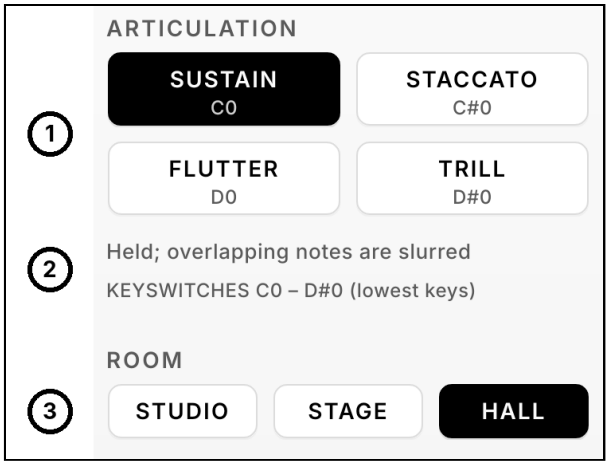
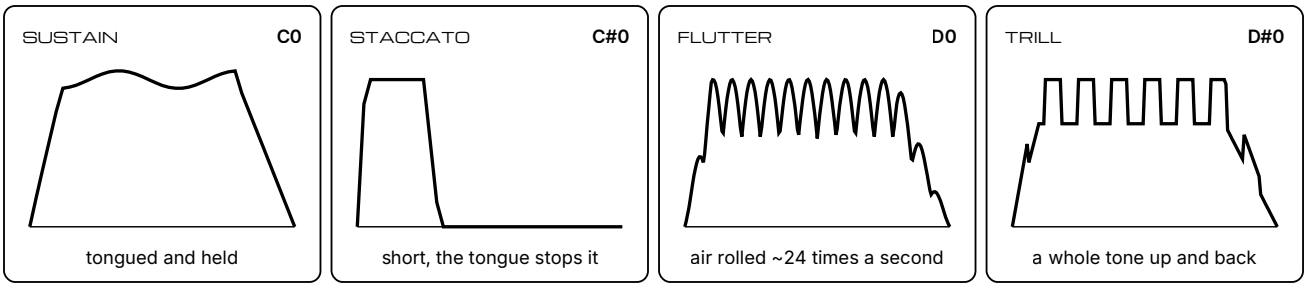


FIGURE 14 1 ARTICULATION: the four buttons with their keyswitches, SUSTAIN chosen; 2 how notes are played, and the keyswitches' keys; 3 ROOM, HALL chosen.

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



One note in each articulation (drawings, not to scale; TRILL drawn as the two notes alternating). Choose one with its button or its keyswitch, one of the lowest keys; the keyswitches make no sound and hold until you choose another.

FIGURE 15 The four articulations.

Button	Keyswitch	What it does
SUSTAIN	C0	Tongued and held for as long as the key; notes played while others are held are slurred.
STACCATO	C#0	A short tongued note, the tongue stopping the air. Velocity sets how hard.
FLUTTER	D0	Flutter-tonguing: the air rolled about 24 times a second.
TRILL	D#0	A trill to the note a whole tone above, each player at their own speed.

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

The stage

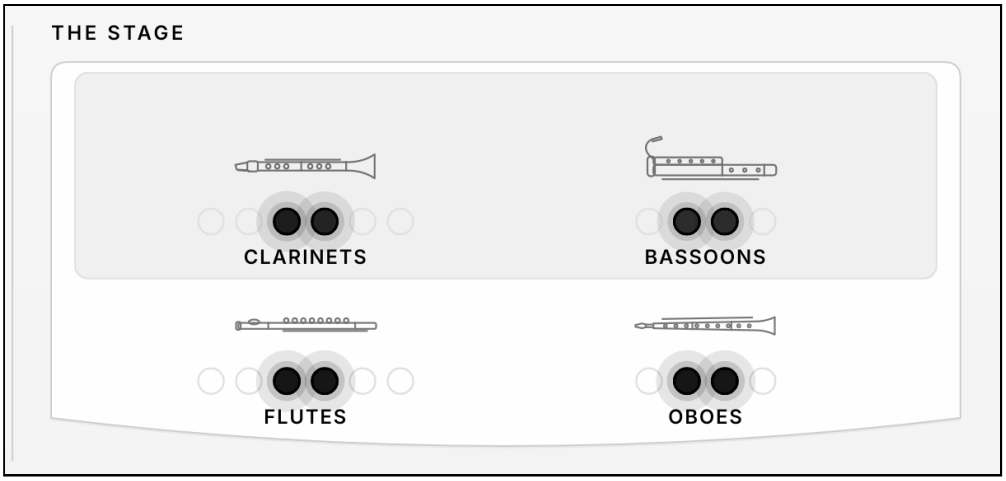


FIGURE 16 THE STAGE with the ensemble in pairs: flutes and oboes in the front row, clarinets and bassoons on the riser behind; the chairs in use glow as their players play.

