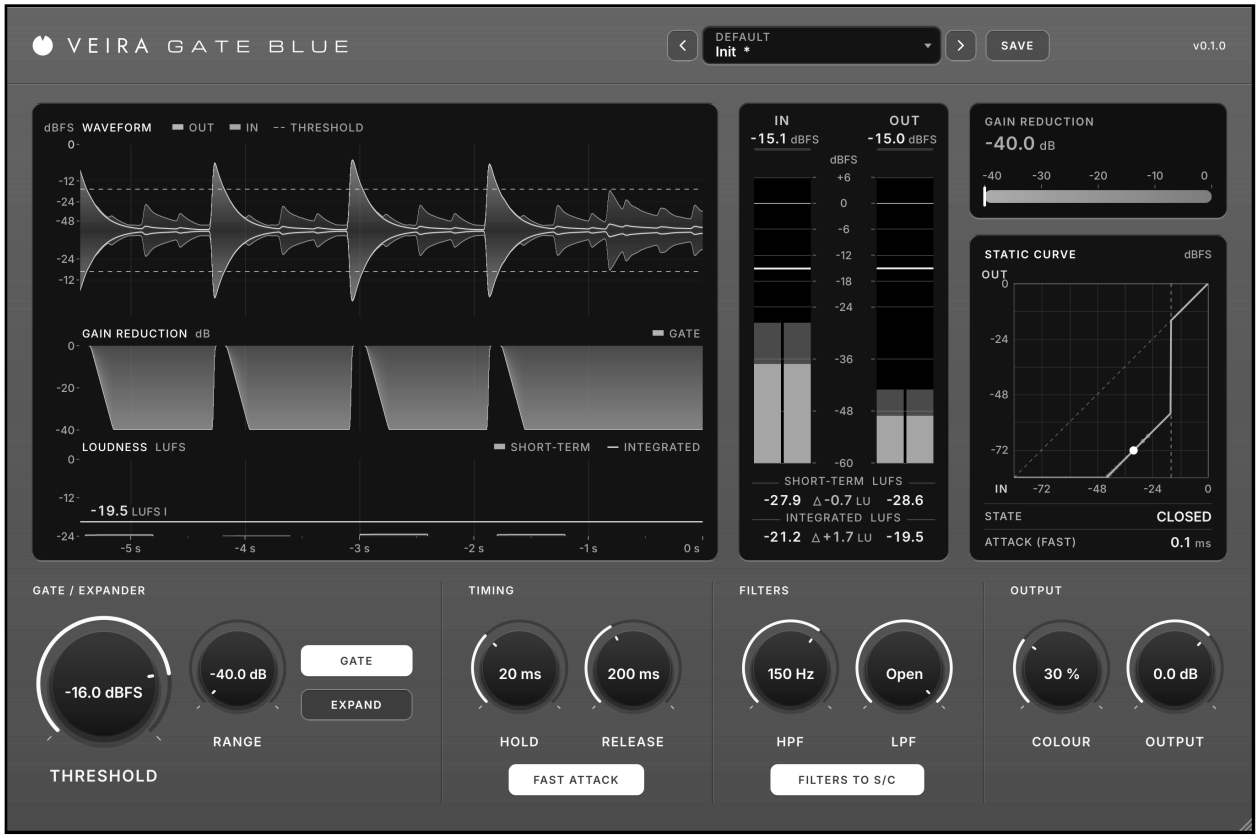
VEIRA

CHANNEL GATE

VEIRA Gate Blue

User Manual

The vintage one of the four VEIRA colour gates: a 1970s British console channel gate / expander with FAST ATTACK, GATE / EXPAND, the channel filters linked into the side chain and the gentle COLOUR of the channel electronics.



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Welcome

Thank you for choosing **VEIRA Gate Blue**. It is a gate / expander in the style of a 1970s British console channel: THRESHOLD, RANGE, HOLD and RELEASE, the console's FAST ATTACK switch and GATE / EXPAND, the channel filters that can be linked into the side chain, and the gentle COLOUR of the channel electronics. The gain moves the way the console's gain cell does: it snaps open along a curve in decibels and closes in a straight line in decibels, with no lookahead, so drums gated with it keep the console's attack and its snap. It is the vintage one of the four VEIRA colour gates (White, Red, Gold and Blue), and it is painted like VEIRA Comp Blue, Limiter Blue and EQ Blue.

What makes it different

- **The console's snap.** In the normal attack the gain is still 11.7 dB down a third of the way in, then covers the last 10 dB at once; FAST ATTACK is within 1 dB of open in 0.1 ms.
- GATE **or** EXPAND**.** A switch between open and RANGE down, or a 1:2 expander under the threshold, down to RANGE.
- **The channel filters, two ways.** HPF (18 dB/oct) and LPF (12 dB/oct). With FILTERS TO S/C on they only shape what the gate hears: a snare mic that ignores the kick, a kick mic that ignores the hats. Off, they filter the channel.
- COLOUR**.** The channel electronics' low-order harmonics, the 3rd leading a little 2nd, run 8 times oversampled. At 0 % it is out entirely.
- **Hysteresis built in.** The gate closes 4 dB under the threshold, as on the console, so a note hovering at the threshold doesn't chatter.
- **Clean when idle.** With the gate open (or RANGE 0 dB), the filters out of the audio, COLOUR 0 % and OUTPUT 0 dB, the output is the input, delayed, bit for bit.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window. *How a gate works* is a short primer. *Controls* and *Displays* explain every knob, button and graph with drawings. *Which colour gate to choose* compares the four, and *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:

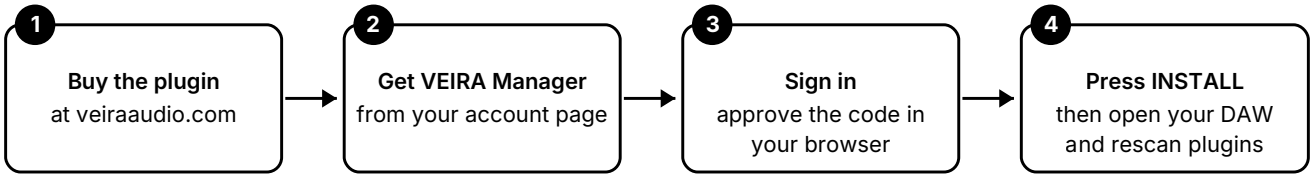


FIGURE 1 From purchase to first sound in four steps.

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

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 Blue 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.

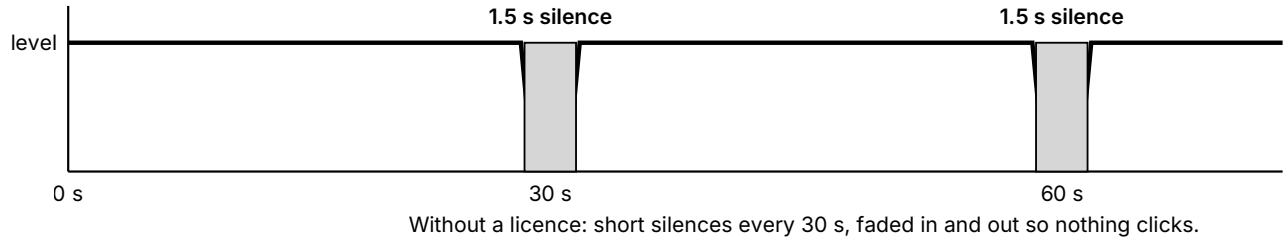


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Blue. 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 Blue 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

