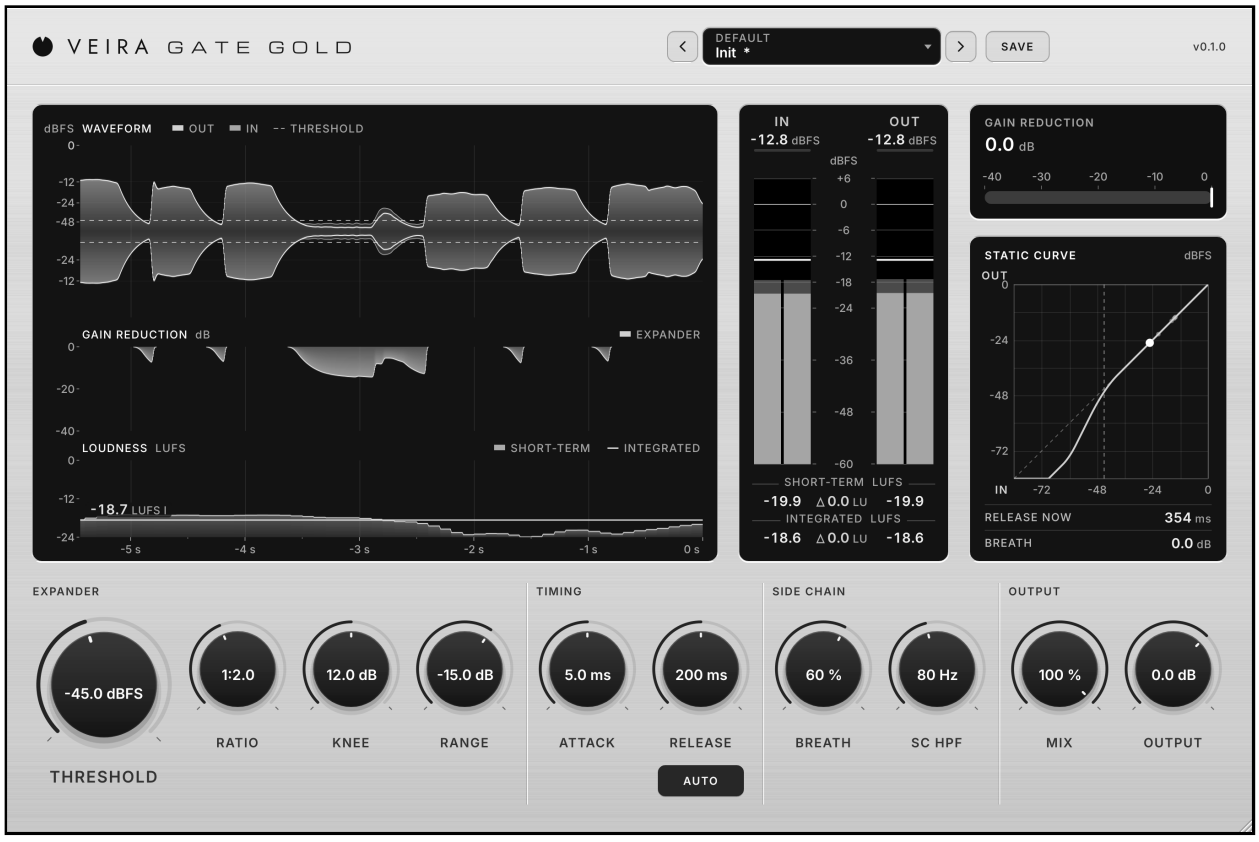
VEIRA

EXPANDER

VEIRA Gate Gold

User Manual

The smooth one of the four VEIRA colour gates: a downward expander for vocals, dialogue and acoustic instruments that turns down the room, the hiss and the breaths between phrases and leaves the words alone.



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Welcome

Thank you for choosing **VEIRA Gate Gold**. It is a smooth **downward expander** for vocals, dialogue, podcasts and acoustic instruments. It turns down the room, the hiss and the breaths between phrases, and never touches the words. It looks 10 ms ahead, so a word's first consonant is already through the open gain when it arrives; its soft knee, its programme-dependent release and its de-click smoothing mean it never chops a tail or flutters on noise. [BREATH] goes further and finds breaths and room noise by what they are, even when they sit over the threshold. It is the smooth one of the four VEIRA colour gates (White, Red, Gold and Blue), and it is painted like VEIRA Comp Gold, Limiter Gold and EQ Gold.

What makes it different

- **An expander, not a switch.** [RATIO] (1:1 to 1:8) and [KNEE] lean the level down gradually under [THRESHOLD], and [RANGE] caps how far it ever goes. The gaps get quieter; nothing ever slams shut.
- **The words never move.** On sung and spoken phrases with breaths and room noise, the words changed by at most 0.002 dB, and their first 10 ms by at most 0.36 dB, in every lab setting.
- **Open before the word.** It looks 10 ms ahead: with [ATTACK] up to about 9 ms, a word starts fully open.
- [AUTO] **release.** Quick after short bursts of noise, long and natural after long phrases.
- [BREATH]**.** Turns down breaths and room noise between phrases, even over the threshold, by listening for sound with no voice in it that sits well under the phrase. Consonants and word endings are left alone.
- **Clean when idle.** With [RANGE] at 0 dB, or the sound over the knee and [BREATH] at 0, [MIX] 100 % 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 an expander works* is a short primer on gates and expanders. *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:

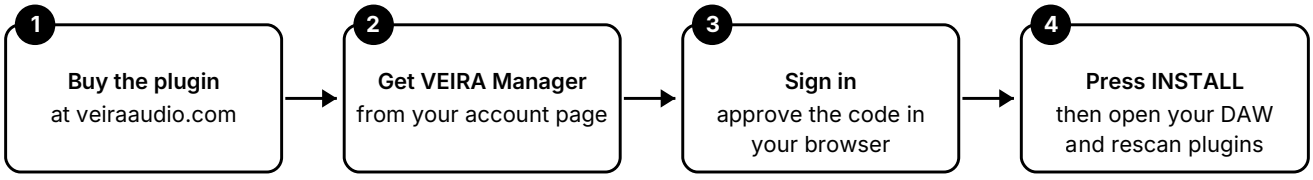


FIGURE 1 From purchase to first sound in four steps.

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

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 Gold 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.

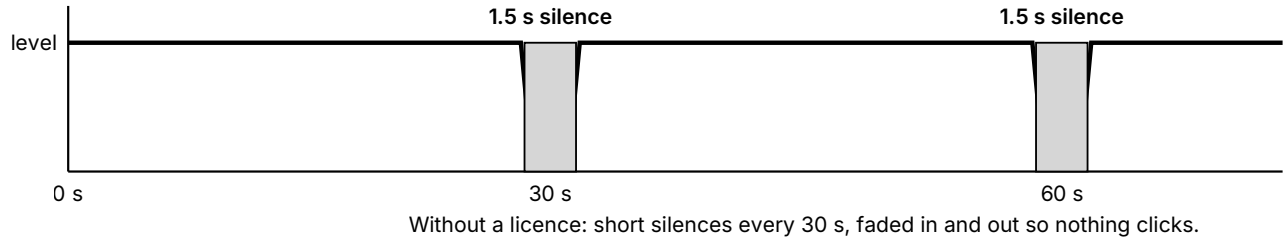


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Gold. 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 Gold 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

