VEIRA

GATE

VEIRA Gate

User Manual

A drum and noise gate you set by eye: drag the threshold between the bleed and the hits on the waveform. DEBLEED goes further than a gate can, and takes the bleed out of the hits too.



Contents

Welcome 3
Getting started 4
What you need 4
Install with VEIRA Manager 4
Activation and the licence 4
Formats and where the files go 5
The panel at a glance 6
Using the controls 7
How a gate works 9
What happens inside VEIRA Gate 10
Controls 11
GATE: THRESHOLD, ATTACK, HOLD, RELEASE, RANGE and LOOKAHEAD 11
KEY: KEY LOW, KEY HIGH, EXT KEY and KEY LISTEN 14
BLEED: DEBLEED 16
Displays 17
Waveform and GATE lane 17
The DEBLEED panel 19
Meter bridge (IN | OUT) 20
DEBLEED 22
How it works 22
How much 22
Using it 23
Sidechain 24
Setting it up 24
Presets 25
The preset browser 25
The preset menu 25
Saving your own presets 25
Presets in your DAW 26
The factory folders 26
Recipes 27
Clean up a snare microphone 27
Take the hi-hat out of the snare hits 27
Gate a kick or toms 27
Silence a noisy guitar amp between riffs 27
Lower room tone on a podcast or dialogue 27
Gated snare reverb 28
Trance gate a pad 28
Specifications 29
Troubleshooting and questions 30

Welcome

Thank you for choosing **VEIRA Gate.** A gate keeps a track silent (or quieter) when nothing useful is playing on it, and opens the moment something is: the spill of the hi-hat between snare hits, the hum of an amp between guitar phrases, the room tone between spoken sentences, all gone, while every hit, note and word comes through whole.

You set it with nine knobs and two buttons, and above all **by eye**: the waveform shows the track, the bleed between the hits and the level the gate is listening to, and you simply drag the threshold line between the two.

What makes it different

- **Set by eye.** The waveform draws quiet sounds larger than a normal scale does, so the bleed 30 dB under the hits is clearly visible. Drag the amber THRESHOLD line between the bleed and the hits and you're done.
- **DEBLEED.** A gate can only remove the bleed *between* the hits. DEBLEED learns what the bleed sounds like while the gate is closed, then takes it out of the hits as well.
- **A key filter.** KEY LOW and KEY HIGH let the gate listen to only part of the spectrum, so a snare gate ignores the kick and the hi-hat, and a kick gate ignores the snare and the cymbals.
- **Sidechain.** EXT KEY lets another track open and close the gate: for gated reverbs, kick-keyed basses and rhythmic trance gates.
- **Lookahead without changing the latency.** LOOKAHEAD opens the gate before each hit, so the first transient always comes through, and changing it never changes the plugin's delay.
- **True silence.** At full RANGE the closed gate outputs exact digital zeros; at 10–20 dB it keeps a little of the room for a natural sound. When the gate is fully open, the output is the input, bit for bit.
- **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 %.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window. *How a gate works* explains the idea in two pages. *Controls* explains each knob and button with drawings of what it does. *Displays* teaches you to read the waveform, the GATE lane, the DEBLEED panel and the meters. *DEBLEED* and *Sidechain* have their own chapters. *Presets* and *Recipes* get you working fast, and the last chapters hold the specifications and answers to common questions.

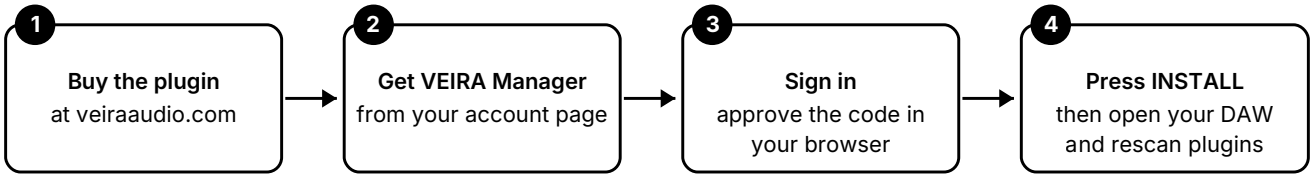
Getting started

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

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 Gate 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.

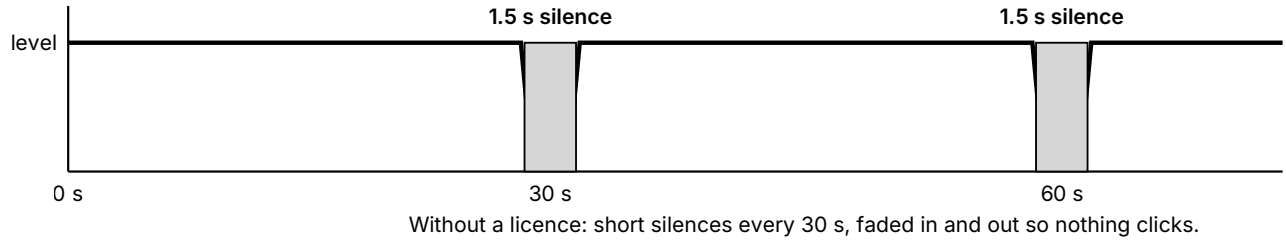


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Gate. 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 Gate 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

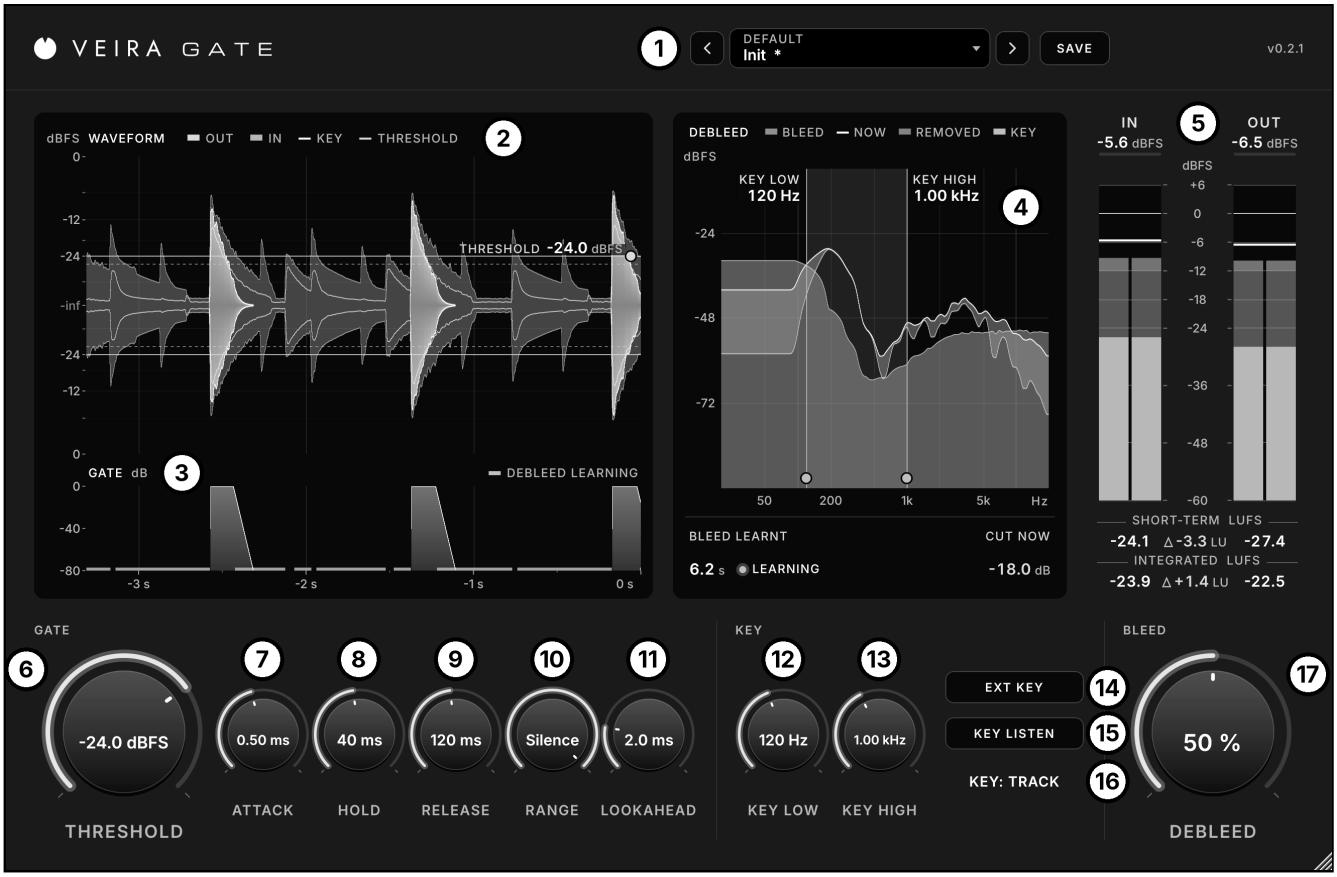


FIGURE 3 VEIRA Gate on a snare microphone with hi-hat and kick bleed: THRESHOLD at −24 dBFS, the key filter at 120 Hz to 1 kHz and DEBLEED at 50 %.