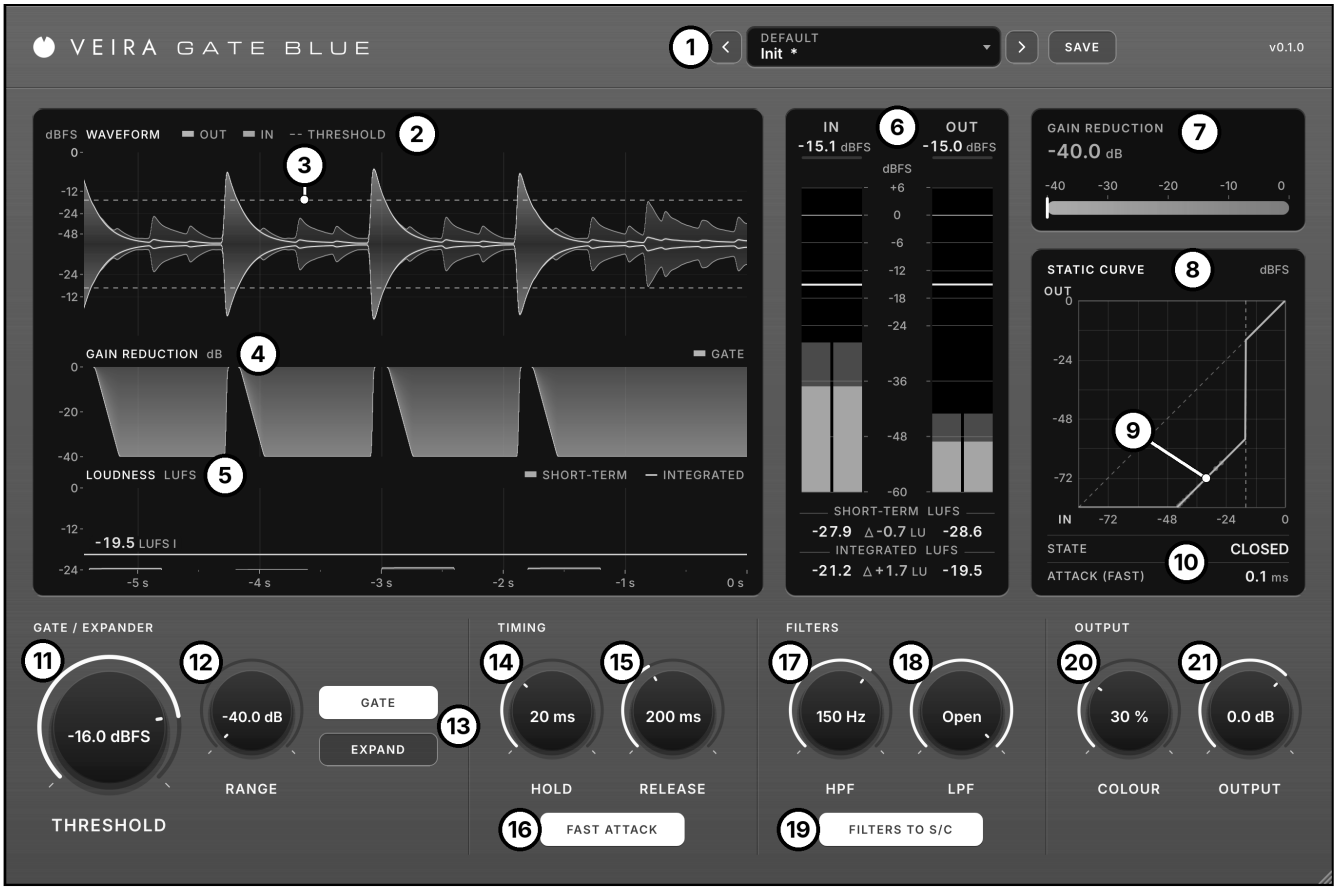


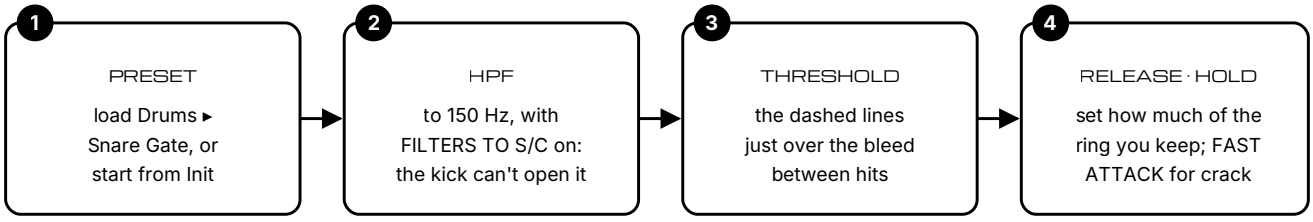
FIGURE 3 VEIRA Gate Blue, the blue unit, on a snare microphone with its bleed: GATE, THRESHOLD −16.0 dBFS, RANGE −40.0 dB, HOLD 20 ms, RELEASE 200 ms, FAST ATTACK on, HPF 150 Hz keying the gate (FILTERS TO S/C on) and COLOUR 30 %. Between hits the gate is closed (−40.0 dB).

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	WAVEFORM	The last four and a half seconds: the output over the input.
3	Threshold lines	THRESHOLD, drawn on the waveform.
4	GAIN REDUCTION lane	How much was taken off, moment by moment.
5	LOUDNESS lane	The output's short-term loudness, with the integrated loudness so far.
6	Meter bridge	IN and OUT meters with short-term and integrated loudness.
7	GAIN REDUCTION bar	The reduction now.
8	STATIC CURVE	A step in GATE, 1:2 in EXPAND.
9	The dot	The sound now, on the curve.

	Part	What it does
10	STATE and ATTACK	OPEN, HOLD or CLOSED, and the attack in use.
11	THRESHOLD	Where the gate opens; it closes 4 dB under.
12	RANGE	How far down it goes when closed, up to 40 dB.
13	GATE / EXPAND	A switch, or a 1:2 expander.
14	HOLD	How long it stays open after the key falls under the close point.
15	RELEASE	The time to close all the way down RANGE.
16	FAST ATTACK	0.1 ms instead of 1.5 ms.
17	HPF	The channel's high-pass filter.
18	LPF	The channel's low-pass filter.
19	FILTERS TO S/C	The filters key the gate (on) or filter the audio (off).
20	COLOUR	The channel electronics.
21	OUTPUT	The final level.

The window has the WAVEFORM display at the left, with its GAIN REDUCTION and LOUDNESS lanes, the meter bridge in the middle and the GAIN REDUCTION bar and STATIC CURVE at the right. The controls sit in four groups along the bottom, under the captions GATE / EXPANDER, TIMING, FILTERS and OUTPUT.

Quick start: a snare in four moves



Then compare with your DAW's bypass: the hits should sound the same or snappier, the gaps clean.

FIGURE 4 The quickest way to a gated snare. *Default ▸ Init* is a neutral start: GATE at −40 dBFS, 40 dB down when closed, HOLD 0 ms, RELEASE 300 ms, FAST ATTACK off, the filters out (HPF Off, LPF Open, FILTERS TO S/C on) and COLOUR 0 %.

Using the controls

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

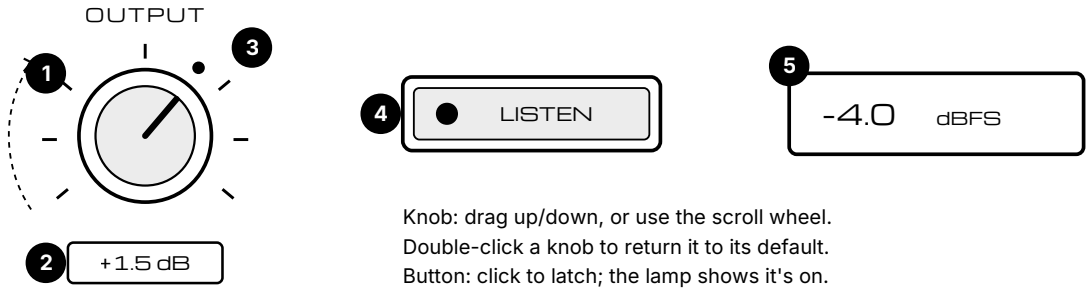


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

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

- **Knobs show their value in the middle** ([-16.0 dBFS], [-40.0 dB], [20 ms], [150 Hz], [Open]): the knobs are black, and a ring printed in cream on the blue paint around each one (in print, the light arc) shows how far it is turned. The control's name is printed under the knob. [THRESHOLD] is the large one.
- **Type a value:** right-click a knob (Control-click on a Mac). A field opens over it with the current value; type the new one and press Return. The number is enough: **-20** for a −20 dBFS threshold, **1.5 s** for a 1.5 second release, **off** for [HPF], **open** for [LPF], **6k** (or **6**) for a 6 kHz [LPF]. Press Escape or click elsewhere to leave it unchanged.
- **Buttons have no lamps:** [GATE], [EXPAND], [FAST ATTACK] and [FILTERS TO S/C] fill with cream with dark blue lettering when they are on (in print, a light button); when off they are dark wells in the paint with cream lettering. [GATE] and [EXPAND] are a pair: one of them is always lit.
- **Dimmed controls:** [HOLD] and [RELEASE] are shown dimmed (still readable) when [RANGE] is 0 dB, and [FILTERS TO S/C] when both filters are out.

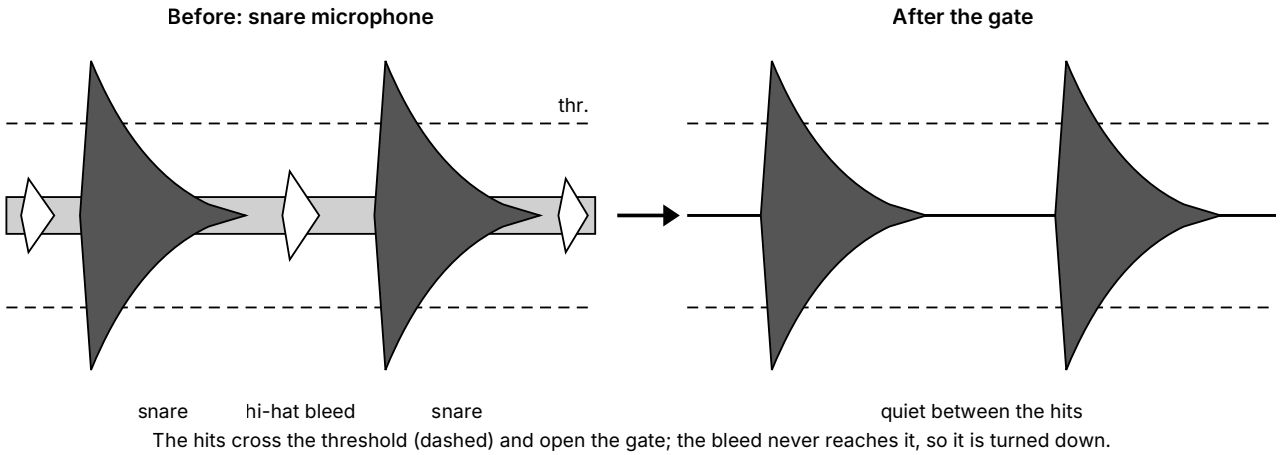
- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size (1360 × 900 points) and keeps its proportions. Your DAW saves the size with the session.
- **The face:** Blue is painted like VEIRA Comp Blue, Limiter Blue and EQ Blue: 1970s steel-blue paint with cream print and black knobs. The displays and the meter bridge are dark screens set into the paint, so the meters keep their usual colours. Every label on the paint stands at least 4.5:1 against it (the WCAG AA contrast for text), dimmed controls included.