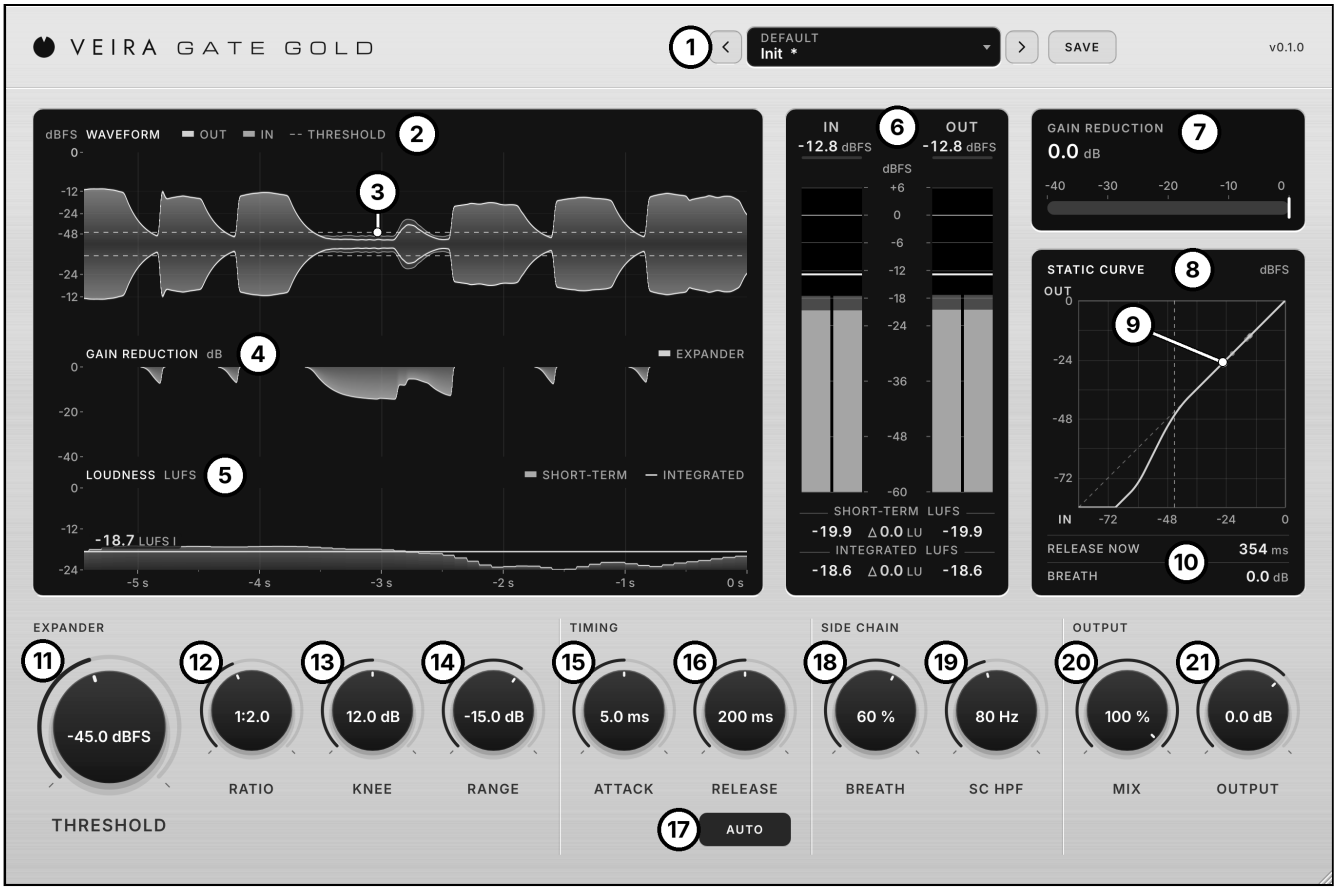


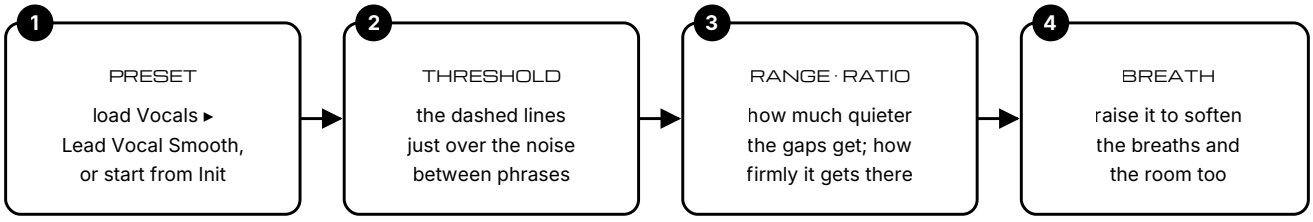
FIGURE 3 VEIRA Gate Gold, the gold unit, on a sung vocal with room noise between phrases: THRESHOLD −45.0 dBFS, 1:2.0 with a 12.0 dB KNEE, RANGE −15.0 dB, ATTACK 5.0 ms, RELEASE 200 ms with AUTO, and BREATH at 60 %.

	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	The expander's curve for your settings.
9	The dot	The sound now, on the curve.

	Part	What it does
10	RELEASE NOW and BREATH	The release in use and what BREATH is taking off now.
11	THRESHOLD	Sound under it is turned down.
12	RATIO	How hard: 1:1 to 1:8.
13	KNEE	How gently it bends in around the threshold.
14	RANGE	The most it ever takes off.
15	ATTACK	How fast it opens.
16	RELEASE	How fast it closes after the sound.
17	AUTO	A programme-dependent release.
18	BREATH	Turns down breaths and room noise between phrases.
19	SC HPF	Keeps rumble and thumps from holding it open.
20	MIX	The expanded sound against the dry one.
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 EXPANDER, TIMING, SIDE CHAIN and OUTPUT.

Quick start: a vocal in four moves



Then compare with your DAW's bypass: the words should sound the same, the gaps quieter.

FIGURE 4 The quickest way to a cleaner vocal. *Default ▸ Init* is a gentle start: a 1:2 expander under −45 dBFS with a 12 dB KNEE, at most 15 dB off, ATTACK 5 ms, RELEASE 200 ms with AUTO, SC HPF 80 Hz and BREATH at 0 %.

Using the controls

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

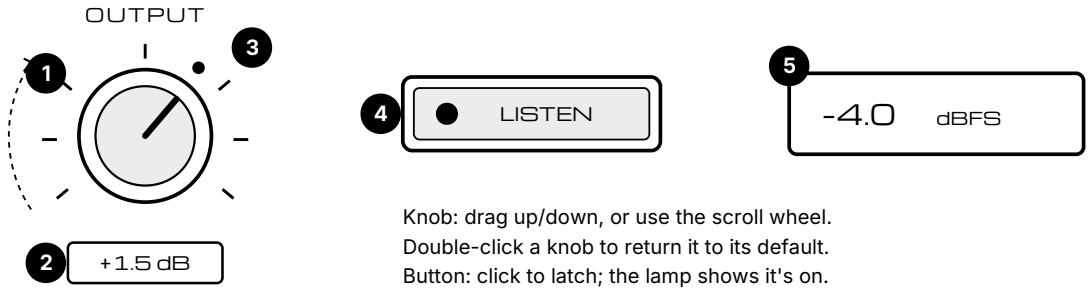


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

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

- **Knobs show their value in the middle** (-45.0 dBFS, 1:2.0, 12.0 dB, 200 ms): the knobs are black, and a ring printed in dark bronze on the gold paint around each one (in print, the dark arc) shows how far it is turned. The control's name is printed under the knob. THRESHOLD, the one you set first, 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: **-48** for a −48 dBFS threshold, **3** or **1:3** for a 1:3 ratio, **1.5 s** for a 1.5 second release, **off** for SC HPF. Press Escape or click elsewhere to leave it unchanged.
- **The button has no lamp:** AUTO fills with dark bronze with pale lettering when it is on (in print, a dark button), and is a shallow well in the paint when it is off. It is on by default.
- **Dimmed controls:** with RANGE at 0 dB the expander does nothing, so RATIO, KNEE, ATTACK, RELEASE, BREATH and AUTO are shown dimmed (still readable).

- **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:** Gold is painted like VEIRA Comp Gold, Limiter Gold and EQ Gold: brushed champagne-gold paint with dark bronze 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 an expander works

If you already know expanders and gates, skip to *What happens inside VEIRA Gate Gold*. If not, these pages make every control obvious.

Every microphone hears more than the voice or instrument in front of it: the room, a computer fan, the hiss of a preamp, headphone spill, and the singer's own breaths. While the voice sings or speaks, it covers them. Between phrases, they are all you hear, and once the track is compressed and turned up they get louder still.

A **gate** is an automatic mute: under a level you choose (the **threshold**) it turns the track down by a fixed amount, all at once. On drums that is exactly right. On a voice it can sound like a switch: the room cuts in and out with every word.

A **downward expander** does the same job gently. Under the threshold it turns the level down *gradually*: the further under, the more. Quiet noise between phrases goes a long way down; the soft end of a word, just under the threshold, only a little. Nothing switches, so you don't hear it work.