The window has three areas: the **waveform** with the **GATE lane** under it and the **DEBLEED panel** across the top, the **meter bridge** at the right, and the **controls** along the bottom in three groups: GATE, KEY and BLEED.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	Waveform	The last 3 seconds of input, output and key level, with the threshold lines.
3	GATE lane	How far open the gate was, moment by moment, and where DEBLEED was learning.
4	DEBLEED panel	The learnt bleed, the sound now, what DEBLEED removes, and the key filter's band.
5	Meter bridge	Input and output level and loudness.
6	THRESHOLD	The level the key must reach to open the gate.
7	ATTACK	How fast the gate opens.
8	HOLD	How long it stays fully open before it starts to close.

	Part	What it does
9	RELEASE	How long it takes to close.
10	RANGE	How far it closes: a few dB, or complete silence.
11	LOOKAHEAD	Opens the gate this much before the hit.
12	KEY LOW	The key ignores everything below this frequency.
13	KEY HIGH	The key ignores everything above this frequency.
14	EXT KEY	The sidechain input opens and closes the gate.
15	KEY LISTEN	Hear what the gate listens to.
16	Key status	What the gate is listening to right now.
17	DEBLEED	Removes the bleed inside the hits too.

Using the controls

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

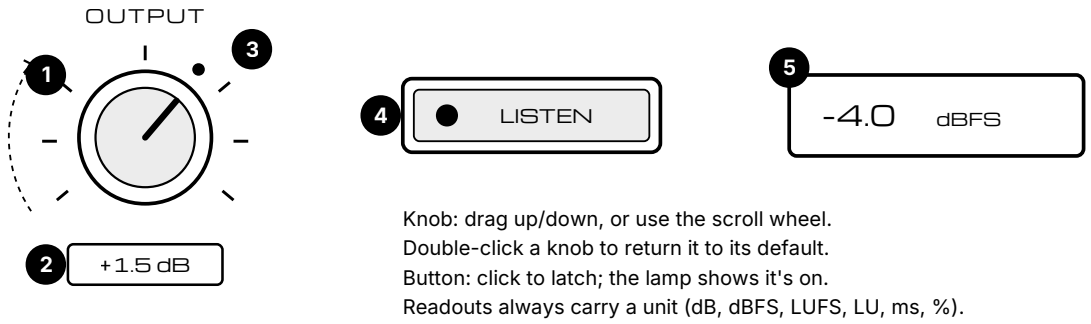


FIGURE 4 The parts you'll find on every VEIRA panel (the labels are examples).

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

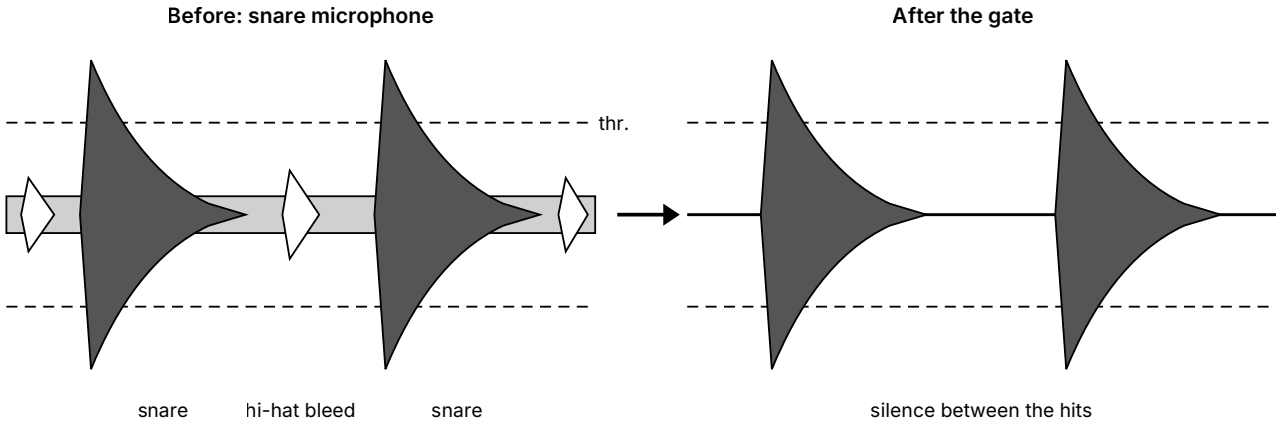
- **Knobs** show their value **in their middle**, and a lit ring (blue on screen; in print, the lighter arc) shows how far each is turned. THRESHOLD and DEBLEED are the two large knobs. Drag, use the wheel, or double-click (or Alt/Option-click) for the default, as on every VEIRA knob.
- **Type a value:** right-click a knob (Control-click on a Mac). A field opens over the knob with the current value; type the new one and press Return. The number is enough, and units are optional: **-32** for THRESHOLD, **60** or **60 ms** for HOLD, **1.5 s** for a long RELEASE. Frequencies take hertz or kilohertz alike: **150**, **4000**, **4k** and **4 kHz** all work; **Off** and **Open** too. For RANGE, **80** or **Silence** closes to silence. Press Escape or click elsewhere to leave it unchanged.
- **Buttons** have no lamps: EXT KEY or KEY LISTEN is filled when it is on (orange on screen; in print, the solid, lighter button), and dark with an outline when it is off.
- **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 waveform and the text stay sharp. Your DAW saves the size with the session.

How a gate works

If you already know gates, skip to *Controls*. If not, these pages make every control obvious.

Every microphone hears more than the instrument in front of it. A snare microphone also picks up the hi-hat, the kick and the toms (**bleed** or **spill**). A guitar amp hums and hisses between phrases; a voice-over booth has a little room tone between sentences. While the instrument plays, it covers these sounds. In the gaps, they're all you hear, and across dozens of tracks they add up to a muddy, noisy mix.

A gate is an **automatic mute**. It listens to the track (the **key**), and as long as the key stays below a level you choose (the **threshold**), it keeps the track turned down. When a hit or a note pushes the key above the threshold, the gate opens and lets it through; when the sound dies away, it closes again.



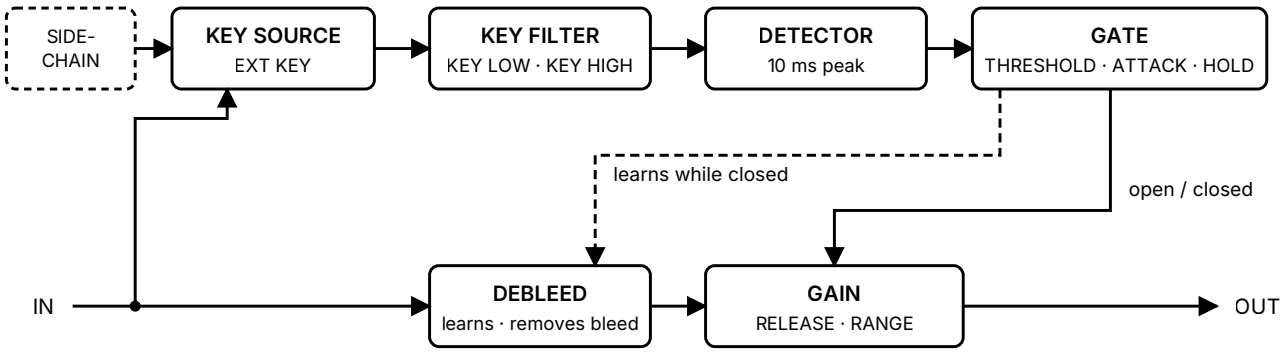
The hits cross the threshold (dashed) and open the gate; the bleed never reaches it, so it is muted.

FIGURE 5 A gate keeps the hits and mutes what lies between them.

Six ideas cover everything:

- **Threshold:** the level that opens the gate. Set it above the loudest bleed and below the quietest hit you want to keep.
- **Attack, hold and release:** how quickly the gate opens, how long it stays open after the sound drops, and how gently it closes.
- **Range:** how far the gate closes. Full range is silence; a smaller range only turns the gaps down (this is often called an **expander**).
- **Lookahead:** opening a moment before the hit, so its very first edge isn't lost.
- **The key:** what the gate listens to. Usually the track itself, filtered so only the right drum opens it; sometimes a different track entirely (a **sidechain**).
- **Hysteresis:** the gate closes a little *below* the level that opened it, so a note hovering at the threshold doesn't make it flutter open and shut.