How a gate works

If you already know gates, skip to *What happens inside VEIRA Gate Blue*. 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**); a guitar amp hums and hisses between riffs; a voice has the room between phrases. While the instrument plays, it covers these sounds. In the gaps, they are all you hear. A gate on every channel of a large-format console was the classic answer: an **automatic mute** that keeps the channel down until the instrument plays.

The gate listens to a signal (the **key**: here, the channel itself, through its filters if you like). As long as the key stays under a level you choose (the **threshold**), it keeps the channel turned down. When a hit or a note pushes the key over the threshold, the gate opens; when the sound dies away, it closes again.



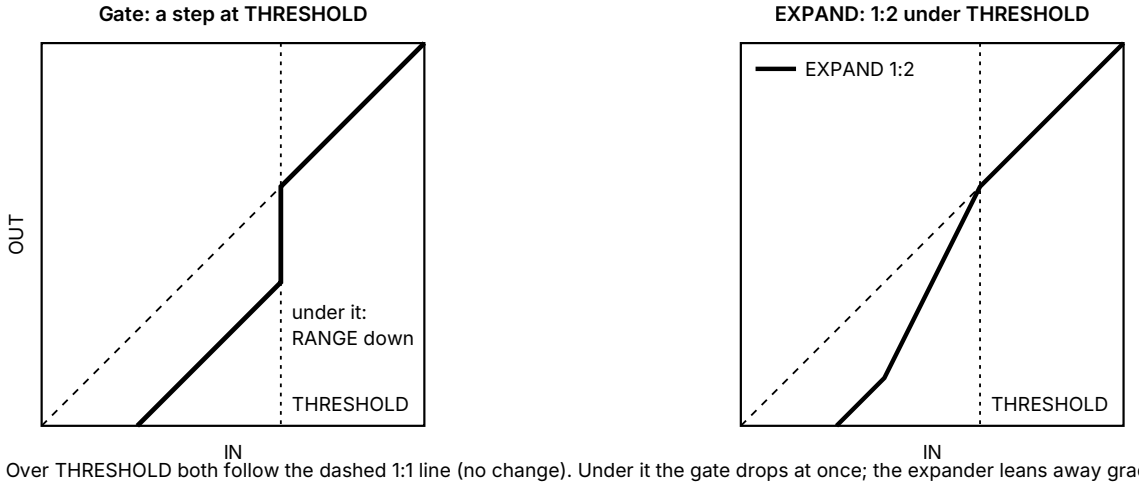
The hits cross the threshold (dashed) and open the gate; the bleed never reaches it, so it is turned down.

FIGURE 6 A gate keeps the hits and turns down what lies between them.

Six ideas cover everything:

- **Threshold:** the level that opens the gate. Set it over the loudest bleed and under the quietest hit you want to keep.
- **Hysteresis:** the gate closes 4 dB *under* the threshold, so a note hovering there doesn't make it flutter.
- **Range:** how far the gate closes; a smaller range only turns the gaps down.
- **Attack, hold and release:** how quickly the gate opens, how long it stays open after the sound drops, and how it closes.
- **The key filters:** what the gate listens to; a high-pass so the kick can't open a snare's gate, a low-pass so the hats can't open a kick's.
- **Gate or expander:** a gate switches between open and the range; an **expander** leans the level down gradually the further under the threshold it goes.

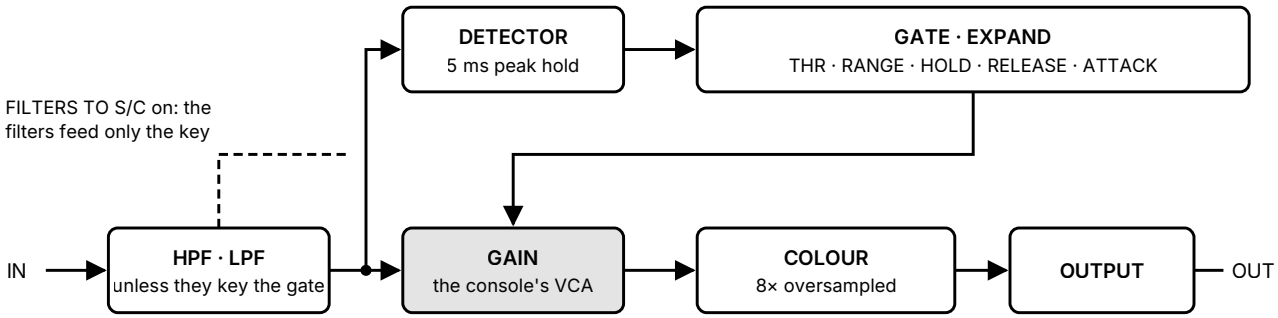
GATE or EXPAND



Over THRESHOLD both follow the dashed 1:1 line (no change). Under it the gate drops at once; the expander leans away gradually.

FIGURE 7 GATE against EXPAND, as static curves (THRESHOLD −30 dBFS, RANGE −20 dB). GATE drops by the whole RANGE once the key is under the close point. EXPAND leans the level down 1:2 (one more dB for every dB under the threshold, with a 2 dB soft knee) until it reaches RANGE. Measured with a steady tone: 0.25 dB off at −30 dBFS, 1.0 at −31, 5.0 at −35, 10.0 at −40, 15.0 at −45 and 20.0 at −55, the model within 0.001 dB.

What happens inside VEIRA Gate Blue



No lookahead: the gain meets the audio as the key arrives. The 98 samples of latency are COLOUR's oversampling filters alone.

FIGURE 8 Signal flow. The channel filters (unless they key the gate) → the gate's gain → COLOUR → OUTPUT. The detector listens to the channel (through the filters when FILTERS TO S/C is on) and drives the gain like the console's gain cell.

1. **Filters.** With FILTERS TO S/C on (the default), HPF and LPF shape only what the gate hears and the audio passes unfiltered. Off, they filter the channel and the gate hears the filtered channel.
2. **Detector.** The key's full-wave peak over the last 5 ms (a running maximum, as the console's rectifier and its hold capacitor do). Stereo channels are keyed by the louder, and both sides move together.
3. **Gate or expander.** GATE opens when the key reaches THRESHOLD and closes once it falls 4 dB under; EXPAND leans the level down 1:2 under the threshold. Both stop at RANGE.
4. **The gain cell.** The gain is a control voltage in decibels. It opens along a curve in dB set so it is within 1 dB of open in the attack time (1.5 ms, or 0.1 ms with FAST ATTACK), so the level *snaps* open in its last few dB; after HOLD, it closes in a straight line in dB over RELEASE.

5. **COLOUR** adds the channel electronics' harmonics after the gain.

Latency: 98 samples at every sample rate (2.0 ms at 48 kHz): COLOUR's oversampling filters. It is constant whatever the settings, COLOUR 0 included, and reported to your DAW, which compensates automatically. The host's bypass is delayed by the same amount, so bypassing keeps the track in time.

Controls

GATE / EXPANDER: THRESHOLD, RANGE, GATE and EXPAND

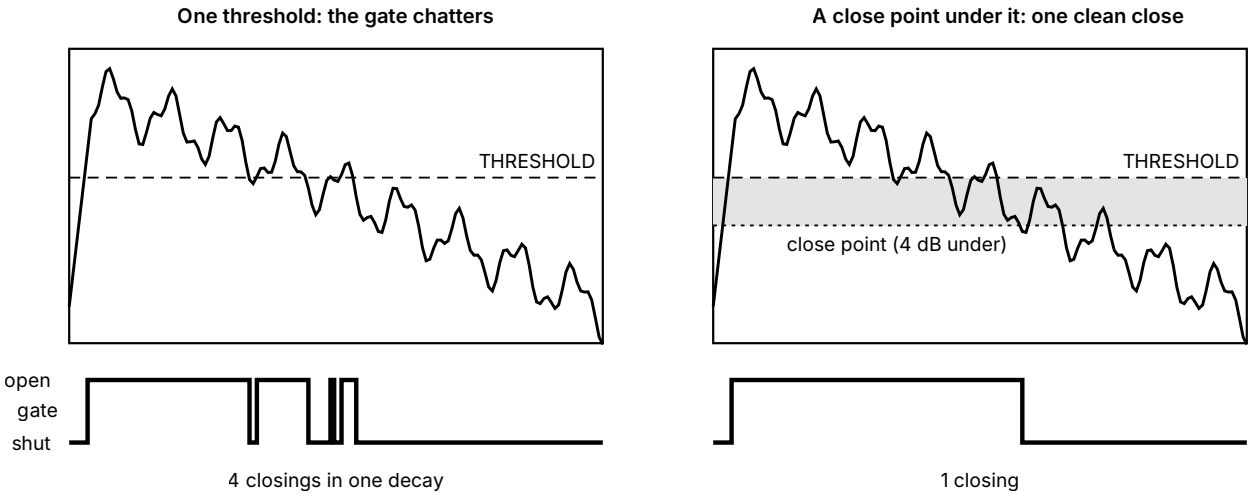


FIGURE 9 The GATE / EXPANDER group: 1 THRESHOLD, 2 RANGE and 3 the GATE / EXPAND pair (GATE lit).