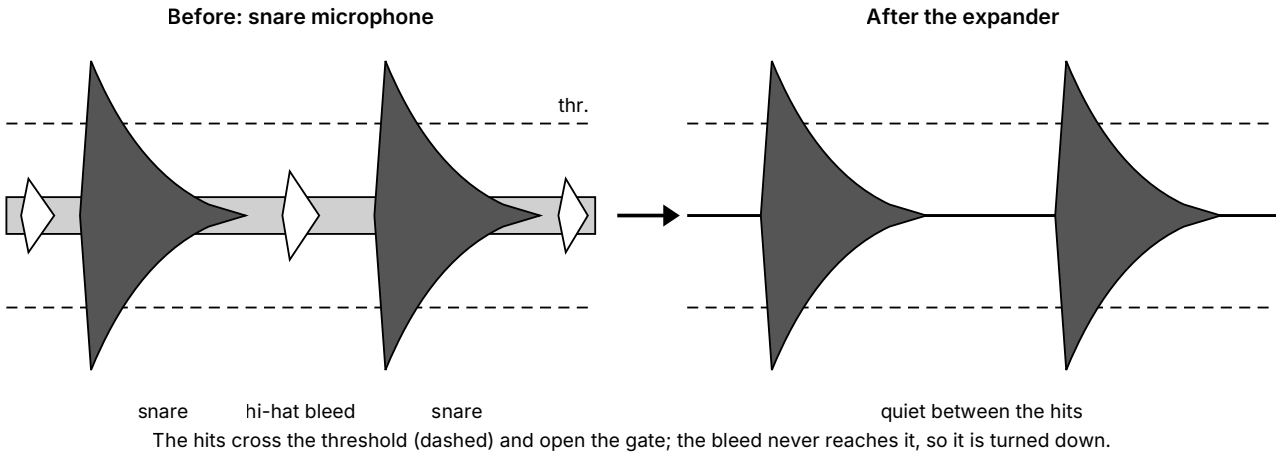
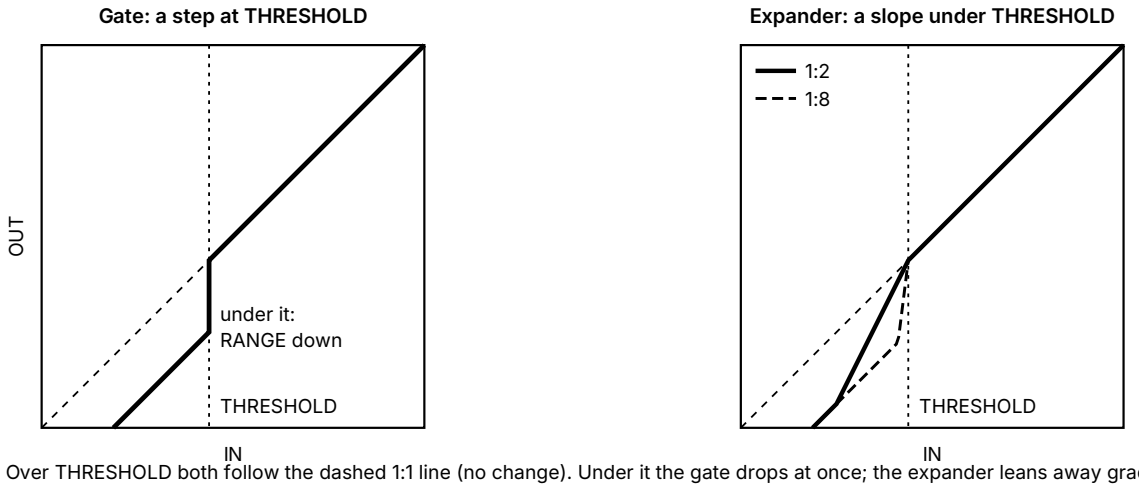


FIGURE 6 An expander (like a gate) keeps the sound you want and turns down what lies between: here, a snare and its bleed. On a voice, the gaps are the room and the breaths.

Six ideas cover everything:

- **Threshold:** where the expander starts to act. Set it between the noise and the quietest words.
- **Ratio:** how hard it leans down under the threshold. At 1:2 each dB under the threshold becomes two; at 1:8 it is nearly a gate.
- **Knee:** whether it bends in sharply at the threshold or eases in around it.
- **Range:** the most it ever takes off, so the gaps are quieter, never dead.
- **Attack and release:** how quickly it opens when sound returns, and how quickly it closes after.
- **The side chain:** what it listens to; here, filtered so rumble can't hold it open, and with BREATH, a second listener that knows a breath from a word.

Expander or gate



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 expander, as static curves (input level across, output up; [THRESHOLD] −45 dBFS, [RANGE] −15 dB). The gate drops by the whole range at the threshold. The expander leans away: at 1:2 (solid) gently, at 1:8 (dashed) almost like a gate, and both stop at [RANGE].

What happens inside VEIRA Gate Gold

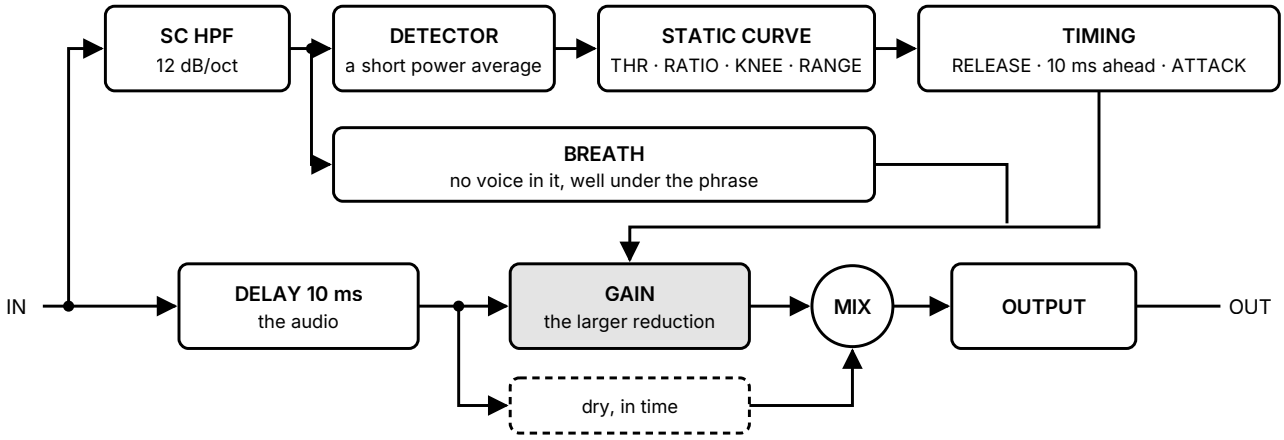


FIGURE 8 Signal flow. The top rows decide: the side chain passes [SC HPF]; the detector measures its level; the static curve turns that into a reduction in dB; the timing stage releases it, looks 10 ms ahead and opens over [ATTACK]. [BREATH] listens to the same side chain for breaths and room noise. The larger of the two reductions turns down the delayed audio, which [MIX] blends with the dry signal before [OUTPUT].

1. **Side chain.** The track itself, through [SC HPF] (12 dB/oct). It filters only what the expander listens to, never the sound you hear. Stereo tracks are listened to as one, by the louder channel, and both sides move together.
2. **Detector.** The level is a short average of the signal's power rather than its peaks, so noise between phrases reads steady and the gain doesn't flutter on it.
3. **Static curve.** Under [THRESHOLD], the reduction is ([RATIO] − 1) times how far under the threshold the sound is, eased in over [KNEE] and rounded into [RANGE] over its last 6 dB.

4. **Timing.** The reduction is released (closed) over [RELEASE], scaled by [AUTO]; the stage then looks 10 ms ahead, so the gain starts opening before a word does; it opens over [ATTACK]; and a final 0.3 ms smoothing rounds every corner so nothing clicks.
5. **BREATH** listens to the same side chain for sound with no voice in it, well under the phrase, and asks for up to [BREATH] × [RANGE] of reduction. The larger of that and the expander's reduction is used.
6. **Gain.** Open, it is exactly 1, so the samples pass untouched.

Latency: 10 ms, always (480 samples at 48 kHz, 441 at 44.1 kHz): the lookahead. It is reported to your DAW, which compensates automatically, and it never changes whatever you set. The host's bypass is delayed by the same amount, so bypassing keeps the track in time.

Controls

EXPANDER: THRESHOLD, RATIO, KNEE and RANGE

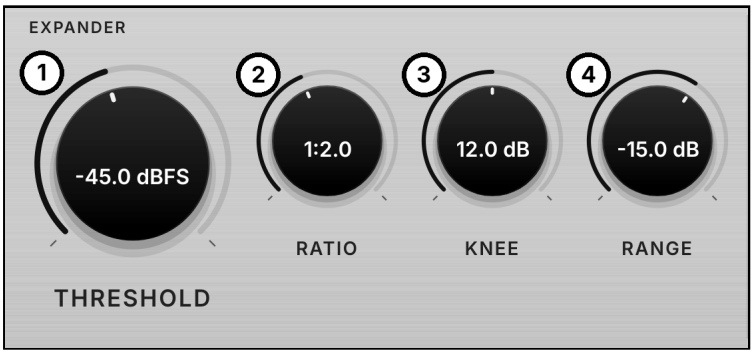


FIGURE 9 The EXPANDER group: 1 THRESHOLD, 2 RATIO, 3 KNEE and 4 RANGE.