THE STAGE shows the winds from the conductor's podium, seated as an orchestra seats them: **flutes** (left) and **oboes** (right) in the front row, **clarinets** behind the flutes and **bassoons** behind the oboes, on the riser. Each section's chairs sit together with its name right under them and its instrument drawn above; the chairs in use are firm, the empty ones faint, and **each glows green with its player's level** while they play (in print, the darker filled discs).

The chairs are also where the sound comes from: each player's pan, distance and path follow their seat, so the winds sound spread out the way they look.

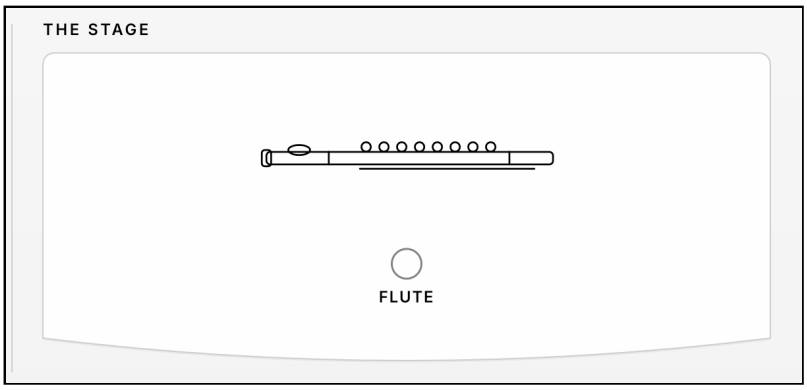


FIGURE 17 In SOLO, the stage shows the one instrument large, with the note it plays (here *Solo Flute*, no note held).

The keyboard strip

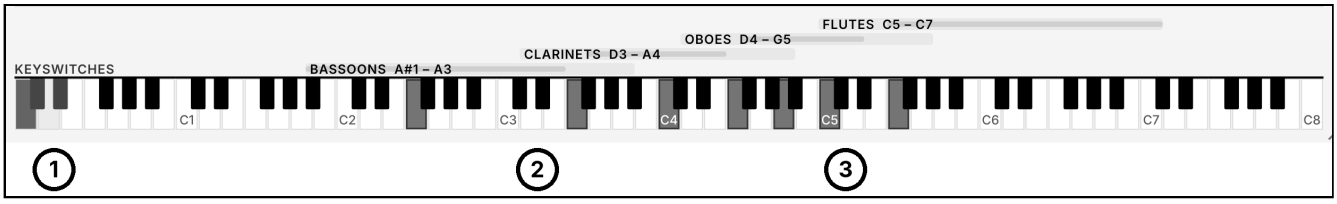


FIGURE 18 The keyboard strip: 1 the keyswitches in green, SUSTAIN (C0) filled; 2 the range bars, one per section of the ensemble, the part each plays in full darker; 3 the notes being played.

- **C0 to C8**, with C1 to C8 marked.
- **The range bars** over the keys show the instrument's playable range, its best register darker; the ensemble shows a bar per section with its range (for example CLARINETS D3 - A4), the part it plays in full darker.
- **The keyswitches** C0 to D#0 are green, the chosen one filled.
- **The notes being played** are lit, whether they come from your keyboard, your DAW or the strip.
- **Click or drag to play.** Dragging from key to key slurs.