Control	Range	Default	What it does
THRESHOLD	−80 to 0 dBFS	−40.0 dBFS	The gate opens when the key reaches it and closes 4 dB under it.
RANGE	−40 to 0 dB	−40.0 dB	How far down it goes when closed (40 dB, the console's most). 0 dB does nothing.
GATE / EXPAND	GATE or EXPAND	GATE	A switch between open and RANGE down, or 1:2 under the threshold down to RANGE.

THRESHOLD and the close point

Set THRESHOLD **over the loudest bleed and under the quietest hit you want to keep**. On the WAVEFORM the two dashed lines show it. The gate opens when the key reaches it and closes only once the key falls **4 dB under** it: the console's hysteresis. Measured at THRESHOLD −30 dBFS: closed at −31, opens at −29, stays open at −33, closes at −35.

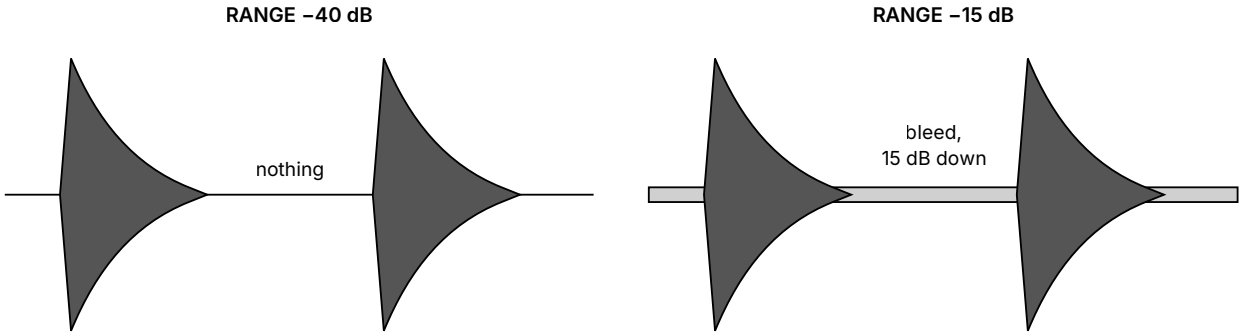


The key (solid line) is a note dying away over noise. The 4 dB close point keeps a ringing note from re-opening the gate.

FIGURE 10 Why the close point sits under the threshold. Left: with one level for opening and closing, a note dying away over noise crosses it again and again, and the gate chatters. Right: with the close point 4 dB under, the gate stays open until the note has really gone, then closes once.

RANGE

RANGE is how far down the gate goes when closed: at most 40 dB, the console's most. At 0 dB it does nothing (and HOLD and RELEASE are dimmed).



A full RANGE empties the gaps; a smaller RANGE only turns them down, so the kit and the room still breathe.

FIGURE 11 The same snare with two RANGE settings. At −40 dB the bleed between hits is all but gone; at −15 dB it is clearly quieter and the kit still sounds like one room.

- **−40 dB:** close drum mics, high-gain guitars between riffs.
- **−15 to −24 dB:** vocals, bass and anything that should keep a little air (*Vocal Gate Tight* −24, *Bass Expander* −15).
- **−8 to −12 dB:** a gentle tidy for acoustic instruments and interviews.

GATE and EXPAND

GATE (the default) switches between open and RANGE down: a clean, decisive gate for drums, guitars and noise.

EXPAND leans the level down **1:2** under the threshold (each dB under it becomes two), with a 2 dB soft knee, until it reaches RANGE. The quiet end of a note or word is only nudged, the noise between goes a long way down, and there is no on-off switching to hear: right for vocals, dialogue, acoustic instruments and room-y drums.

> **Tip:** In EXPAND, THRESHOLD can sit a little higher than in GATE: what falls just under it only comes down a few dB.

TIMING: HOLD, RELEASE and FAST ATTACK



FIGURE 12 The TIMING group: 1 HOLD, 2 RELEASE and 3 FAST ATTACK (on).

Control	Range	Default	What it does
HOLD	0 to 4 s	0 ms	How long it stays open after the key falls under the close point.
RELEASE	50 ms to 4 s	300 ms	The time to close all the way down RANGE, a straight line in dB.
FAST ATTACK	on / off	off	The opening: 1.5 ms normally, 0.1 ms with FAST ATTACK.

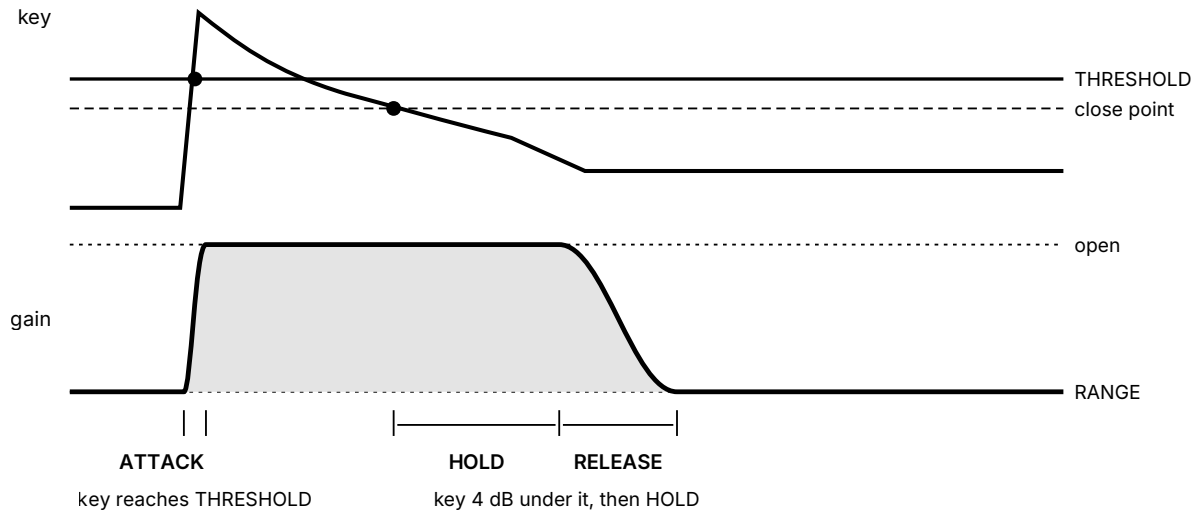


FIGURE 13 One hit through the gate. The key reaches [THRESHOLD] (solid line) and the gate snaps open in 1.5 ms (0.1 ms with [FAST ATTACK]). When the key falls to the close point 4 dB lower (dashed), the gate stays open for [HOLD], then closes in a straight line in dB over [RELEASE] down to [RANGE].

FAST ATTACK: the console's snap

There is no attack knob: like the console, VEIRA Gate Blue opens in one of two times, and its gain cell opens along a curve in decibels. Most of the move happens at the end, so the gate **snaps** open.

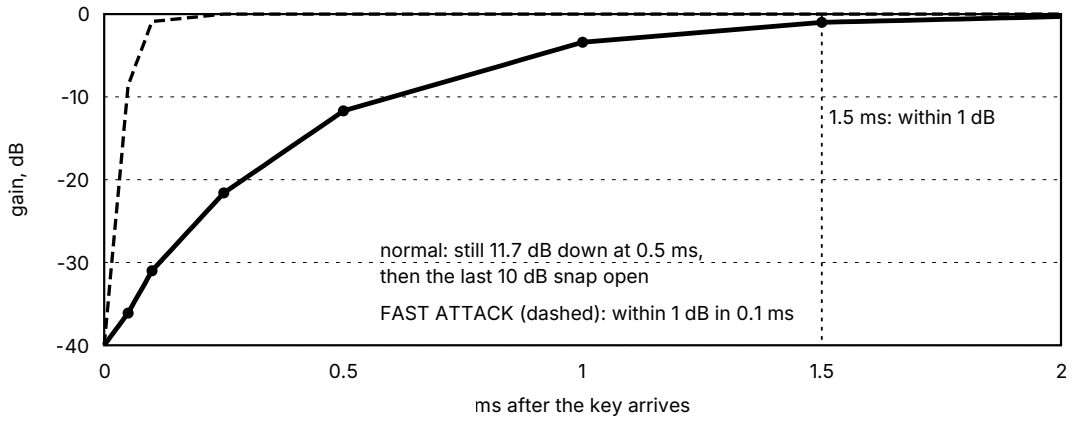


FIGURE 14 The opening, measured ([GATE], [RANGE] −40 dB, a −20 dBFS burst after silence). Normal attack (solid, measured points marked): −36.1 dB at 0.05 ms, −21.6 at 0.25, −11.7 at 0.5, −3.4 at 1.0 and −1.0 at 1.5 ms. [FAST ATTACK] (dashed): −8.6 dB at 0.05 ms and −0.9 at 0.1 ms.

- **Normal (1.5 ms):** the softer crack of a console gate. On drum mics it took 1.8–1.9 dB off a kick's or snare's first 5 ms in the lab: a hit that sounds a little rounder at its very front.
- [FAST ATTACK] **(0.1 ms):** keeps the hit's first 5 ms within 0.2 dB. Use it on drums and staccato guitar when you want every bit of the transient. On a low, sustained note an opening this fast is a click, by design: it is the console's snap.

There is **no lookahead**: as on the console, the gain meets the audio as the key arrives. That is part of the sound; for a gate that opens before the hit, see VEIRA Gate White or Red.