Control	Range	Default	What it does
THRESHOLD	−80 to 0 dBFS	−45.0 dBFS	Sound under it is turned down.
RATIO	1:1 to 1:8	1:2.0	How hard. 1:1 does nothing (BREATH still works).
KNEE	0 to 24 dB	12.0 dB	How gently it bends in around THRESHOLD.
RANGE	−40 to 0 dB	−15.0 dB	The most it ever takes off. 0 dB does nothing at all.

THRESHOLD

Set THRESHOLD **between the noise and the quietest words**. On the WAVEFORM, the two dashed lines show it: move the knob until the lines sit just over the noise between phrases. The quietest syllables should stay outside the lines. Because the expander leans in gradually, being a few dB too low or too high is forgiving: the noise simply comes down a little less, or the softest word endings a little.

RATIO and KNEE

RATIO is how hard the expander leans down under the threshold: at **1:2**, every dB under the threshold becomes two (one more dB taken off); at **1:3**, three; at **1:8**, the level falls so steeply that it behaves almost like a gate. At **1:1** the expander does nothing, which is how *Breath Only* lets BREATH work alone.

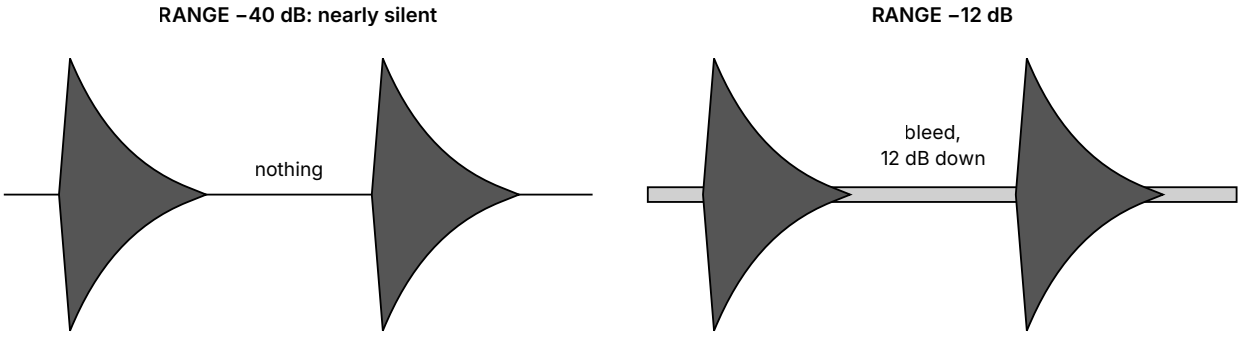
- **1:1.6–1:2:** the most natural, for ballads, interviews and room-y recordings (*Breathy Ballad*, *Interview Natural*).
- **1:2.5–1:3:** cleaner, more produced; podcasts, pop and rap vocals (*Podcast Host*, *Rap Vocal Tight*).
- **1:4–1:8:** firm, for loud noise floors, drums and effects (*Amp Hum Guitar*, *Gated Snare Feel*).

KNEE decides how the expander starts: at 0 dB it bends in sharply at the threshold; wider, it eases in over that many dB, centred on the threshold (a smooth, quadratic curve). The default 12 dB is soft and forgiving; drum presets use 6 dB for a clearer edge.

The curve is exact. Measured with a steady tone at THRESHOLD −40, 1:3, KNEE 10, RANGE −30: the reduction was 0.90 dB at −38 dBFS (inside the knee), 2.50 at −40, 4.90 at −42, 12.0 at −46, 20.0 at −50, 27.9 at −54 and 30.0 at −60, the model within 0.002 dB.

RANGE

RANGE is the most the expander ever takes off. It rounds into it over its last 6 dB, so even at its limit there is no corner. The gaps end up at most RANGE quieter, never dead: the room is still there, just further away.



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

FIGURE 10 Two RANGE settings on the same material: a deep one that empties the gaps, and a shallow one that keeps a natural, quieter room.

- **−6 to −10 dB:** a gentle tidy that keeps the room's sound (*Breathy Ballad* −8, *Interview Natural* −10).
- **−12 to −18 dB:** clearly cleaner gaps, still natural (Init −15).
- **−20 to −30 dB:** clean, produced dialogue and noisy material (*Voice-Over Clean* −26).
- **−40 dB:** the deepest; with a high ratio, a gate-like effect (*Ducked Gaps*).

At 0 dB the expander does nothing at all and its timing controls are shown dimmed.

TIMING: ATTACK, RELEASE and AUTO

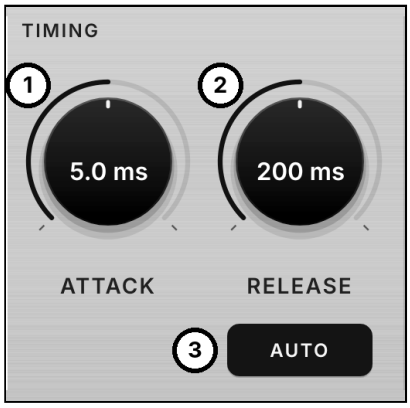


FIGURE 11 The TIMING group: 1 ATTACK, 2 RELEASE and 3 AUTO (on).

Control	Range	Default	What it does
ATTACK	0.5 to 50 ms	5.0 ms	How fast it opens: the time to travel the whole RANGE.
RELEASE	10 ms to 2 s	200 ms	How fast it closes after the sound: the time to travel 90 % of the way.
AUTO	on / off	on	A programme-dependent release.

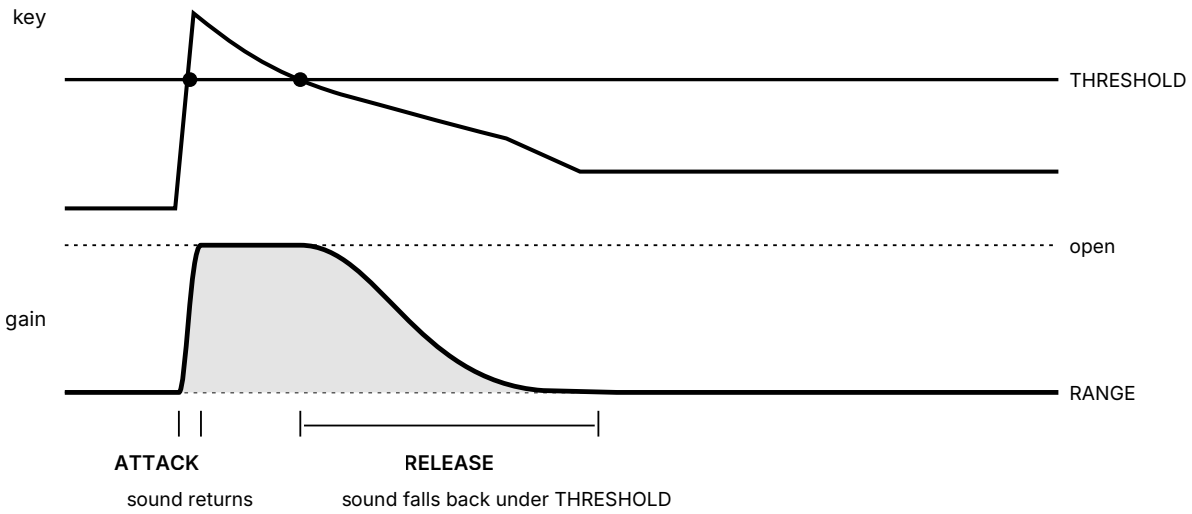


FIGURE 12 How the gain moves. When the sound returns it opens over ATTACK (and, thanks to the lookahead, before the word arrives); when it falls back under the threshold it closes over RELEASE, along a curve that fades like a natural decay, down to at most RANGE. VEIRA Gate Gold has no hold stage: AUTO and the soft curve do that job.

ATTACK

ATTACK is how fast the expander opens: the time to travel the whole RANGE, in a straight line in dB. Because it **looks 10 ms ahead**, the gain starts opening before the word arrives. Measured on a −20 dBFS burst after silence (RANGE −30 dB): at ATTACK 0.5, 2 and 5 ms the gain was fully open at the burst's first sample, 90 % open 8.5, 7.7 and 5.0 ms *before* it. At 10 ms the first sample was 1.3 dB down; at 20 and 50 ms the start is faded in on purpose (−15.7 and −24.3 dB).

- **0.5–5 ms** (default 5 ms): words and notes start fully open. Use the short end for drums.
- **10–50 ms:** a deliberate fade-in on each phrase.

RELEASE and AUTO

RELEASE is how fast the expander closes after the sound, measured as the time to travel 90 % of the way, along an exponential curve in dB so tails fade naturally. With AUTO off, RELEASE 100, 200, 500 and 1000 ms reached 90 % of the reduction in 176, 275, 574 and 1074 ms (the detector's own fall adds about 80 ms).