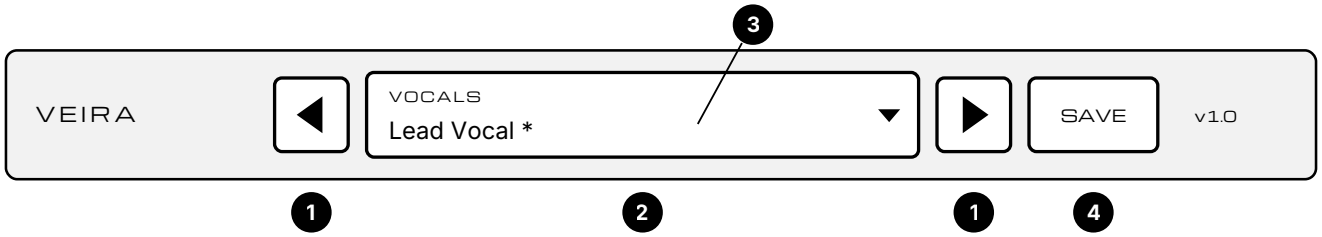
> **Tip:** Write each part inside its bar, mostly in the darker part, the instrument's best register, as you would for real players.

Presets

VEIRA Woodwinds comes with **40 factory presets** in 7 folders. Each one is a starting point made for a real job. Load one close to what you need, then adjust the first control its note mentions.

The preset browser

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



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

FIGURE 19 The preset browser.

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

The preset menu

Clicking the display opens a menu with:

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

Saving your own presets

1. Set VEIRA Woodwinds 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 Woodwinds/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Woodwinds\Presets\<Folder>\

Copy these files to move your presets to another computer, or to back them up. Presets keep loading in future versions: any control added later simply starts at its default.

Presets in your DAW

The factory presets also appear in your DAW's own preset or program menu, named *Folder: Name* (for example *Vocals: Lead Vocal*). Whatever preset is selected is saved with your session and comes back when you reopen it, including the asterisk if you'd changed it.

The **Default ▸ Init** preset equals a fresh instance of the plugin: every control at its default.

The factory folders

Folder	Presets
Default	Init
Solo	Solo Flute, Breathy Flute, Pastoral Oboe, Plaintive Oboe, Solo Clarinet, Smoky Clarinet, Solo Bassoon, Comic Bassoon
Sections	Flute Pair, Flute Section, Oboe Pair, Oboe Section, Clarinet Pair, Clarinet Choir, Bassoon Pair, Bassoon Section
Ensemble	Wind Choir, Wind Quartet, Full Winds, Soft Winds, Bright Winds, Studio Winds, Chorale Winds
Short	Staccato Winds, Staccato Flute, Staccato Clarinets, Bouncy Bassoon, Pointed Oboes
Cinematic	Flutter Flutes, Trilling Winds, Distant Woodwinds, Dark Low Reeds, Slow Swell, Lonely Clarinet
Pop & Ballad	Ballad Flute, Pop Woodwinds, Warm Reeds Pad, Folk Flute, Sweet Oboe

Levels: every preset was measured on the same phrase in its own register (a four-note chord at its DYNAMICS, then a seven-note line over it at velocity 110) and its VOLUME set so it plays at −18 LUFS, or as loud as peaks under −3 dBFS allow. Switching presets therefore keeps about the same loudness, from a solo flute to the full winds. Most short presets fade between notes, so they sit lower on that phrase, at −19.8 to −25.1 LUFS, with peaks at −3 dBFS. *Init* keeps the defaults: the ensemble in pairs across the keyboard, in a little of the hall. Your own playing sets the real level. Hover a preset's name to read its note.

Recipes

A floating flute melody

1. Load *Solo* ▸ *Solo Flute* (or *Breathy Flute* for a closer, airier sound).
2. Play the line legato: overlap the notes to slur them, and lift between notes you want tongued afresh.
3. Ride the mod wheel as you play, up into long notes and down at the ends of phrases, or set DYNAMICS FROM to BREATH and play the dynamics with a breath controller.

A wind chorale

1. Load *Ensemble* ▸ *Chorale Winds* (straight tones, a soft tongue) or *Wind Choir*.
2. Play four or five voices across both hands; the ensemble shares them out from the bassoons to the flutes.
3. Swell each phrase on the mod wheel and let it fall at the cadence.

Staccato figures

1. Load *Short* ▸ *Staccato Winds*, *Staccato Clarinets* or *Bouncy Bassoon*.
2. Play the rhythm with real velocities: the accents follow how hard you play.
3. To switch inside one part, record C0 (SUSTAIN) or C#0 (STACCATO) just before the notes.

Shimmer and suspense

1. Load *Cinematic* ▸ *Flutter Flutes* and hold a high, soft chord.
2. For movement, *Trilling Winds*: each player trills at their own speed.
3. For distance, *Distant Woodwinds*, or raise the ROOM knob with HALL chosen.