What happens inside VEIRA Gate



Top row: what the gate listens to (the key). Bottom row: the audio, delayed by the plugin's fixed latency, cleaned by DEBLEED and turned down while the gate is closed. The key filter never touches the audio you hear.

FIGURE 6 Signal flow. The key (the track, or the sidechain with [EXT KEY] on) is filtered and measured; the gate decides open or closed; the audio is turned down by [RANGE] when closed.

Step by step:

1. **Key source.** The gate listens to the track itself, or with [EXT KEY] on, to the sidechain input.
2. **Key filter.** [KEY LOW] (a 24 dB/oct high-pass) and [KEY HIGH] (a 24 dB/oct low-pass) keep only the frequencies that belong to the instrument you're gating. They filter only the key, never the sound you hear.
3. **Detector.** The detector follows the key's sample peak over the last 10 ms, so it can't sag between the cycles of a low note.
4. **Gate.** When the key reaches [THRESHOLD], the gate opens (over [ATTACK]); when it falls 4 dB below, it waits for [HOLD], then closes over [RELEASE] down to [RANGE].
5. **DEBLEED** learns the bleed while the gate is closed and removes it from the audio, open or closed.

Latency. VEIRA Gate delays the audio by a fixed 512 samples at 44.1 and 48 kHz (1024 at 88.2 and 96 kHz, 2048 at 176.4 and 192 kHz), about 11 ms. That's the analysis frame DEBLEED needs, and [LOOKAHEAD] works inside it, so the delay **never changes** whatever you set. Your DAW compensates for it automatically, and when you bypass the plugin the bypassed sound is delayed by the same amount, so the track stays in time.

Controls

GATE: THRESHOLD, ATTACK, HOLD, RELEASE, RANGE and LOOKAHEAD



FIGURE 7 The GATE section: 1 THRESHOLD, 2 ATTACK, 3 HOLD, 4 RELEASE, 5 RANGE (here *Silence*) and 6 LOOKAHEAD.

Control	Range	Default	What it does
THRESHOLD	−80 to 0 dBFS	−40.0 dBFS	The level the key must reach to open the gate. It starts to close 4 dB below.
ATTACK	0.02 to 50 ms	0.50 ms	How fast the gate opens.
HOLD	0 to 500 ms	40 ms	How long the gate stays fully open after the key falls under the close level.
RELEASE	5 to 2000 ms	150 ms	How long the gate takes to close across the whole RANGE.
RANGE	0 to 80 dB (80 = *Silence*)	Silence	How far the gate closes.
LOOKAHEAD	0 to 10 ms	2.0 ms	Opens the gate this much before the hit.

THRESHOLD

THRESHOLD is the one control that depends on your track's level, and the one you'll set first. The gate opens when the **key** (the teal line on the waveform) reaches it. The aim is simple: **above the loudest bleed, below the quietest hit you want to keep.**

The easiest way to set it is on the waveform: drag either of the two solid amber lines up or down until they sit in the gap between the bleed and the hits. The knob and the lines always move together. Double-click a line to return it to −40 dBFS.

Hysteresis. Once open, the gate doesn't close the instant the key dips under the threshold: it starts to close only when the key falls **4 dB below** it. The dashed amber lines on the waveform, just inside the solid ones, show this close level. Without hysteresis, a note hovering right at the threshold would make the gate flutter open and shut ("chatter").

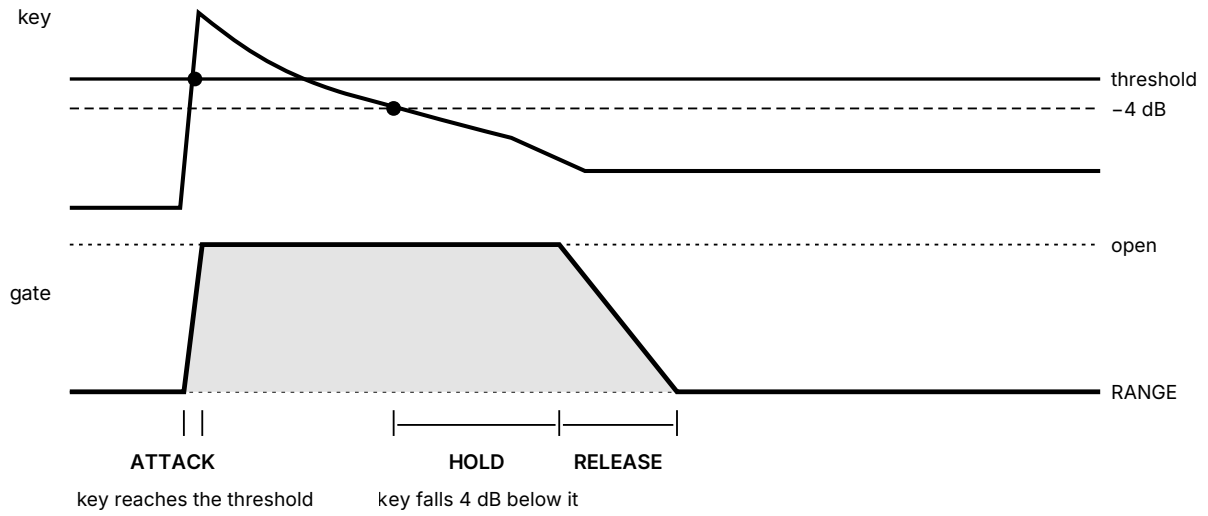


FIGURE 8 One hit through the gate. The key opens it at the threshold (solid line); the gate opens over [ATTACK]. When the key falls to the close level 4 dB lower (dashed), the gate waits for [HOLD], then closes over [RELEASE] down to [RANGE].

ATTACK

How fast the gate opens once the key crosses the threshold, as a straight ramp in level.

- **0.02–1 ms** (default 0.50 ms): fast. Drums and percussive sounds keep all their crack. Combined with [LOOKAHEAD], nothing of the hit is lost.
- **2–5 ms:** softer, click-free opening for bass, pads and sustained instruments, where an instant opening could tick.
- **10–50 ms:** slow; the gate *fades in* each note. On a snare, this turns the crack into a swell (try *Creative FX* ▸ *Snare Swell*).

HOLD

How long the gate stays **fully open** after the key falls under the close level, before it starts to close. It stops the gate from closing too early on a ringing drum or between the syllables of a word.

- **10 ms:** tight, for fast drum patterns and chugging guitars.
- **30–60 ms:** natural for most drums.
- **150–300 ms:** vocals, speech and mixes, so the gate never closes inside a phrase.
- With a short [RELEASE], [HOLD] sets how long each burst lasts: the gated-reverb and sidechain presets use this.

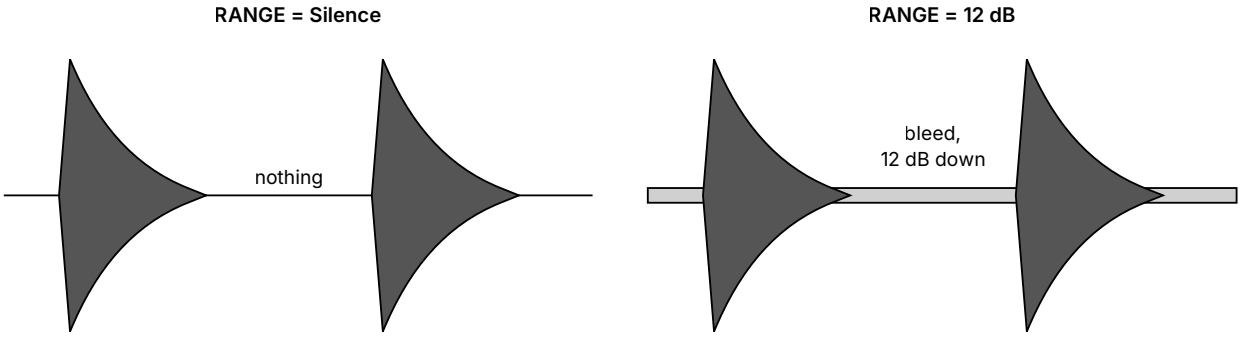
RELEASE

How long the gate takes to close, from fully open down to [RANGE]. It closes as a straight line in decibels, which sounds like a natural fade.

- **10–60 ms:** tight and dry; chops the ring of a drum and the noise in short stops. Too short on a sustained note sounds like a click or a chop.
- **100–250 ms** (default 150 ms): natural for most drums and instruments.
- **400 ms and up:** lets toms and floor toms ring, and fades the noise of a mix or master gently.

RANGE

How far the gate closes. At the default, fully clockwise, the knob reads **Silence**: the closed gate outputs exact digital zeros.



Full RANGE mutes the gaps completely; a smaller RANGE only turns them down, so the kit and the room still breathe.