- **60–150 ms:** quick, for drums, rap and tight, dry material.
- **200–400 ms** (default 200 ms): natural for voices.
- **400–650 ms:** long tails: acoustic guitar, piano, lead guitar (*Piano Hiss Control* 650 ms).

AUTO (on by default) makes the release depend on the music. A memory charges over 1.5 s while the sound is over the knee and fades over 3 s under it, and scales [RELEASE] from 0.35 × (after short bursts: noise is cut quickly) to 2 × (after long phrases: long, natural tails). Measured at [RELEASE] 300 ms: 90 % closed 221 ms after a 0.1 s burst, and 596 ms after a 4 s phrase. The [RELEASE NOW] read-out under the [STATIC CURVE] shows the release in use.

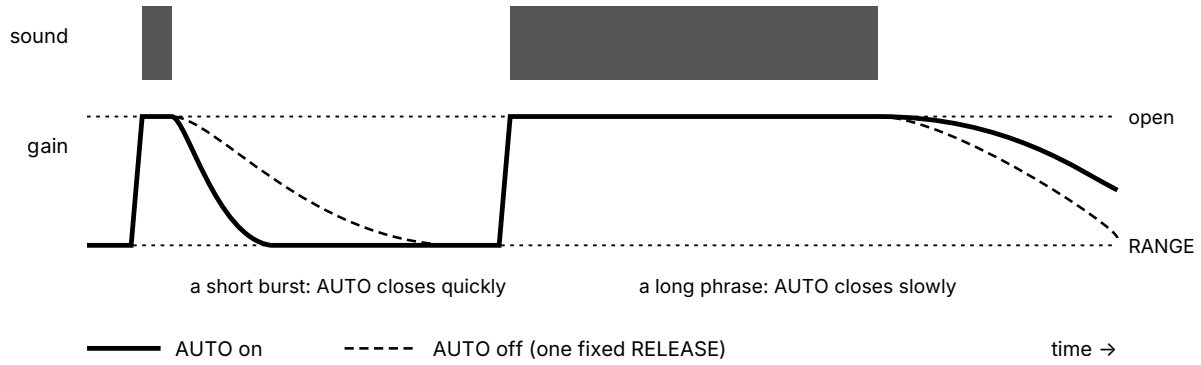


FIGURE 13 [AUTO] release, roughly. After a short burst (a click, a cough, a noise) the expander closes faster than the fixed [RELEASE]; after a long phrase it closes more slowly, so the last word's tail fades naturally.

SIDE CHAIN: BREATH and SC HPF

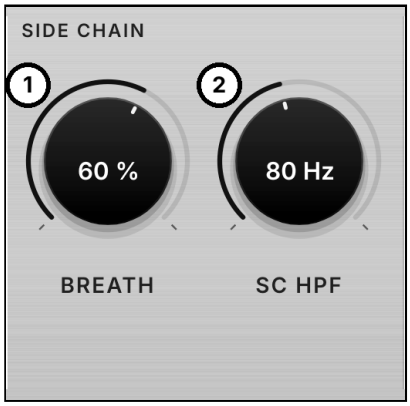


FIGURE 14 The [SIDE CHAIN] group: 1 [BREATH] and 2 [SC HPF]. Both change what the expander listens to; the audio itself is never filtered.

Control	Range	Default	What it does
[BREATH]	0 to 100 %	0 %	Turns down breaths and room noise between phrases, even over [THRESHOLD], towards [RANGE].
[SC HPF]	Off, 20 to 500 Hz	80 Hz	A 12 dB/oct high-pass on what the expander listens to.

BREATH

A breath before a phrase is often *louder* than the threshold: lower the threshold under it and the quiet ends of words go too. BREATH solves this by listening for what a breath **is**, not how loud it is:

- **No voice in it.** A vowel has 80–95 % of its power under 1 kHz; a breath or hiss has less than about 30 %.
- **Well under the phrase.** At least 10 dB under the level the voice last reached (fully from 16 dB); that level falls 4 dB per second between phrases. Anything 30–40 dB under the phrase counts too, voiced or not: that is the room.
- **Not right after a word.** For 60 ms after the voice, nothing counts, so word endings and consonants are left alone.

Sound that matches is turned down by up to BREATH × RANGE (at 100 %, all the way to RANGE), even over the threshold. The larger of this and the expander's own reduction is used.

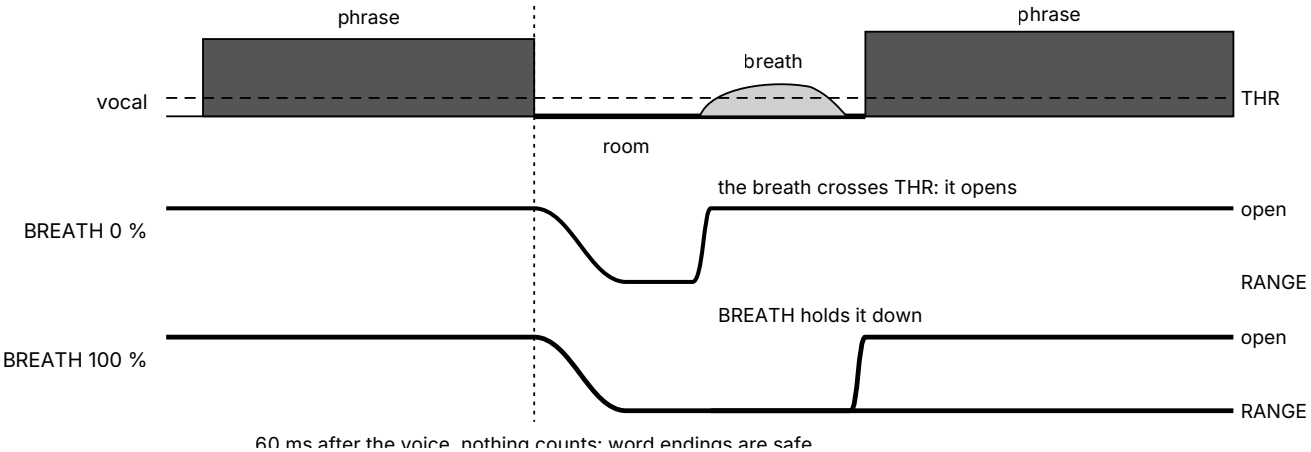


FIGURE 15 BREATH on the gap between two phrases. Without it, a breath louder than the threshold opens the expander; with it, the breath is recognised (no voice in it, well under the phrase) and stays down, along with the room.

Measured on sung phrases with breaths 22 dB under the vowels and room noise at −62 dBFS: at Init the breaths changed by only −0.04 dB; with BREATH 100 %, −8.6 dB, while the words (consonants included) lost 0.001 dB.

- **20–40 %:** breaths softened, still natural (*Lead Vocal Smooth* 30 %).
- **50–70 %:** clearly cleaner pop vocals and podcasts (*Pop Vocal Clean* 50 %, *Podcast Host* 60 %).
- **80–100 %:** breaths taken right down (*Voice-Over Clean* 80 %, *Airless Vocal* 100 %). Some singers' breaths are part of the performance: listen before you remove them all.

BREATH's current reduction is shown under the STATIC CURVE.

SC HPF

Rumble, traffic, air conditioning and handling noise carry low-frequency energy that can hold an expander open between phrases. SC HPF filters them out of what the expander listens to (12 dB per octave), so only the voice opens it. Fully left reads Off.

- **80 Hz** (default): most voices.
- **100–150 Hz:** desk thumps, plosives, hum (*Podcast Host* 100 Hz, *Noisy Room Speech* 150 Hz).

- **150–180 Hz:** over 50 or 60 Hz mains hum (*50 Hz Hum Between Lines* 150 Hz, *60 Hz Hum Between Lines* 180 Hz).
- **300 Hz:** a hi-hat mic, so the kick and snare's low end don't hold it open (*Hat Bleed Soften*).

OUTPUT: MIX and OUTPUT

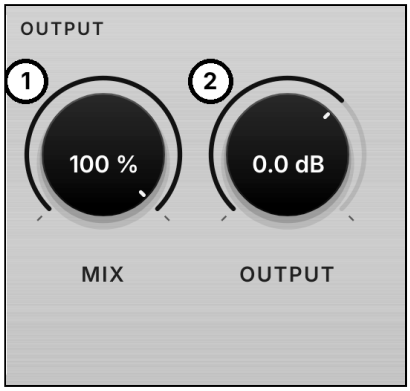


FIGURE 16 The OUTPUT group: 1 MIX and 2 OUTPUT.