HOLD and RELEASE

HOLD keeps the gate fully open after the key falls under the close point; measured, HOLD 0, 50 and 400 ms held 0, 50 and 400 ms (plus the detector's 5 ms). RELEASE is the time to close the whole RANGE, as a straight line in decibels: RELEASE 100, 300, 500, 1000 and 4000 ms closed 40 dB in 99.8, 299, 499, 998 and 3990 ms, exactly half way (20 dB) at half the time.

- HOLD **0–20 ms,** RELEASE **70–200 ms:** tight drums and chugging guitars (*Chug Gate Tight*: HOLD 0 ms, RELEASE 70 ms).
- HOLD **20–40 ms,** RELEASE **150–300 ms:** natural kicks, snares and toms.
- HOLD **80–120 ms,** RELEASE **450–600 ms:** vocals, speech and lead guitar tails.
- **Long** HOLD**, short** RELEASE**:** a gated burst (*80s Gated Snare*: HOLD 120 ms, RELEASE 60 ms).

FILTERS: HPF, LPF and FILTERS TO S/C

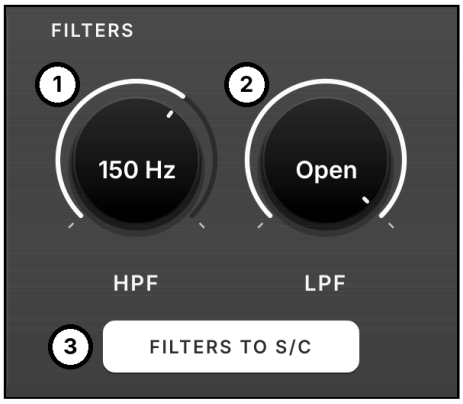


FIGURE 15 The FILTERS group: 1 HPF (here 150 Hz), 2 LPF (Open) and 3 FILTERS TO S/C (on).

Control	Range	Default	What it does
HPF	Off, 20 to 350 Hz	Off	The channel's high-pass, 18 dB/oct.
LPF	Open (22 kHz) down to 3 kHz	Open	The channel's low-pass, 12 dB/oct.
FILTERS TO S/C	on / off	on	On: the filters key the gate only. Off: they filter the audio.

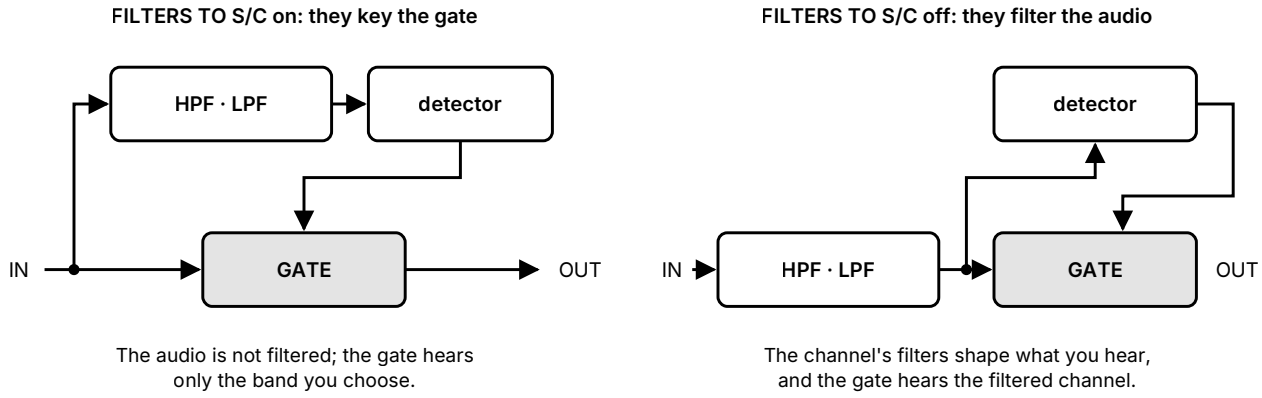


FIGURE 16 FILTERS TO S/C, the console's link. Switching it crossfades over 10 ms and the filter corners glide over 20 ms, so it never clicks.

FILTERS TO S/C **on** (the default): the filters shape only what the gate hears. A snare mic's gate with HPF at 150 Hz ignores the kick; a kick mic's gate with LPF at 3–4 kHz ignores the hats. In the lab, with HPF at 200 Hz, a −20 dBFS 60 Hz rumble no longer opened the gate (it did without the filter).

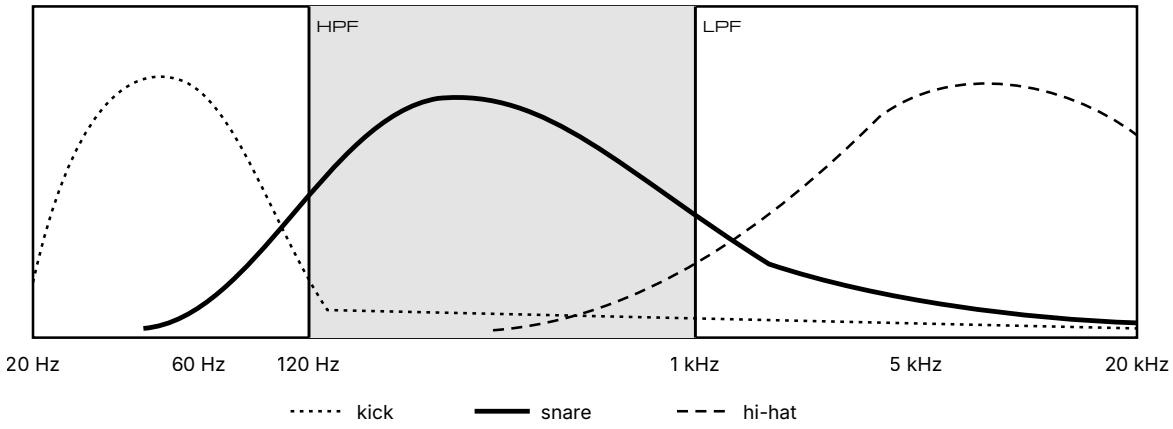


FIGURE 17 The channel filters used as a key filter on a snare microphone (FILTERS TO S/C on).

FILTERS TO S/C **off:** the filters are on the channel, as an ordinary channel's high- and low-pass, and the gate hears the filtered channel. Measured: HPF 200 Hz took 60 Hz down 31.4 dB; LPF 3 kHz took 12 kHz down 28.1 dB. *Creative* ▸ *Telephone Gate* uses this with HPF 350 Hz and LPF 3 kHz.

Typical settings (with FILTERS TO S/C on):

Source	HPF	LPF
Kick	Off	3–4 kHz
Snare	150 Hz	Open
Toms	60 Hz	Open
Hi-hat	350 Hz	Open

Source	HPF	LPF
Vocals, speech	100–120 Hz	Open
Hum on a track	150–180 Hz	Open

OUTPUT: COLOUR and OUTPUT

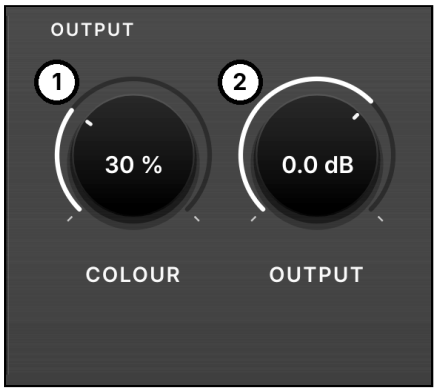


FIGURE 18 The OUTPUT group: 1 COLOUR and 2 OUTPUT.

Control	Range	Default	What it does
COLOUR	0 to 100 %	0 %	The channel electronics: low-order harmonics, 8× oversampled.
OUTPUT	−24 to +12 dB	0.0 dB	The final level.

COLOUR adds the gentle saturation of the channel electronics: a smooth curve whose 3rd harmonic leads a little 2nd, falling steeply after that. It works on the signal after the gate, runs 8 times oversampled (the worst alias, at 100 % on high tones at −1 dBFS, measured −130 dBc), and only what the curve changes passes through the oversampling filters, so at 0 % it is an exact delay.

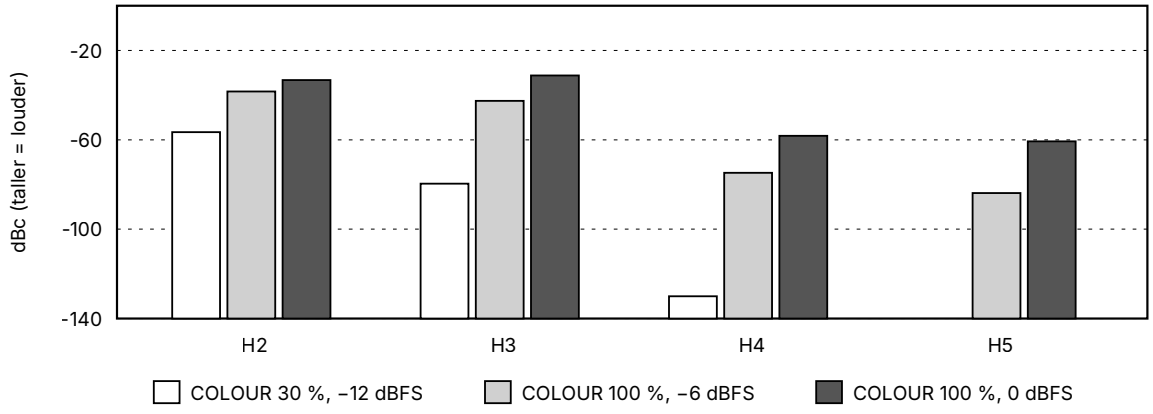


FIGURE 19 COLOUR's harmonics on a 1 kHz tone, measured (the gate open). 30 % at −12 dBFS: 0.15 % THD; 100 % at −6 dBFS: 1.4 %; 100 % at 0 dBFS: 3.5 %. At 0 %: under 0.0001 %.