FIGURE 9 The same snare with two [RANGE] settings. The light band on the right is the bleed that is left, 12 dB quieter.

- **Silence (80 dB):** a true gate. Clean, dry, modern; best when the gaps should be empty (close drum mics, high-gain guitar stops, silence between songs).
- **10–20 dB:** an **expander**. The gaps are turned down but not muted, so the room and the other drums still bleed in a little. More natural, and the opening and closing are much less audible.
- **6–8 dB:** a gentle dip for acoustic instruments, ensemble mics, dialogue and mixes.

> **Tip:** If the gate sounds too obvious, before touching anything else try a [RANGE] of 12–15 dB. Most of the cleanup stays, and the switching disappears.

LOOKAHEAD

[LOOKAHEAD] opens the gate this much **before** the key crosses the threshold, so the very first transient of each hit comes through untouched.

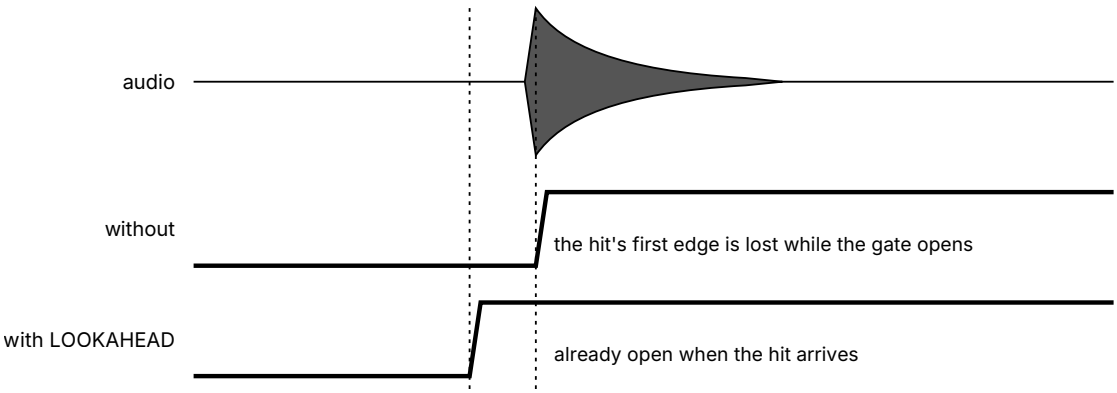


FIGURE 10 Without lookahead the gate starts opening only once the hit has begun; with [LOOKAHEAD], it is already open.

- **2 ms** (default) suits most material.

- **4–6 ms** for kicks and toms keyed through a low KEY HIGH: a low-pass on the key makes the key a few milliseconds late (the filter's own delay), and lookahead makes up for it. The kick and tom presets use 4–6 ms.
- **8–10 ms** for bass and guitars, where the gate should open smoothly well ahead of each note.
- **0 ms** if you want the gate to bite into the front of each hit as an effect.

LOOKAHEAD works inside the plugin's fixed latency, so changing it **never changes the delay**: you can adjust it while playing.

KEY: KEY LOW, KEY HIGH, EXT KEY and KEY LISTEN

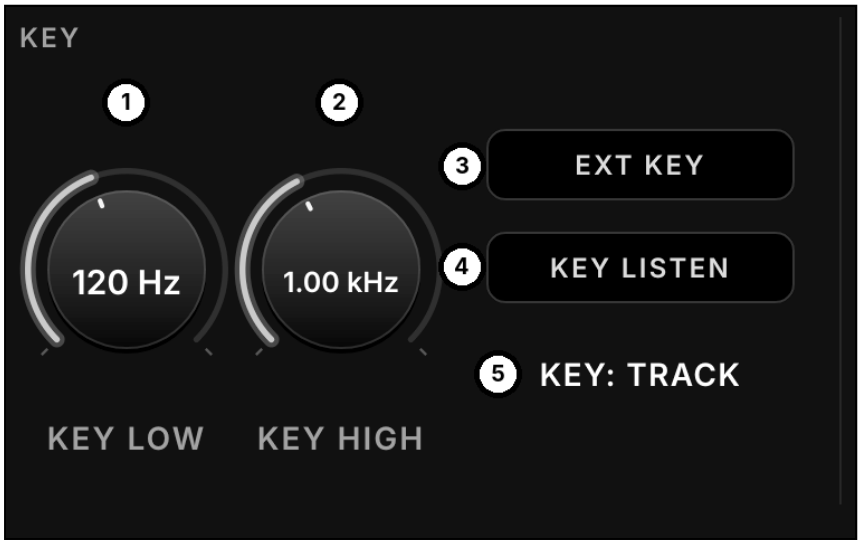
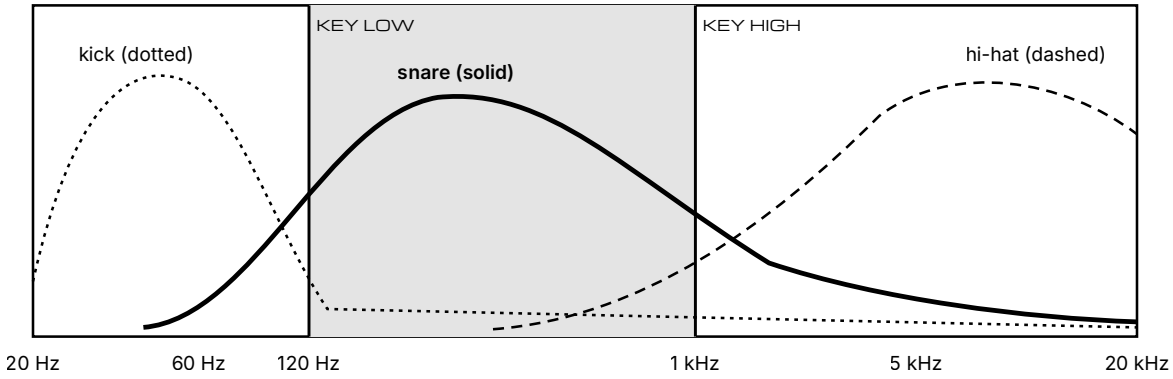


FIGURE 11 The KEY section: 1 KEY LOW, 2 KEY HIGH, 3 EXT KEY, 4 KEY LISTEN (both off here) and 5 the key status.

Control	Range	Default	What it does
KEY LOW	Off (20 Hz) to 2 kHz	Off	High-pass on the key (24 dB/oct): the gate ignores everything below.
KEY HIGH	100 Hz to 20 kHz, *Open* from 19.5 kHz	Open	Low-pass on the key (24 dB/oct): the gate ignores everything above.
EXT KEY	on / off	off	The gate listens to the sidechain input instead of the track.
KEY LISTEN	on / off	off	Hear the key (after the key filter) instead of the output.

KEY LOW and KEY HIGH: the key filter

The key filter decides **what the gate listens to**, not what you hear: the audio is never filtered. That lets you make a gate deaf to the bleed that would otherwise open it.



With the key band at 120 Hz to 1 kHz (shaded), the gate hears the snare's body but not the kick below or the hi-hat above.

FIGURE 12 The key filter on a snare microphone, as in the *Snare* presets.

Typical settings:

- **Snare:** KEY LOW 120–180 Hz, KEY HIGH 700 Hz–1 kHz. The kick and the hi-hat can no longer open it.
- **Kick:** KEY HIGH around 150 Hz, KEY LOW off. The snare and cymbals can't open it. Give it 5–6 ms of LOOKAHEAD, because a low key filter makes the key a few milliseconds late.
- **Toms:** KEY LOW 50–60 Hz, KEY HIGH 200 Hz: only the tom's low body opens it.
- **Vocals:** KEY LOW 80–100 Hz against rumble and KEY HIGH 4 kHz against hi-hat spill in the headphones.
- **Speech:** KEY LOW 150–200 Hz, so desk thumps and hum don't open it.

KEY LOW reads *Off* at the bottom of its travel; KEY HIGH reads *Open* at the top. To type them, use hertz or kilohertz (**150**, **4k**), or type **Off** or **Open**. You can also **drag the edges of the teal band** on the DEBLEED panel (see *Displays*).

KEY LISTEN

KEY LISTEN replaces the output with the **key**: what the gate actually listens to, after KEY LOW and KEY HIGH (and after the sidechain, with EXT KEY on). Turn it on, play the track, and move the key filter until the instrument you want is loud and the bleed has all but gone. Then turn it off.

Offline bounces (and AudioSuite rendering) always leave KEY LISTEN out, so you can't accidentally print the key into a mixdown. In real-time playback it works as you set it, so remember to switch it off.