Control	Range	Default	What it does
MIX	0 to 100 %	100 %	The expanded sound against the dry input, delayed to match.
OUTPUT	−24 to +12 dB	0.0 dB	The final level.

MIX blends the expanded sound with the dry one, in time. Under 100 %, the gaps keep some of the dry sound: another way to make the result gentler. **OUTPUT** sets the final level; an expander mostly leaves the words alone, so you rarely need it. Check the meter bridge's Δ reading before you compare with bypass.

Displays

WAVEFORM, GAIN REDUCTION and LOUDNESS

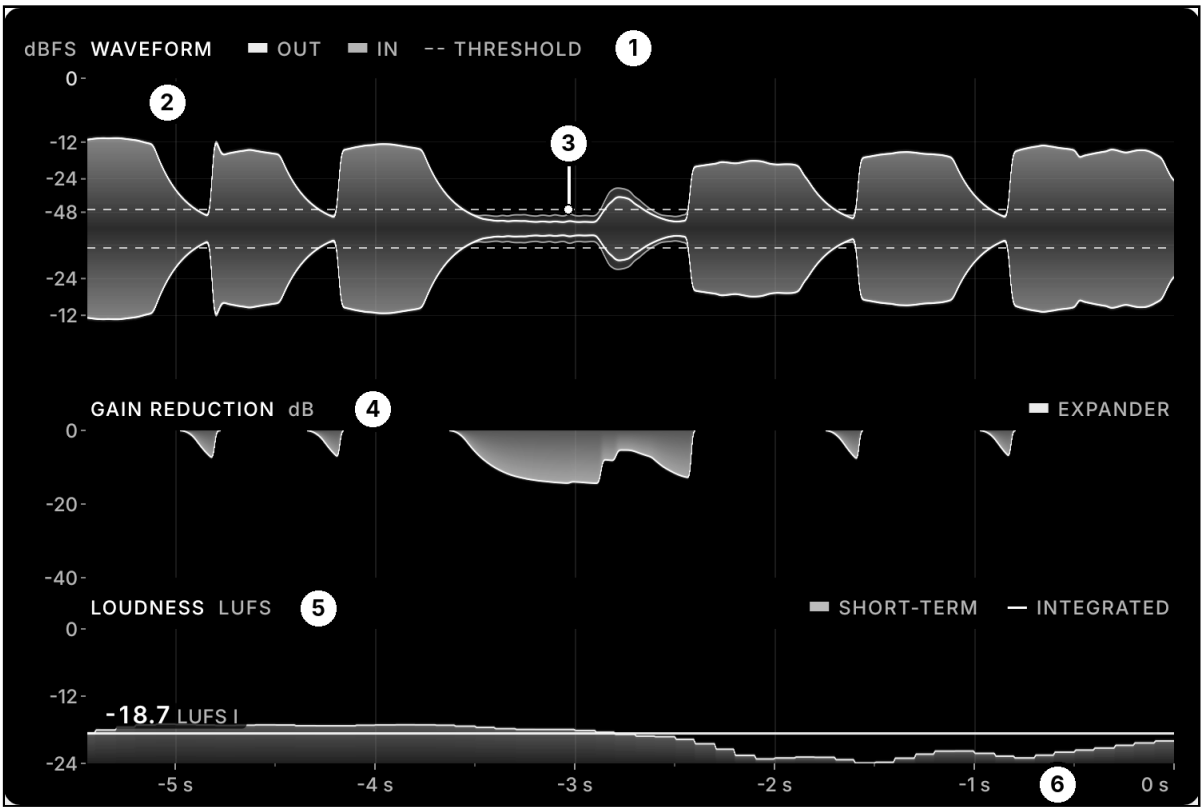


FIGURE 17 The display: 1 legend, 2 the output in front of the input, 3 the threshold lines, 4 the GAIN REDUCTION lane, 5 the LOUDNESS lane with the integrated loudness so far, 6 the time scale.

- 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 noise and breaths stay visible. The **output** (gold 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 expander took off.
- 3 **The threshold** is the pair of dashed lines. Set THRESHOLD so they sit just over the noise between phrases.
- 4 GAIN REDUCTION (0 to −40 dB, hanging from the top) is the reduction moment by moment: deep in the gaps, at zero on the words.
- 5 LOUDNESS is the output's short-term loudness (in LUFS, filled), 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.

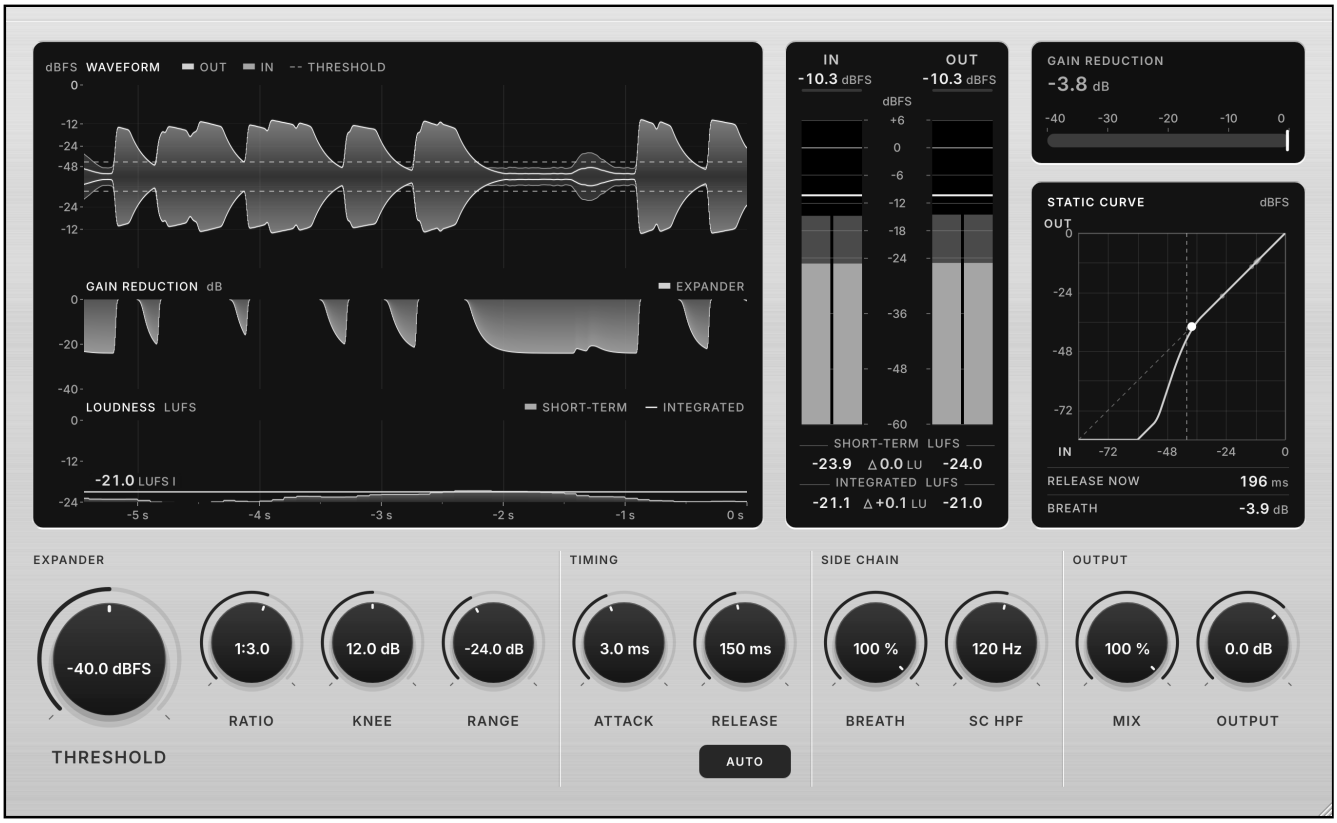


FIGURE 18 Spoken dialogue over room noise: [THRESHOLD] −40.0 dBFS, 1:3.0 with a 12.0 dB [KNEE], [RANGE] −24.0 dB, [ATTACK] 3.0 ms, [RELEASE] 150 ms with [AUTO], [BREATH] 100 % and [SC HPF] 120 Hz. The gaps between words come down by up to [RANGE]; after the phrases [AUTO] has lengthened the release ([RELEASE NOW] 196 ms), and [BREATH] is taking 3.9 dB off at this moment.