- **10–30 %:** a hint of console weight, most audible on drums and bass.

- **50–80 %:** clearly coloured; the *80s Gated Snare* (60 %) and *Console Colour Only* (80 %) presets.
- COLOUR depends on level: louder material is coloured more. Watch the OUT meter and use OUTPUT to level-match.

Creative ▸ *Console Colour Only* sets RANGE to 0 dB: no gating at all, just the channel's colour.

Displays

WAVEFORM, GAIN REDUCTION and LOUDNESS

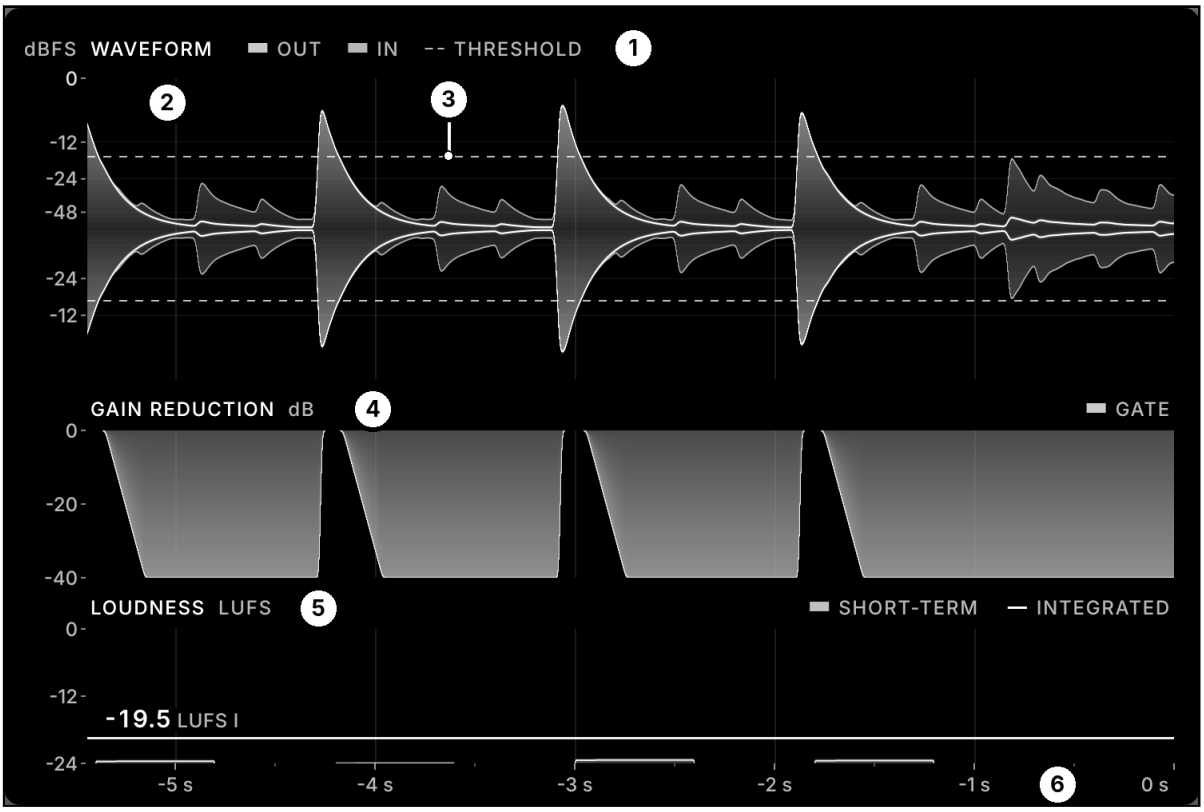


FIGURE 20 The display: 1 legend, 2 the output in front of the input, 3 the threshold lines, 4 the GAIN REDUCTION lane, 5 the LOUDNESS lane with the integrated loudness so far, 6 the time scale.

- 2 **The waveform** shows the last four and a half seconds or so, newest at the right (0 s), mirrored, with 0 dBFS at the edges. Its height grows as a power of the amplitude, so the bleed stays visible. The **output** (blue on screen; in print, the filled shape) is drawn in front of the **input** (grey), which shows only where it rises above the output: that is what the gate took off.
- 3 **The threshold** is the pair of dashed lines. Set THRESHOLD so they sit just over the bleed.
- 4 GAIN REDUCTION (0 to −40 dB, hanging from the top) shows every opening and release: in GATE a flat-bottomed shape with the straight-line release, in EXPAND a softer, moving one.
- 5 LOUDNESS is the output's short-term loudness, with the integrated loudness so far as a thin line and its value at the left.
- **Hover** anywhere on the plots for TIME, IN, OUT, GR and SHORT-TERM at that moment.

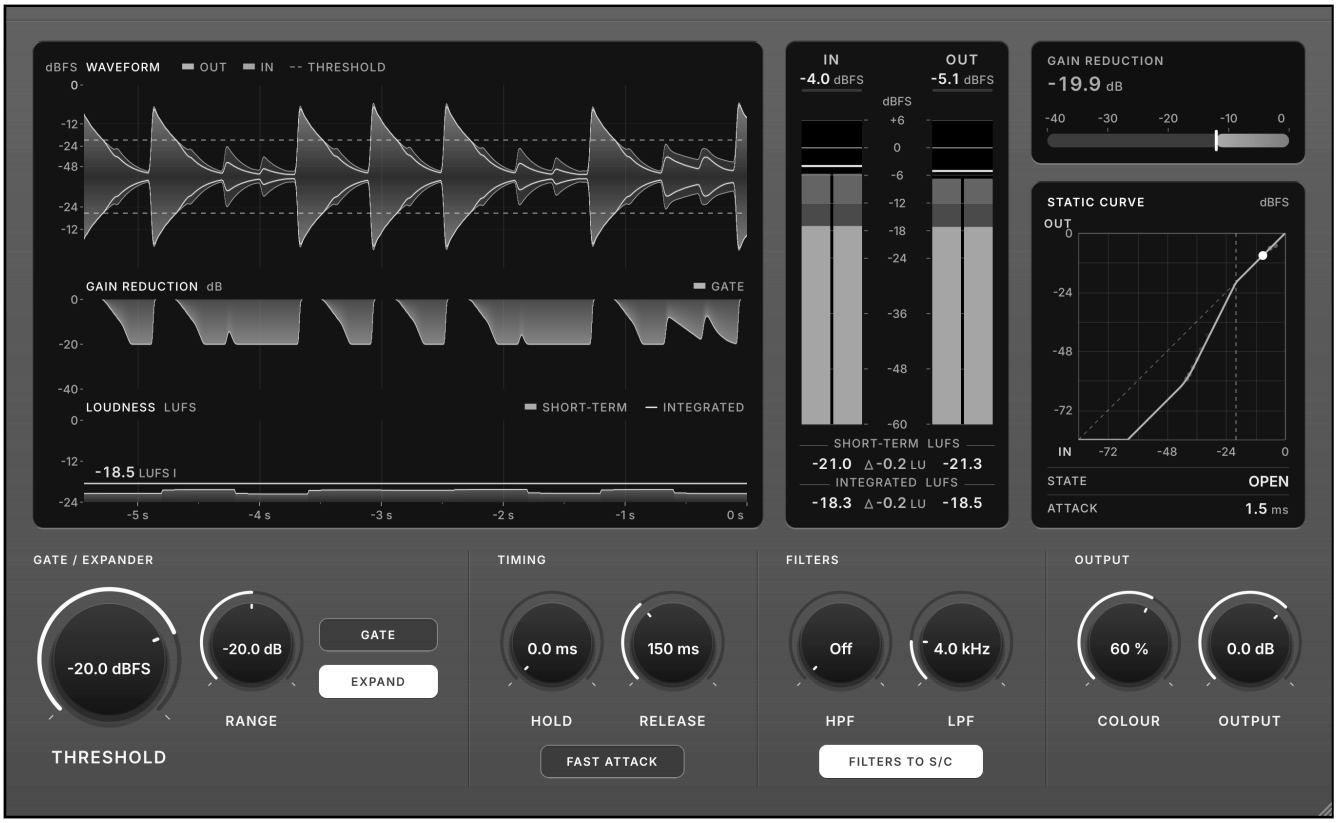


FIGURE 21 A kick microphone in [EXPAND]: [THRESHOLD] −20.0 dBFS, [RANGE] −20.0 dB, [HOLD] 0 ms, [RELEASE] 150 ms, [LPF] 4.0 kHz keying the expander ([FILTERS TO S/C] on) and [COLOUR] 60 %. Between kicks the bleed leans down by up to 20 dB; the [STATIC CURVE] shows the 1:2 slope under the threshold, and [STATE] reads [OPEN] with the normal 1.5 ms attack.