EXT KEY and the key status

With EXT KEY on, the gate listens to the **sidechain input** instead of the track: another track decides when this one opens. The status line under the buttons says what the gate is using:

- **KEY: TRACK** — EXT KEY is off; the track opens its own gate.
- **KEY: SIDECHAIN** — EXT KEY is on and a sidechain is connected.
- **NO SIDECHAIN** — EXT KEY is on but your DAW hasn't connected a sidechain. The gate falls back to the track itself, and the text turns orange so you notice.

See the *Sidechain* chapter for routing in your DAW.

BLEED: DEBLEED

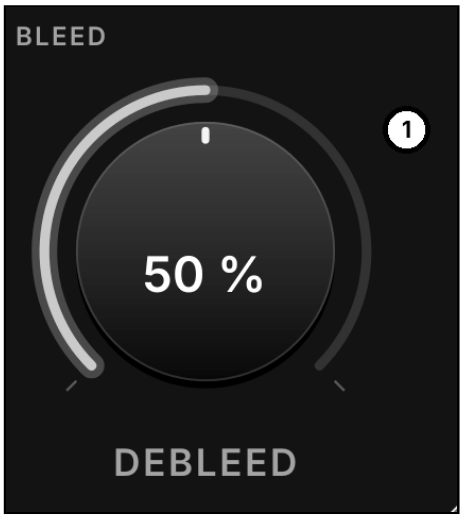


FIGURE 13 1 DEBLEED.

Control	Range	Default	What it does
DEBLEED	0 to 100 %	0 %	Removes the bleed inside the hits as well as between them.

A gate mutes the gaps, but while the gate is open, the bleed under the hit plays along with it: the hi-hat still rings inside every snare hit. DEBLEED learns what the bleed sounds like while the gate is closed, then turns it down in the hits too. At 0 % it is out, and the gate is bit-exact while open. Start around **30–50 %**: more takes out more bleed, but thins the drum. The next chapter explains it in full.

Displays

Waveform and GATE lane

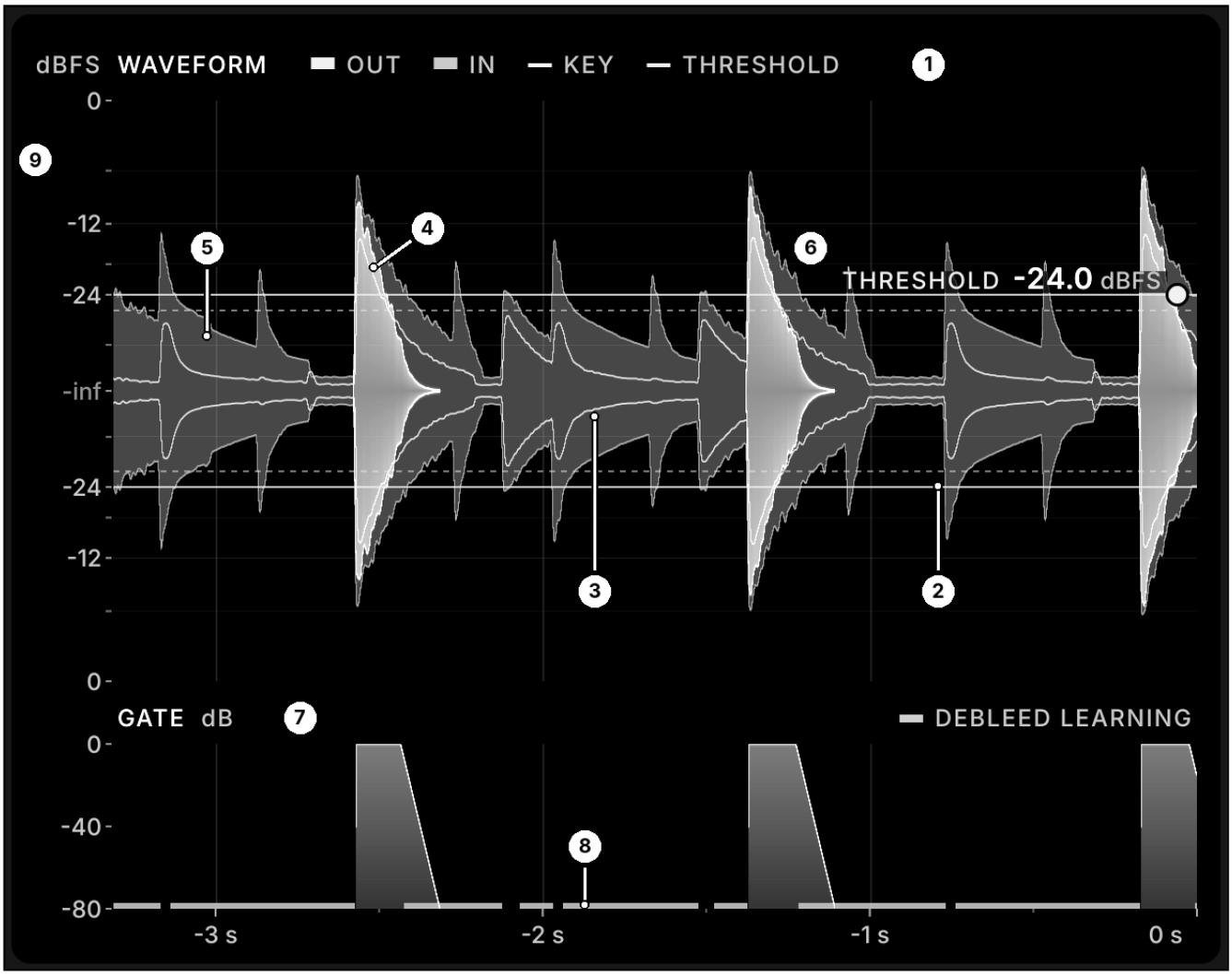


FIGURE 14 The waveform and GATE lane: 1 legend, 2 the threshold lines, 3 the key level (teal), 4 output (amber, in front), 5 input (grey, behind), 6 the threshold handle and value, 7 the GATE lane, 8 DEBLEED learning, 9 the level scale.

The waveform

The waveform shows the last **3 seconds**, newest at the right edge (0 s), as smooth mirrored outlines around a centre line.

- 4 5 **Output and input.** The output is drawn in amber, in front; the input in grey, behind it. So **whatever the gate removed shows in grey**: in print, the darker grey outline around and between the lighter output shapes.
- 3 **The key level** is the teal line on both sides of the centre: the level the detector is following. The gate opens when it reaches the threshold lines.

- (2) **The threshold lines.** The two solid amber lines (above and below the centre) are THRESHOLD; the dashed lines just inside them are the close level, 4 dB lower. (6) The threshold's value (THRESHOLD -24.0 dBFS in the picture) is printed above the right end of the upper line, beside a round handle. **Drag either line** to set the threshold; **double-click** a line to reset it to −40 dBFS. You can also hold **Alt** (Option on a Mac) and click anywhere on the waveform to move the threshold there and drag it.
- (9) **The scale is stretched for quiet sounds.** It reads 0 dBFS at the top and bottom edges and −inf at the centre; −12 and −24 dBFS are labelled, and small unlabelled ticks mark −6, −18 and −40 dBFS. Quiet sounds are drawn much larger than on a normal DAW waveform, so drum hits keep their shape while bleed 30 dB down still shows clearly. That's what lets you set the threshold by eye.

The GATE lane

(7) The lane under the waveform shows **how far open the gate was**, on the same time axis: open at the top (0 dB), closed at the bottom, with a scale in dB at 0, −40 and −80, and the time under it (-3 s to 0 s). Each hit draws a block: the steep left edge is the attack, the flat top is the time the key stayed over the close level plus HOLD, and the slope on the right is RELEASE.

(8) **A teal strip along the bottom** marks where DEBLEED was learning the bleed (see *DEBLEED*); the legend DEBLEED LEARNING at the lane's top right names it. In print, it is the row of short dashes along the lane's floor.

Hover anywhere over the waveform or the lane for a read-out at that moment: TIME (s), IN, OUT and KEY (dBFS), GATE (dB, or *closed*) and DEBLEED (the cut in dB).

What to look for:

- Every hit should open a block in the GATE lane. If a soft hit has no block, lower THRESHOLD.
- No block should appear where there was only bleed. If one does, raise THRESHOLD, or narrow the key filter.
- If the amber output is cut off before a note has died away, lengthen HOLD or RELEASE.