Winds under a ballad

1. Load *Pop & Ballad* ▸ *Ballad Flute* for a counter-melody, or *Warm Reeds Pad* to hold the chords.
2. Keep the line in the flute's middle register, and lower ROOM if the song is already wet.
3. For hooks over a beat, *Pop Woodwinds*.

Writing for a wind quartet

1. Load *Ensemble* ▸ *Wind Quartet* (one player of each, on a stage).
2. Write four voices across the keyboard: each note goes to the instrument whose register it is in.
3. Keep HUMANISE around 50 % and ROOM low for a close chamber sound.

Specifications

Type	Woodwind section instrument (physical model): MIDI input, no audio input, stereo or mono output
Sound	Every player computed in the plugin at about 96 kHz (2x at 44.1 and 48 kHz): the reed or the air jet, the bore with its register and tone holes, each instrument's radiation (three per instrument), each section's place in the hall; no recordings
Instruments	Flute (C4 – C7), oboe (A#3 – D6), clarinet (D3 – G6 as it sounds), bassoon (A#1 – A#4); the ensemble across the keyboard
Size	SOLO, PAIR (two) or SECTION (six flutes, four oboes, six clarinets, four bassoons); GLIDE 0 to 100 % (20 %), HUMANISE 0 to 100 % (50 %); DYNAMICS FROM Mod Wheel, Breath or Velocity
Knobs	DYNAMICS (default 65 %), BRIGHTNESS (50 %), BREATH (40 %), VIBRATO (50 %), ATTACK (45 %), ROOM (35 %), all 0 to 100 %; WIDTH 0 to 150 % (100 %); VOLUME −36 to +6 dB (−6 dB)
Room	Studio, Stage or Hall (default Hall), VEIRA's own reverb
Articulations	SUSTAIN, STACCATO, FLUTTER, TRILL; keyswitches C0 – D#0 (MIDI notes 12 – 15, C4 = middle C) and buttons
MIDI	Notes, velocity, pitch bend (±2 semitones), CC 1, CC 2, CC 11, CC 64, CC 120, CC 123
Tuning	Every note within a cent at every dynamic and sample rate; A4 = 440 Hz
Output	A stereo-linked limiter at −1.5 dBFS with a soft curve above it, which never reaches full scale
Latency	None
Parameters	15, all automatable
Presets	40 factory presets in 7 folders, each about −18 LUFS (most short ones lower), plus your own
Window	1280 × 800 points at 100 %; 75 to 200 % or Fit to screen, from the size button, the corner grip or Cmd/Ctrl + = - 0; opens at 100 %, saved with the session and remembered for new instances
Formats	VST3, Audio Units (instrument), standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vwwd

Troubleshooting and questions

The sound drops out for a moment every 30 seconds. The plugin isn't activated on this computer. Open VEIRA Manager and sign in; the strip at the bottom of the plugin's window says exactly what's wrong. See *Getting started ▸ Activation and the licence*.

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

Moving the mod wheel changes the sound, but DYNAMICS doesn't. The mod wheel (or the breath controller) leads once moved: the green arc and CC 1 (or CC 2) by the DYNAMICS value show it. Turn DYNAMICS to give it the lead back, or choose VELOCITY under DYNAMICS FROM.

My breath controller does nothing. Choose BREATH under DYNAMICS FROM, and check that the controller sends CC 2.

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

My notes slur when I wanted them separate. Overlapping notes are slurred, as a wind player slurs them. Lift each key before the next to tongue every note.

A chord plays as one line in SOLO. SOLO on an instrument is one player, and a wind player plays one note at a time. Use PAIR or SECTION to divide a chord, or the ENSEMBLE.

A high or low note doesn't sound. Each instrument plays only its range: the flute C4 to C7, the oboe A#3 to D6, the clarinet D3 to G6, the bassoon A#1 to A#4. The keyboard strip shows it.

A long held note sounds synthetic. With VIBRATO and HUMANISE at zero, a very still note can. Give it some vibrato, or move the dynamics as you hold it, as a player would.

How many players can I use? Each player is computed, so SECTION costs more than SOLO, and the ensemble in sections on wide chords is the most demanding setting. If your computer struggles, use PAIR, or bounce the part to audio.

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

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



VEIRA Woodwinds · User Manual · Version 0.1.0

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

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