GAIN REDUCTION bar and STATIC CURVE

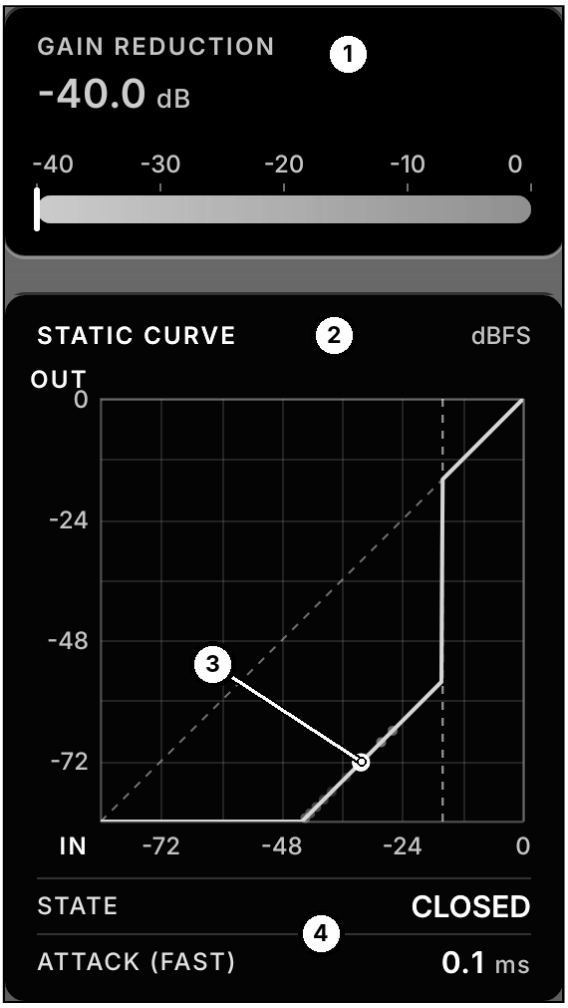


FIGURE 22 The right column: 1 the GAIN REDUCTION bar, 2 the STATIC CURVE (here GATE), 3 the dot: the sound now, 4 STATE and the attack in use.

- 1 GAIN REDUCTION shows the reduction now as a number and a bar (0 to 40 dB, growing from the right).
- 2 STATIC CURVE is the output (OUT, up) for a steady input (IN, across), both in dBFS, with the 1:1 line and THRESHOLD dashed: a step in GATE, a 1:2 slope in EXPAND, both bottoming out at RANGE.
- 3 **The dot** is the sound now, with its recent past fading behind it.
- 4 STATE reads OPEN, HOLD or CLOSED; under it, the attack in use (ATTACK 1.5 ms, or ATTACK (FAST) 0.1 ms).

Meter bridge (IN | OUT)

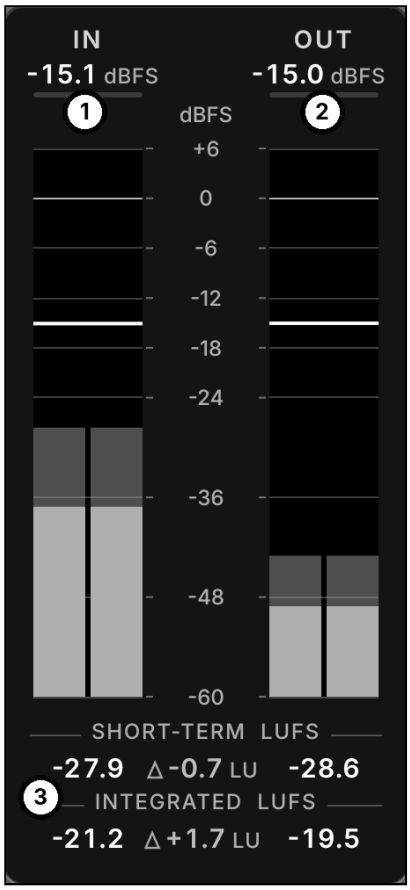


FIGURE 23 The meter bridge: 1 input and 2 output, 3 short-term and integrated loudness with the OUT − IN difference.

VEIRA Gate Blue uses the standard VEIRA meter bridge.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Gate Blue 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.

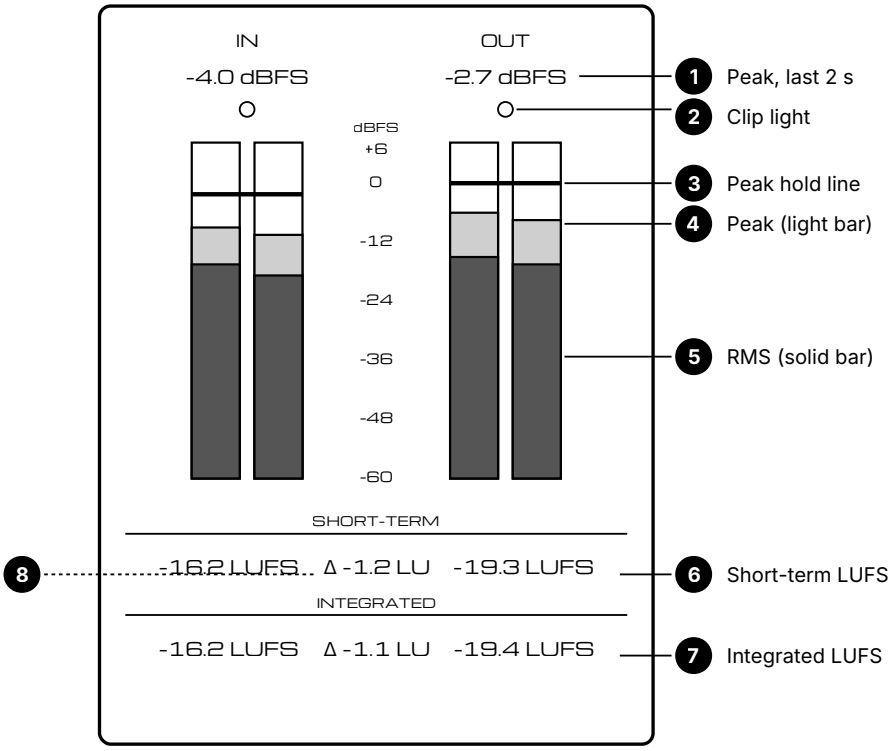


FIGURE 24 The meter bridge, left and right channel bars for input and output, with loudness below.

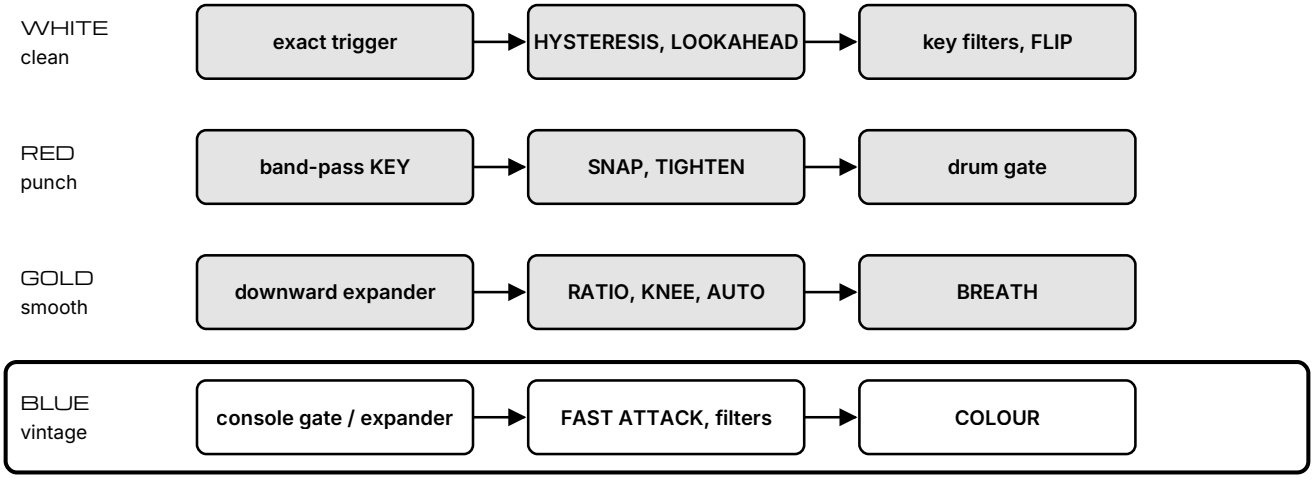
- 1 **Peak readout:** the highest sample peak of the last two seconds, in dBFS. It turns to a warning above 0 dBFS.
- 2 **Clip light:** lights on any sample at or over full scale. It stays lit until you click the meter.
- 3 **Hold line:** marks the recent peak on the bar.
- 4 **Peak bar** (the lighter 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 Blue 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.

Which colour gate to choose

VEIRA Gate Blue is one of four VEIRA colour gates, each painted like the colour compressor, limiter and EQ of the same name. All four turn down what you don't want between the notes, show it on a scrolling waveform and have the same meter bridge with loudness. What differs is how they listen, how they move, and how much of their own sound they add.



The framed row, in white boxes, is the gate in your hands.

FIGURE 25 The four colour gates, side by side.