The DEBLEED panel

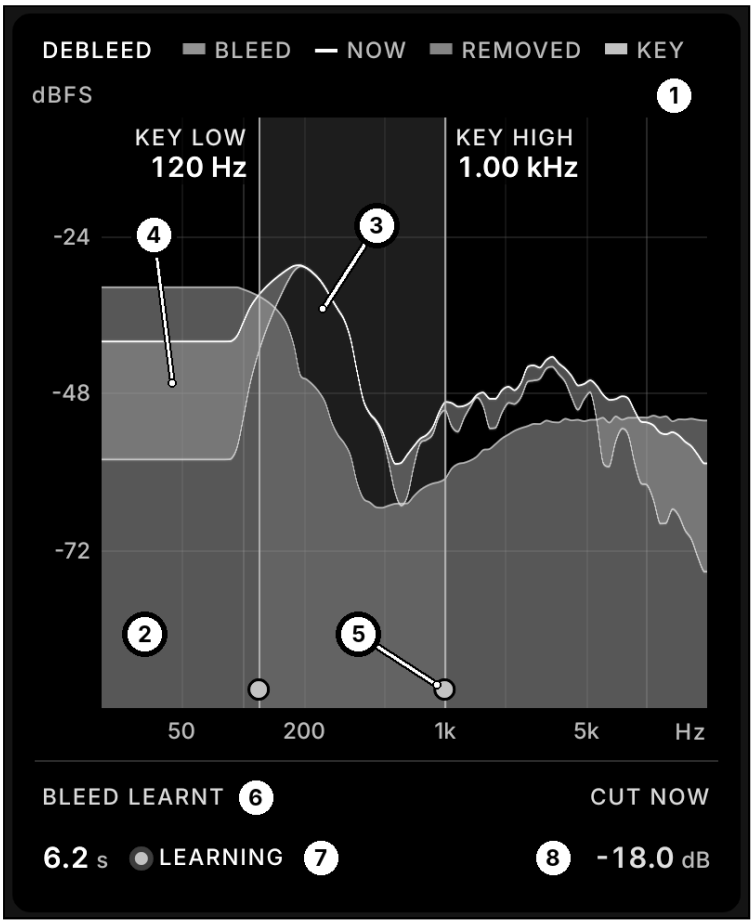


FIGURE 15 The DEBLEED panel: 1 legend, 2 the learnt bleed (grey), 3 the sound now (light line), 4 what DEBLEED removes (red), 5 the key band with its draggable edges, 6 seconds of bleed learnt, 7 the LEARNING lamp, 8 the cut now.

The DEBLEED panel shows the spectrum, from 20 Hz to 20 kHz across and in dBFS up the side:

- 2 **BLEED** (grey area): the bleed's spectrum as DEBLEED has learnt it.
- 3 **NOW** (light line): the input's spectrum at this moment.
- 4 **REMOVED** (red, drawn down from the NOW line): what DEBLEED is taking out right now. In print, the red areas are the mid-grey shapes hanging under the NOW line, mostly where it runs close to the grey bleed.
- 5 **KEY** (teal band): the key filter's band, from KEY LOW to KEY HIGH, with each edge's name and frequency at the top (*OFF* and *OPEN* at the ends). The scale runs 50, 200, 1k and 5k Hz across and −24, −48 and −72 dBFS up the side. **Drag its edges** (the round handles at the bottom) to set the key filter: drag KEY LOW to the left edge for *Off* and KEY HIGH to the right edge for *Open*. Double-click an edge to reset it.

Below the plot:

- 6 **BLEED LEARNT:** how many seconds of closed-gate time DEBLEED has learnt from.

- 7 **LEARNING:** a lamp that lights while DEBLEED is learning.
- 8 **CUT NOW:** how much DEBLEED is taking out right now, in dB, or *OFF* when DEBLEED is at 0 %.

Meter bridge (IN | OUT)

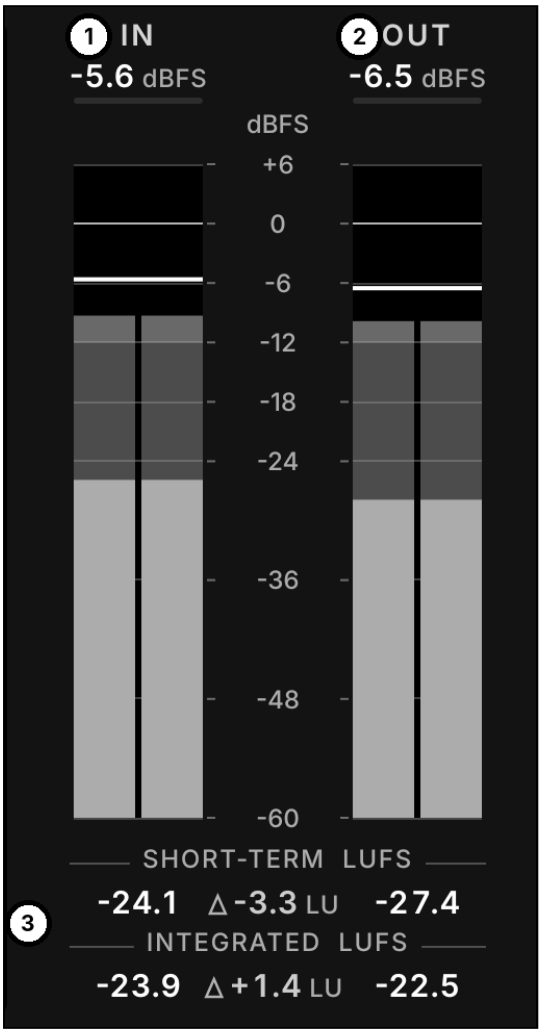


FIGURE 16 The meter bridge: 1 input, 2 output, 3 short-term and integrated loudness with the OUT − IN difference.

VEIRA Gate has the standard VEIRA meter bridge, with no gain-reduction column: the GATE lane shows what the gate is doing. There is no output control: a fully open gate passes the signal at exactly its own level, so there's no makeup gain to set.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Gate 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.

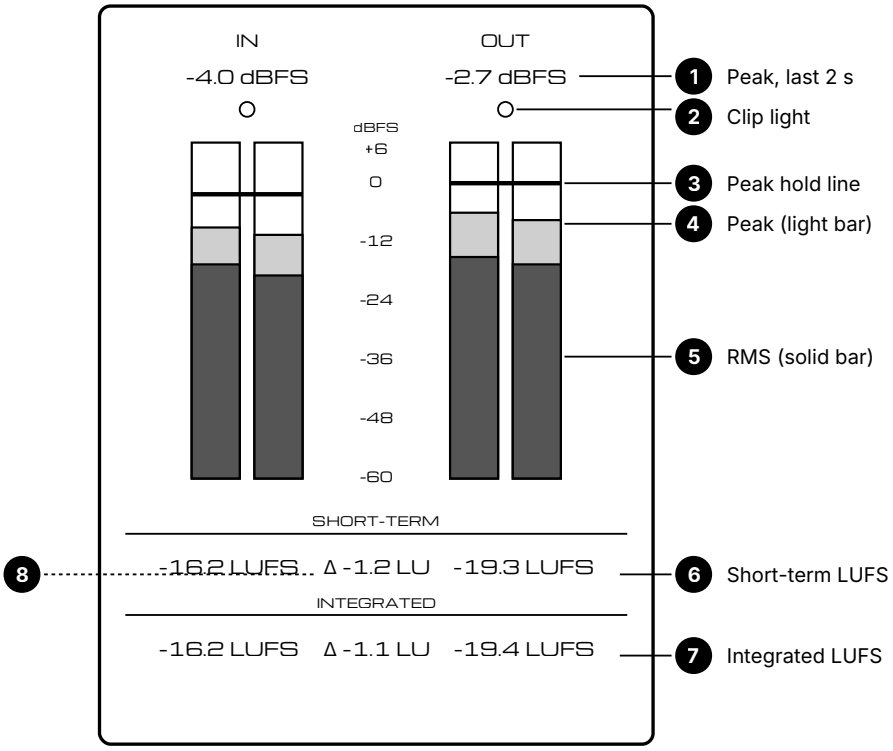


FIGURE 17 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 Gate 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.

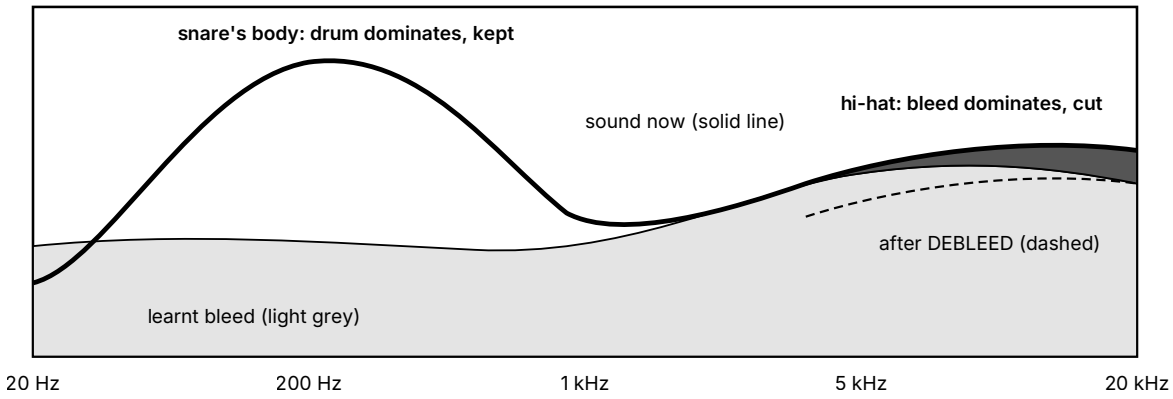
DEBLEED

A gate can only remove the bleed **between** the hits. As soon as it opens for a snare hit, everything the snare microphone hears plays through: the hi-hat, the kick, the toms. DEBLEED goes further: it takes that bleed out **of the hits as well**.