GAIN REDUCTION bar and STATIC CURVE

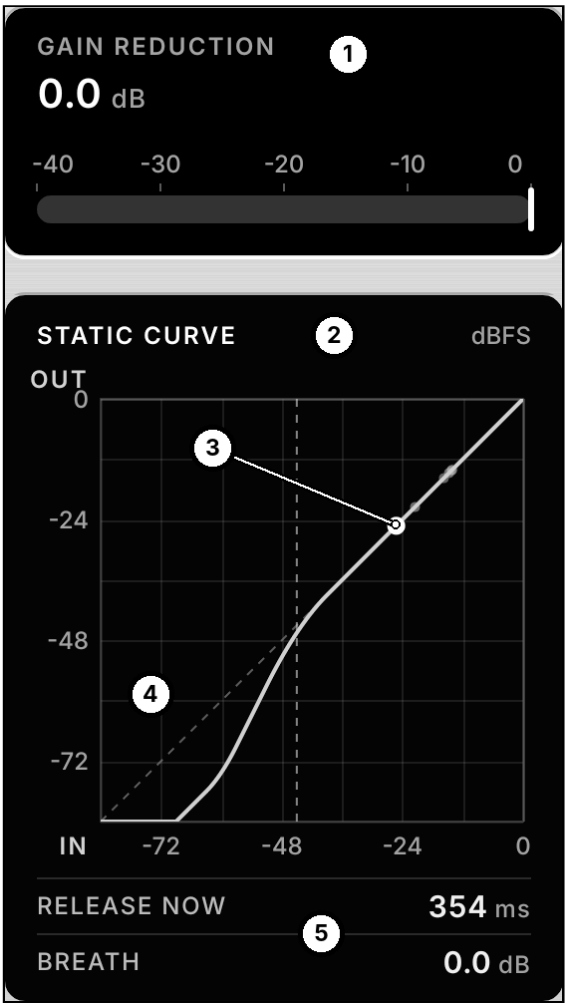


FIGURE 19 The right column: 1 the GAIN REDUCTION bar, 2 the STATIC CURVE, 3 the dot: the sound now, 4 the threshold (dashed) and the 1:1 line, 5 RELEASE NOW and BREATH.

- 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. 4 The dashed diagonal is 1:1 (no change) and the dashed vertical line is THRESHOLD. It follows THRESHOLD, RATIO, KNEE, RANGE, MIX and OUTPUT (not BREATH, which depends on what the sound is, not just its level).
- 3 **The dot** is the sound now, with its recent past fading behind it: on the words it rides the straight part, in the gaps it slides down the curve.
- 5 RELEASE NOW is the release in use (with AUTO it follows the programme); BREATH is what BREATH is taking off now, in dB.

Meter bridge (IN | OUT)

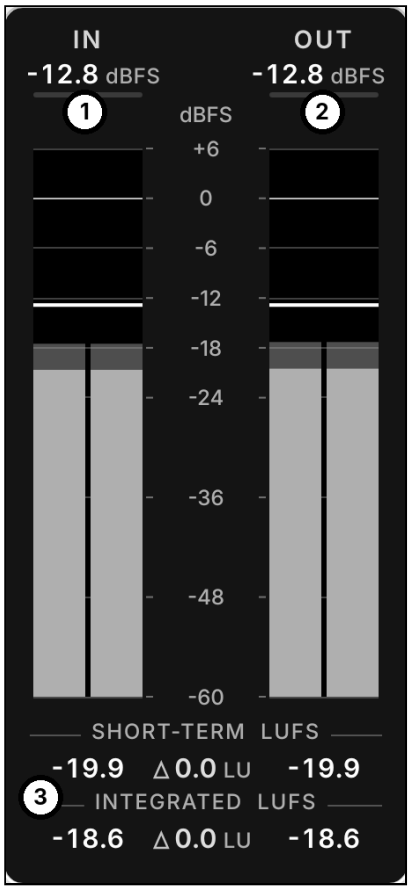


FIGURE 20 The meter bridge: 1 input and 2 output, 3 short-term and integrated loudness with the OUT − IN difference.

VEIRA Gate Gold uses the standard VEIRA meter bridge.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Gate Gold and what comes out, in level and in loudness. The drawing shows the input and output columns; any extra column on your plugin's bridge is described above.

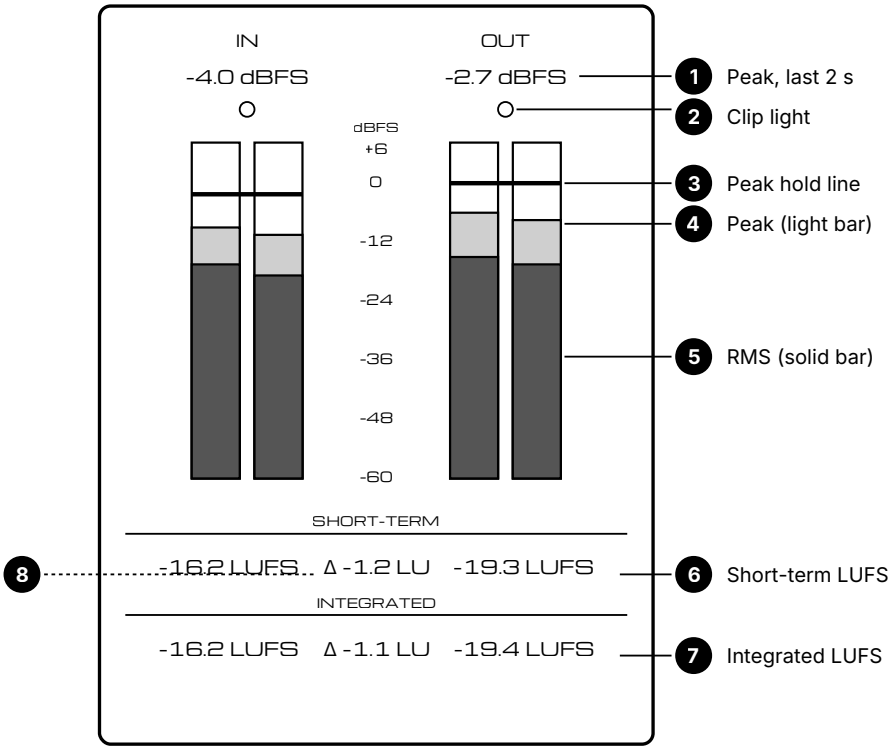


FIGURE 21 The meter bridge, left and right channel bars for input and output, with loudness below.

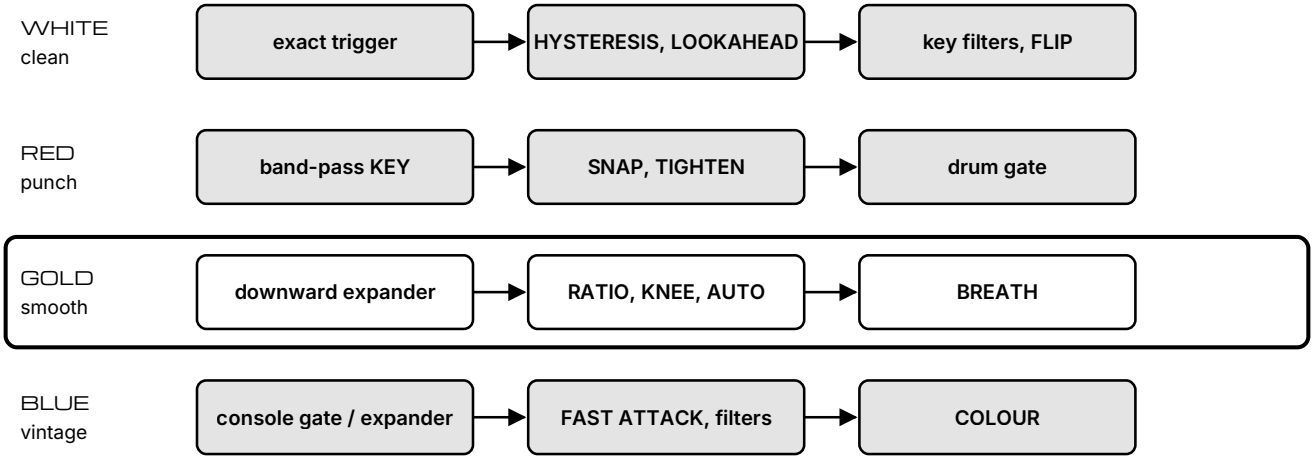
- 1 **Peak readout:** the highest sample peak of the last two seconds, in dBFS. It turns to a warning above 0 dBFS.
- 2 **Clip light:** lights on any sample at or over full scale. It stays lit until you click the meter.
- 3 **Hold line:** marks the recent peak on the bar.
- 4 **Peak bar** (the lighter part): the instantaneous sample peak of each channel.
- 5 **RMS bar** (the solid part): the average level over 300 ms, closer to how loud it sounds.
- 6 **SHORT-TERM:** loudness over the last 3 seconds, in LUFS, for the input (left) and the output (right).
- 7 **INTEGRATED:** loudness of everything since the measurement started, gated as the ITU-R BS.1770-4 and EBU R 128 standards require.
- 8 **Δ (delta):** OUT minus IN, in LU. It tells you how much louder (+) or quieter (−) VEIRA Gate Gold 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 Gold 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 22 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.