	Character	Choose it when
White	Clean. A precise modern gate: a sample-exact trigger, HYSTERESIS, RANGE to silence, LOOKAHEAD to 10 ms, SC HPF and SC LPF, an external key with LISTEN, FLIP ducking, stereo LINK. No colour at all.	Anything you want gated exactly and invisibly: drums, vocals, guitars, bass, noise; sidechain gating and ducking.
Red	Punch. A drum gate: a band-pass KEY on the drum's own body that ignores cymbal bleed, SNAP for attack on each hit, TIGHTEN to shorten the ring, LOOKAHEAD.	Kicks, snares and toms that should sound tight and snappy, not just cleaned up.
Gold	Smooth. A downward expander for vocals, dialogue and acoustic instruments: RATIO, KNEE, RANGE, an AUTO release and BREATH, which finds breaths and room noise between phrases.	You want the gaps quieter without ever hearing a gate: voices, podcasts, acoustic guitar, piano.
Blue	Vintage. A 1970s British console channel gate / expander: FAST ATTACK, GATE / EXPAND, the channel's filters with FILTERS TO S/C, and the gentle COLOUR of the channel electronics.	Drums and guitars with a console's snap and a little colour; quick, classic channel-strip gating.

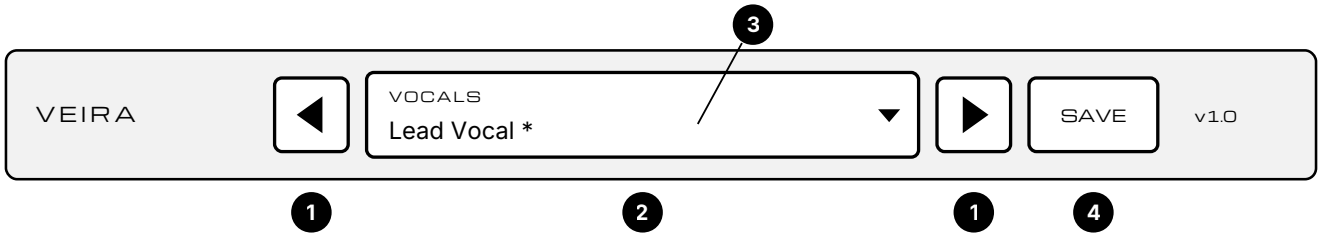
Blue is the vintage one. Reach for it for the sound and speed of a console channel's gate: drums with the console's snap, guitars cut tight between riffs, quick channel-strip tidying with a touch of colour. For a clean, exact gate with lookahead, an external key and ducking, try White; for drums with a band-pass key and added punch, Red; for voices that should never sound gated, Gold.

Presets

VEIRA Gate Blue comes with **37 factory presets** in 9 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 26 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 Blue 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 Blue/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Gate Blue\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
Vocals	Vocal Expander Gentle, Vocal Gate Tight, Rap Vocal Gate, Backing Vox Tidy
Dialogue & Podcast	Podcast Expander, Interview Duck, Broadcast Gate, Noisy Location
Acoustic	Acoustic Gtr Expander, Fingerstyle Tidy, Piano Expander, Room Vocal Expander
Drums	Kick Gate, Kick Gate Fast, Snare Gate, Snare Gate Fast, Snare Ghost Notes, Tom Gate, Hat Gate, Kick Expander
Guitars	High Gain Gate, Clean Gtr Expander, Chug Gate Tight, Lead Gtr Gate
Bass	Bass DI Gate, Bass Expander, Pick Bass Gate, Synth Bass Gate
Noise & Hum	50 Hz Hum Gate, 60 Hz Hum Gate, Hiss Expander, Buzzing Amp Gate
Creative	80s Gated Snare, Console Colour Only, Telephone Gate, Chopped Guitar

Levels matter. THRESHOLD depends on your track's level, so set it first: move it until the dashed lines on the waveform sit just over the bleed. The presets were measured through the plugin on matching material: close drum mics peaking at −4 dBFS with the rest of the kit about 18 dB under; voices peaking at −8 dBFS sung and −10 dBFS spoken, with room noise 50–60 dB under; instruments peaking at −8 dBFS. Each preset's tooltip in the browser carries its measured result. *Interview Duck* is an expander for interviews (EXPAND, RANGE −9 dB); it does not duck from another track.

Recipes

Step-by-step starting points. In each, set THRESHOLD first, just over the bleed or noise.

A console-style snare

1. Load **Drums ▸ Snare Gate** (THRESHOLD −16, HOLD 20 ms, RELEASE 200 ms, HPF 150 Hz to the side chain).
2. For every bit of crack, **Snare Gate Fast** (FAST ATTACK, COLOUR 25 %).
3. To keep the ghost notes, **Snare Ghost Notes**: EXPAND with RANGE −18 dB.

A kick that ignores the hats

1. Load **Drums ▸ Kick Gate** (LPF 4 kHz to the side chain, HOLD 20 ms, RELEASE 160 ms), or **Kick Gate Fast** (FAST ATTACK, LPF 3 kHz, COLOUR 20 %).
2. Lengthen RELEASE for more boom.

Tight high-gain guitar

1. Load **Guitars ▸ High Gain Gate** (FAST ATTACK, HOLD 20 ms, RELEASE 120 ms) or **Chug Gate Tight** (HOLD 0 ms, RELEASE 70 ms) for palm-muted chugs.
2. Raise THRESHOLD until the amp's hiss stops between riffs.

A vocal or podcast

1. Load **Vocals ▸ Vocal Expander Gentle** (EXPAND, RANGE −12 dB, RELEASE 450 ms, HPF 100 Hz) or **Dialogue & Podcast ▸ Broadcast Gate** (GATE, RANGE −20 dB, HOLD 120 ms, RELEASE 450 ms).
2. Set THRESHOLD between the room and the quietest words.

The 80s gated snare

1. Load **Creative ▸ 80s Gated Snare** on the snare's room or reverb (FAST ATTACK, HOLD 120 ms, RELEASE 60 ms, HPF 150 Hz to the side chain, COLOUR 60 %).
2. Set HOLD to the length of the burst you want.

Just the console's colour

1. Load **Creative ▸ Console Colour Only** (RANGE 0 dB, COLOUR 80 %).
2. Set COLOUR to taste and level-match with OUTPUT.

Specifications

Type	Channel gate / expander in the style of a 1970s British console: a gain cell in dB with a snap attack and a straight-line release, no lookahead; channel filters that can key the gate; channel colour
Channels	Mono and stereo (the channels are linked)
Latency	98 samples at every sample rate (2.0 ms at 48 kHz), constant at every setting, reported to the host; the DAW's bypass is delayed by the same amount
Transparency	With the gate open (or RANGE 0 dB), the filters out of the audio, COLOUR 0 % and OUTPUT 0 dB, the output is the input, delayed, bit for bit
THRESHOLD	−80 to 0 dBFS (default −40.0 dBFS); closes 4 dB under
RANGE	−40 to 0 dB (default −40.0 dB)
GATE / EXPAND	GATE (default) or EXPAND (1:2, 2 dB knee)
HOLD	0 to 4 s (default 0 ms)
RELEASE	50 ms to 4 s (default 300 ms), a straight line in dB down the whole RANGE
FAST ATTACK	On / off (default off): within 1 dB of open in 0.1 ms; otherwise 1.5 ms
HPF	Off, 20 to 350 Hz, 18 dB/oct (default Off)
LPF	Open (22 kHz) down to 3 kHz, 12 dB/oct (default Open)
FILTERS TO S/C	On / off (default on)
COLOUR	0 to 100 % (default 0 %), 8× oversampled; 30 % at −12 dBFS 0.15 % THD, 100 % at −6 dBFS 1.4 %
OUTPUT	−24 to +12 dB (default 0.0 dB)
Metering	WAVEFORM (about 4.5 s) with input, output and threshold; GAIN REDUCTION and LOUDNESS lanes; GAIN REDUCTION bar; STATIC CURVE with the sound now, STATE and the attack in use; IN and OUT meters (peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Presets	37 factory presets in 9 folders, plus your own
Window	1360 × 900 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vgbl

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 Blue 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 bleed still opens the gate. Raise THRESHOLD, and use the filters with FILTERS TO S/C on: HPF 150 Hz on a snare so the kick can't open it, LPF 3–4 kHz on a kick so the hats can't.

The start of each hit sounds soft. That is the normal 1.5 ms console attack. Switch on FAST ATTACK: the first 5 ms of a hit then stay within 0.2 dB. VEIRA Gate Blue has no lookahead, by design.

There's a click when the gate opens on bass or a sustained note. FAST ATTACK opens in 0.1 ms, the console's snap, and on a low sustained note that is audible. Switch it off, or use EXPAND.

In EXPAND, the noise floor moves a little between phrases. On hum- or rumble-heavy material, EXPAND can ride the noise floor by a dB or two: a fast-opening console expander follows the hum's peaks. In the lab the EXPAND presets on such material showed up to 3 bumps of more than 1 dB per second of gap, while the GATE presets showed none. Raise HPF (with FILTERS TO S/C on) so the hum no longer reaches the detector, set THRESHOLD a little higher, lengthen RELEASE, or switch to GATE with a smaller RANGE.

The track sounds thinner or duller. FILTERS TO S/C is off, so HPF and LPF are filtering the audio. Switch it on to use them only on the key.

My track got louder or brighter. COLOUR adds harmonics, more on louder material. Lower it, or bring OUTPUT down until Δ INTEGRATED reads about 0.0 LU.

Can I key it from another track? No: VEIRA Gate Blue has no external key; its side chain is the channel itself, through its filters. For an external key or ducking, use VEIRA Gate White.

Does VEIRA Gate Blue add latency? 98 samples (2.0 ms at 48 kHz), always the same, COLOUR 0 included, and reported to your DAW, which compensates automatically.

Does it colour the sound? Only with COLOUR. At 0 %, with the gate open and the filters out of the audio, the output is the input, delayed, bit for bit.

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 number and press Return.

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 Blue · User Manual · Version 0.1.0

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

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