How it works

DEBLEED works on the spectrum, in many narrow frequency bands at once.

1. **It learns.** While the gate is closed and the key has stayed at least 12 dB under the threshold, everything the microphone hears is bleed. For each frequency band, DEBLEED learns how loud the bleed typically gets, over roughly the last 3 seconds. Requiring the key to be well below the threshold means the drum's own quiet notes, such as ghost notes, aren't mistaken for bleed.
2. **It removes.** Open or closed, every band is compared with what was learnt. Bands where the drum is much louder than the bleed pass almost untouched; bands where the bleed dominates are turned down hard (by at most 36 dB). The cut reacts instantly when the drum comes in, and deepens within 3 ms.



The dark band is what DEBLEED removes: only where the sound now is close to the learnt bleed.

FIGURE 18 DEBLEED during a snare hit. Bands where the snare is far louder than the learnt bleed pass; where the sound now is close to the bleed (the hi-hat's top end), it comes down.

How much

On a snare microphone with hi-hat, kick and tom bleed 14 dB under the snare:

DEBLEED	Bleed under the snare hits	Cost to the snare
50 %	about 9 dB quieter	about 2 dB
100 %	about 17 dB quieter (the hi-hat's 7–16 kHz about 17 dB)	about 4 dB

So there's a trade-off: more DEBLEED removes more bleed but thins the drum a little. Most drum presets use 30–55 %.

Using it

1. Set the gate first: THRESHOLD between the bleed and the hits, the key filter, HOLD and RELEASE.
2. Play a section with some gaps between the hits, so DEBLEED can learn. The **LEARNING** lamp lights in the gaps, a teal strip appears along the bottom of the GATE lane, and **BLEED LEARNT** counts up.
3. Raise DEBLEED from 0 to about 30–50 %. Watch the red **REMOVED** areas on the DEBLEED panel and listen to the hits: the hi-hat inside them should drop away.
4. If the drum starts to sound thin or loses its crack, lower DEBLEED first.

> **Tip:** DEBLEED needs gaps to learn from. On a track where the instrument never stops (a dense snare roll with no space), it has little to learn, and the BLEED LEARNT counter stays low.

DEBLEED works on any track with spill, not only drums: the *Vocals* ▸ *Vocal Spill Debleed* preset takes headphone hi-hat spill out from under a vocal.

Sidechain

With EXT KEY on, another track opens and closes the gate. The track you hear is still the one VEIRA Gate sits on; the other track only decides **when**.

Classic uses, all in the factory presets:

- **Gated reverb:** VEIRA Gate on a plate or room reverb return, keyed by the dry snare, lets through a short burst of reverb on each hit and cuts the tail dead: the 1980s gated-snare sound (*Creative FX* ▸ *Gated Plate*).
- **Kick-keyed bass or pad:** the bass or pad sounds only when the kick hits, locking the low end to the drums (*Sidechain* ▸ *Kick Keyed Bass*, *Kick Pulse Pad*).
- **Trance gate:** a sustained pad chopped into 16th notes by a hi-hat or click track (*Sidechain* ▸ *Trance Gate 16ths*, *Bass 16th Chop*).

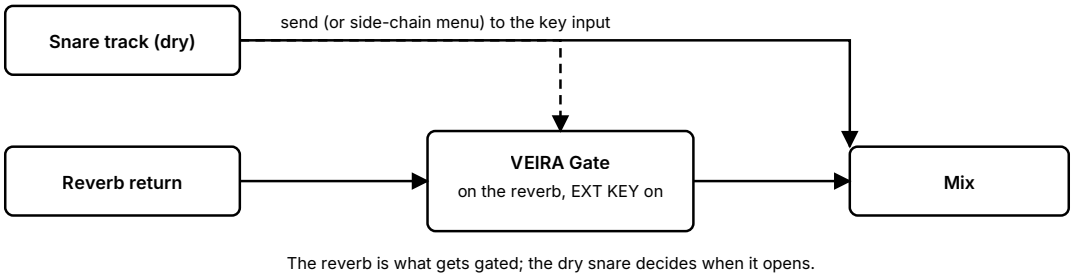


FIGURE 19 Sidechain routing for a gated snare reverb.

Setting it up

1. Insert VEIRA Gate on the track you want to gate (the reverb return, the bass or the pad).
2. Route the key signal (the dry snare, the kick or the hi-hat) to VEIRA Gate's **sidechain input** (mono or stereo). Every DAW does this a little differently:
   - **Logic Pro:** at the top of the plugin window, choose the key track or a bus in the **Side Chain** menu.
   - **Cubase / Nuendo:** click the side-chain button in the plugin window's header to enable the input, then on the key track add a send to *VEIRA Gate – Side-Chain*.
   - **Ableton Live, Studio One, Reaper and others:** look for the plugin's sidechain or "key" input in the routing of the key track's send, or in the plugin's input pins.
3. Press EXT KEY. The status line should read **KEY: SIDECHAIN**. If it reads **NO SIDECHAIN**, the DAW hasn't connected the input yet and the gate is listening to its own track: check step 2.
4. Play both tracks and set THRESHOLD on the waveform: the teal key line now follows the sidechain. HOLD and RELEASE set the length of each burst or slice; RANGE sets how deep the chop is (the *Kick Accent Pad* preset uses only 8 dB, for a pulse rather than a chop).

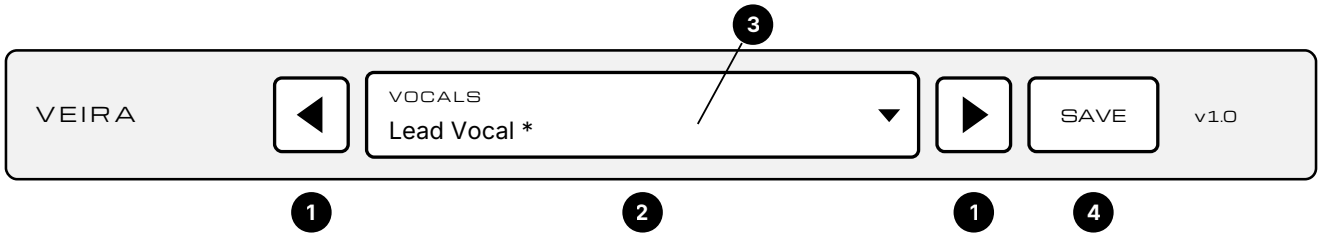
> **Tip:** The key filter and KEY LISTEN work on the sidechain too. If a kick-and-snare loop is your key but only the kick should open the gate, set KEY HIGH around 150 Hz.

Presets

VEIRA Gate comes with **74 factory presets** in 14 folders. Each one is a starting point made for a real job. Load one close to what you need, then adjust the first control its note mentions.

The preset browser

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



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

FIGURE 20 The preset browser.

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

The preset menu

Clicking the display opens a menu with:

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

Saving your own presets

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

> **Levels matter.** Only THRESHOLD depends on level. The presets assume drum mics, buses and sidechain keys peaking near −4 dBFS, other tracks near −8 dBFS: if yours differ, move THRESHOLD by the same number of dB. *Expander*, *Gentle* and *Dip* presets turn the gaps down rather than muting them. *Sidechain* and *Gated Plate* presets need a key routed to the sidechain.