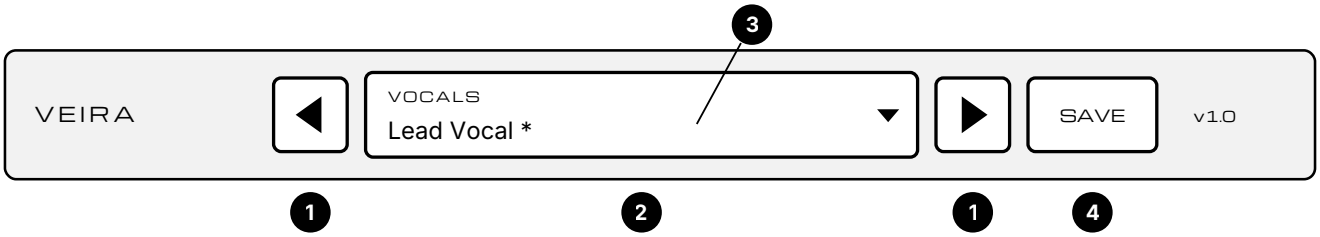
Gold is the smooth one. Reach for it when the gaps should get quieter without anyone hearing a gate: lead and backing vocals, podcasts, voice-over, interviews, acoustic guitar, piano. For a clean, exact gate with an external key and ducking, try White; for drums that should snap, Red; for a console channel's fast gate and colour, Blue.

Presets

VEIRA Gate Gold comes with **36 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 23 The preset browser.

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

The preset menu

Clicking the display opens a menu with:

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

Saving your own presets

1. Set VEIRA Gate Gold 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 Gold/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Gate Gold\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	Lead Vocal Smooth, Pop Vocal Clean, Breathy Ballad, Breath Only, Rap Vocal Tight, Backing Vocal Stack
Dialogue & Podcast	Podcast Host, Interview Natural, Voice-Over Clean, Noisy Room Speech, Female Narration
Acoustic	Acoustic Guitar Tidy, Fingerpicked Guitar, Piano Hiss Control, Room Vocal Natural
Drums	Snare Gentle, Kick Tidy, Tom Cleanup, Hat Bleed Soften
Guitars	Clean Gtr Hum Tamer, High Gain Silence, Acoustic Strum Tidy, Lead Gtr Tails
Bass	Bass Hum Tidy, Fingered Bass Clean, Pick Bass Tight, Synth Bass Gaps
Noise & Hum	50 Hz Hum Between Lines, 60 Hz Hum Between Lines, Amp Hum Guitar, Heavy Noise Floor
Creative	Ducked Gaps, Airless Vocal, Gated Snare Feel, Chopped Guitar

Levels matter. THRESHOLD depends on your recording's level and noise, so set it first: move it until the dashed lines on the waveform sit just over the noise between phrases. The presets were measured through the plugin on matching material: voices peaking at −8 dBFS sung and −10 dBFS spoken, with room noise about 50–60 dB under them and breaths about 20 dB under the words; instruments peaking at −8 dBFS; close drum mics at −4 dBFS with the rest of the kit 18 dB under. Outside *Creative*, the words or notes never lost more than 0.12 dB and their starts more than 0.6 dB, and no preset chatters. Each preset's tooltip in the browser carries its measured result.

Recipes

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

A smoother lead vocal

1. Load **Vocals ▸ Lead Vocal Smooth** (THRESHOLD −48, 1:2.0, KNEE 12 dB, RANGE −12 dB, BREATH 30 %).
2. Set the dashed lines just over the noise between phrases.
3. For a cleaner, more produced vocal, **Pop Vocal Clean** (1:2.5, RANGE −18 dB, BREATH 50 %); for an intimate ballad, **Breathy Ballad** (1:1.6, RANGE −8 dB).

Only the breaths

1. Load **Vocals ▸ Breath Only** (RATIO 1:1, RANGE −12 dB, BREATH 100 %).
2. The expander does nothing; BREATH alone turns breaths and the room between phrases down 12 dB.
3. Set RANGE to how far down you want the breaths.

A podcast or voice-over

1. Load **Dialogue & Podcast ▸ Podcast Host** (1:2.5, RANGE −18 dB, BREATH 60 %, SC HPF 100 Hz), or **Voice-Over Clean** for a drier, more produced read.
2. Put it before your compressor, so the compressor doesn't lift the room between sentences.
3. For a noisy location, **Noisy Room Speech** (THRESHOLD −36, 1:3.0, SC HPF 150 Hz).

Hum between lines

1. Load **Noise & Hum ▸ 50 Hz Hum Between Lines** or **60 Hz Hum Between Lines** for your mains frequency.
2. SC HPF (150 or 180 Hz) keeps the hum itself from holding the expander open; the hum comes down between lines and is masked by the voice during them.

Acoustic guitar or piano

1. Load **Acoustic ▸ Acoustic Guitar Tidy** or **Piano Hiss Control** (long releases: 420 and 650 ms).
2. Keep RANGE modest (−10 to −12 dB): the hiss gets quieter, the instrument's decay stays natural.

Tidy drums without a hard gate

1. Load **Drums ▸ Snare Gentle**, **Kick Tidy** or **Tom Cleanup** (1:3–1:4, KNEE 6 dB, ATTACK 1 ms, AUTO off).
2. The bleed comes down 12–20 dB while the drum keeps its natural tail. For a hard gate, see VEIRA Gate Red.

Specifications

Type	Downward expander with a soft knee, a floor (RANGE), 10 ms of lookahead, a programme-dependent release and breath detection
Channels	Mono and stereo (the channels are linked)
Latency	10 ms: 480 samples at 48 kHz (441 at 44.1 kHz), constant at every setting, reported to the host; the DAW's bypass is delayed by the same amount
Transparency	With RANGE 0 dB (or the sound over the knee and BREATH 0), MIX 100 % and OUTPUT 0 dB, the output is the input, delayed, bit for bit
Words	Measured on sung and spoken phrases: the words changed by at most 0.002 dB, their first 10 ms by at most 0.36 dB
THRESHOLD	−80 to 0 dBFS (default −45.0 dBFS)
RATIO	1:1 to 1:8 (default 1:2.0)
KNEE	0 to 24 dB (default 12.0 dB), quadratic, centred on THRESHOLD
RANGE	−40 to 0 dB (default −15.0 dB), rounded over its last 6 dB
ATTACK	0.5 to 50 ms (default 5.0 ms), the whole RANGE
RELEASE	10 ms to 2 s (default 200 ms), to 90 %
AUTO	On / off (default on): RELEASE scaled 0.35 × to 2 × by the programme
BREATH	0 to 100 % (default 0 %)
SC HPF	Off, 20 to 500 Hz, 12 dB/oct (default 80 Hz)
MIX	0 to 100 % (default 100 %)
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, RELEASE NOW and BREATH; IN and OUT meters (peak, RMS); short-term and integrated loudness per ITU-R BS.1770-4 / EBU R 128
Presets	36 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 Vggd

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 Gold 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**.

Nothing seems to happen. Check RANGE: at 0 dB the expander does nothing (its timing controls are dimmed). Then check THRESHOLD: if the dashed lines sit under the noise, the noise is never turned down. Raise it until the lines are just over the noise between phrases. RATIO 1:1 also does nothing on its own (only BREATH works).

The quiet ends of words get softer. THRESHOLD is too high: lower it a little, or widen KNEE. If it's the breaths you are after, lower THRESHOLD and raise BREATH instead: it takes breaths down without touching the words.

The noise pumps or breathes between phrases. Lengthen RELEASE or switch AUTO on; lower RATIO; or use a smaller RANGE, so the difference between open and closed is smaller.

Low rumble or hum keeps it open. Raise SC HPF (100–180 Hz). It filters only what the expander listens to, not what you hear.

The breaths I want to keep are going. Lower BREATH (20–30 %), or set it to 0 %.

Can I use it to duck one track from another? No: VEIRA Gate Gold has no external key. For ducking from a sidechain, use VEIRA Gate White's FLIP.

Does VEIRA Gate Gold add latency? Yes: 10 ms (480 samples at 48 kHz), always the same, and reported to your DAW, which compensates automatically. Avoid monitoring a live voice through it if 10 ms matters to the performer.

Does it colour the sound? No. Open, the gain is exactly 1 and the output is the input, delayed, bit for bit; when it works it only changes the level. For colour, see VEIRA Gate Blue in *Which colour gate to choose*.

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 Gold · User Manual · Version 0.1.0

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

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