Folder	Presets
Default	Init
Drums	Kick Tight, Kick Natural, Kick Debleed, Kick Loud Bleed, Snare Tight, Snare Natural, Snare Ghost Notes, Snare Loud Bleed, Snare Debleed, Snare Dirty Debleed, Snare Room Expander, Tom Clean, Floor Tom Long Ring, Tom Debleed
Bass	Bass DI Tight, Bass Amp Mic Gate, Fuzz Bass Gate, Bass Hum Expander, Upright Bass Gentle
Guitar	Clean Guitar Hiss Gate, Clean Guitar Expander, High Gain Chug Gate, Metal Rhythm Expander, Lead Guitar Gate, Acoustic Guitar Gentle
Keyboards	Piano Noise Gate, Piano Gentle Expander, Organ Amp Hum Gate, Electric Piano Expander, Synth Pad Cleanup
Strings	Violin Room Gate, String Section Expander, Cello Gate, Low Strings Gentle
Brass	Trumpet Gate, Trombone Expander, Brass Section Gentle, Low Brass Gate
Woodwinds	Sax Gate, Clarinet Expander, Flute Breath Keeper, Woodwind Section Gentle
Vocals	Lead Vocal Gentle, Lead Vocal Gate, Male Vocal Gentle, Vocal Spill Debleed, Backing Vocal Gate, Rap Vocal Tight
Mix Bus	Mix Break Silencer, Mix Noise Floor Dip, Stem Tail Cleanup, Mix Bus Soft Expander
Mastering	Silence Between Songs, Master Noise Dip, Tape Hiss Fade Cleanup, Premaster Hiss Expander
Speech	Podcast Voice Gentle, Dialogue Room Tone Dip, Voiceover Clean Gate, Interview Spill Reduce, Video Call Cleanup
Sidechain	Kick Pulse Pad, Kick Keyed Bass, Trance Gate 16ths, Snare Keyed Pad, Bass 16th Chop, Kick Accent Pad
Creative FX	Gated Plate, Gated Plate Long Tail, Snare Room Chop, Gated Room Burst Long, Snare Stutter Chop, Snare Swell

Recipes

Step-by-step starting points. In each, set THRESHOLD first, on the waveform, and listen in context with the rest of the mix: a gate that sounds odd solo often sounds right in the mix, and the other way round.

Clean up a snare microphone

1. Load **Drums ▸ Snare Natural** (or **Snare Tight** for a short, dry snare).
2. Watch the waveform: the hits stand tall, the hi-hat and kick bleed sits low between them. Drag the amber threshold line into the gap.
3. If the kick still opens the gate, raise KEY LOW; if the hi-hat does, lower KEY HIGH. Use KEY LISTEN to hear the key while you adjust, then switch it off.
4. Check the GATE lane: one block per hit, none in between. If soft hits or ghost notes are missed, lower THRESHOLD, or try **Snare Ghost Notes**.
5. For a more natural sound, set RANGE to 12 dB (as in **Snare Room Expander**).

Take the hi-hat out of the snare hits

1. Load **Drums ▸ Snare Debleed** (40 % DEBLEED) or, for heavy spill, **Snare Dirty Debleed** (45 %).
2. Set THRESHOLD on the waveform as above.
3. Let a few bars play so DEBLEED can learn; watch BLEED LEARNT count up.
4. Adjust DEBLEED: raise it for cleaner hits, lower it if the snare loses its crack.

Gate a kick or toms

1. Load **Drums ▸ Kick Natural** or **Kick Tight**, or **Tom Clean** / **Floor Tom Long Ring**.
2. These key on the drum's low body (KEY HIGH 150 Hz for the kick, 50–200 Hz for toms) with 4–6 ms of LOOKAHEAD so the attack still comes through.
3. Set THRESHOLD, then RELEASE to taste: short for a punchy, modern kick; long so toms ring out.
4. Snare and tom spill inside the kick hits? Try **Kick Debleed** or **Tom Debleed**.

Silence a noisy guitar amp between riffs

1. Load **Guitar ▸ High Gain Chug Gate**.
2. Set THRESHOLD just above the hiss and hum in the stops; every chug should open a block in the GATE lane.
3. Shorten RELEASE for tighter stops; if note tails are cut, lower THRESHOLD or lengthen RELEASE.
4. Prefer some air in the stops? **Metal Rhythm Expander** turns them down 20 dB instead.

Lower room tone on a podcast or dialogue

1. Load **Speech ▸ Podcast Voice Gentle** (10 dB) or **Dialogue Room Tone Dip** (6 dB).
2. Set THRESHOLD a few dB above the room tone, below the quietest syllables.

3. The long [HOLD] (200–250 ms) keeps the gate open through the short pauses inside a sentence. If word endings are clipped, raise [HOLD].
4. Keep [RANGE] modest: a gentle dip sounds natural and keeps edits seamless.

Gated snare reverb

1. Put a plate or room reverb on a send fed by the snare, and insert VEIRA Gate on the reverb return.
2. Load **Creative FX ▸ Gated Plate** (or **Gated Plate Long Tail** for long plates and halls). [EXT KEY] is on.
3. Route the dry snare to VEIRA Gate's sidechain input (see *Sidechain ▸ Setting it up*). The status should read **KEY: SIDECHAIN**.
4. [HOLD] sets the length of the burst; [RELEASE] how abruptly it's cut.
5. No send available? **Gated Room Burst Long** does the same with the snare's own room microphone sound, without a sidechain.

Trance gate a pad

1. Insert VEIRA Gate on the pad. Load **Sidechain ▸ Trance Gate 16ths**.
2. Route a 16th-note hi-hat or click track to the sidechain input. It doesn't need to be heard: mute its output if your DAW still feeds the send.
3. [THRESHOLD] and [RELEASE] set the length of each slice; [RANGE] sets how deep the chop goes.

Specifications

Type	Drum and noise gate / expander with key filter, sidechain and spectral bleed removal
Channels	Mono and stereo; sidechain input off, mono or stereo
Latency	512 samples at 44.1 and 48 kHz (about 11 ms), 1024 at 88.2 and 96 kHz, 2048 at 176.4 and 192 kHz; constant, reported to the host
Detector	Sample peak of the key over 10 ms, after the key filter
THRESHOLD	−80 to 0 dBFS (default −40.0 dBFS); closes 4 dB below (hysteresis)
ATTACK	0.02 to 50 ms (default 0.50 ms), linear in amplitude
HOLD	0 to 500 ms (default 40 ms)
RELEASE	5 to 2000 ms (default 150 ms), linear in dB across the range
RANGE	0 to 80 dB; 80 dB = *Silence*, exact zeros (default Silence)
LOOKAHEAD	0 to 10 ms (default 2.0 ms); doesn't change the latency
KEY LOW	Off (20 Hz) to 2 kHz, 24 dB/oct high-pass on the key only (default Off)
KEY HIGH	100 Hz to 20 kHz, *Open* from 19.5 kHz, 24 dB/oct low-pass on the key only (default Open)
EXT KEY	Key from the sidechain input; falls back to the track if none is connected (default off)
KEY LISTEN	Monitor the key; always left out of offline bounces (default off)
DEBLEED	0 to 100 % (default 0 %); learns while the gate is closed, removes the bleed open or closed, at most 36 dB per band
Open gate	Bit-exact pass-through (delayed by the latency) with DEBLEED at 0 %
Metering	IN and OUT meters (sample peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Display	3 s waveform with key level and draggable threshold, GATE lane, DEBLEED spectrum with draggable key edges
Presets	74 factory presets in 14 folders, plus your own
Window	1320 × 860 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vgat

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 Gate 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 track is silent. The key never reaches THRESHOLD. Lower it until the teal key line crosses the amber lines on the hits. If EXT KEY is on, check the key status: the sidechain track may be silent or quieter than expected. Also check KEY LOW and KEY HIGH aren't filtering out the instrument itself (use KEY LISTEN).

The bleed still opens the gate. Raise THRESHOLD, or narrow the key filter so the bleed's frequencies are ignored (see *KEY LOW and KEY HIGH*).

The gate chatters or flutters on long notes. Lengthen HOLD and RELEASE, and make sure the threshold isn't sitting right on the note's sustain level. A smaller RANGE (10–20 dB) also makes any switching much less audible.

The start of each hit sounds clipped. Raise LOOKAHEAD (4–6 ms for kicks and toms keyed through a low KEY HIGH), and keep ATTACK short.

EXT KEY **is on but nothing changes.** The status line reads **NO SIDECHAIN**: your DAW hasn't connected the sidechain input, so the gate is still listening to its own track. See *Sidechain ▸ Setting it up*.

I hear a thin, filtered sound instead of my track. KEY LISTEN is on. Switch it off. (Offline bounces always leave it out.)

The drum sounds thin with DEBLEED. Lower DEBLEED. Around 30–50 % is a good balance; 100 % costs the drum about 4 dB.

Why does VEIRA Gate add latency? DEBLEED needs a short analysis window, and LOOKAHEAD works inside it. The delay is fixed (about 11 ms), your DAW compensates it, and it never changes when you adjust any control. For live monitoring through the plugin, this delay will be audible.

Does it change the sound when the gate is open? No. With DEBLEED at 0 %, a fully open gate passes the input bit for bit (delayed by the latency).

The window is too small (or too big) on my screen. Drag its bottom-right corner. It scales from 75 % to 200 % and keeps its proportions; the size is saved with your session.

How do I type an exact value? Right-click the knob (Control-click on a Mac), type the value and press Return. Units are optional: **4k**, **4 kHz** and **4000** all set 4 kHz, and **1.5 s** sets 1500 ms.

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

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



VEIRA Gate · User Manual · Version 0.2.2

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

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