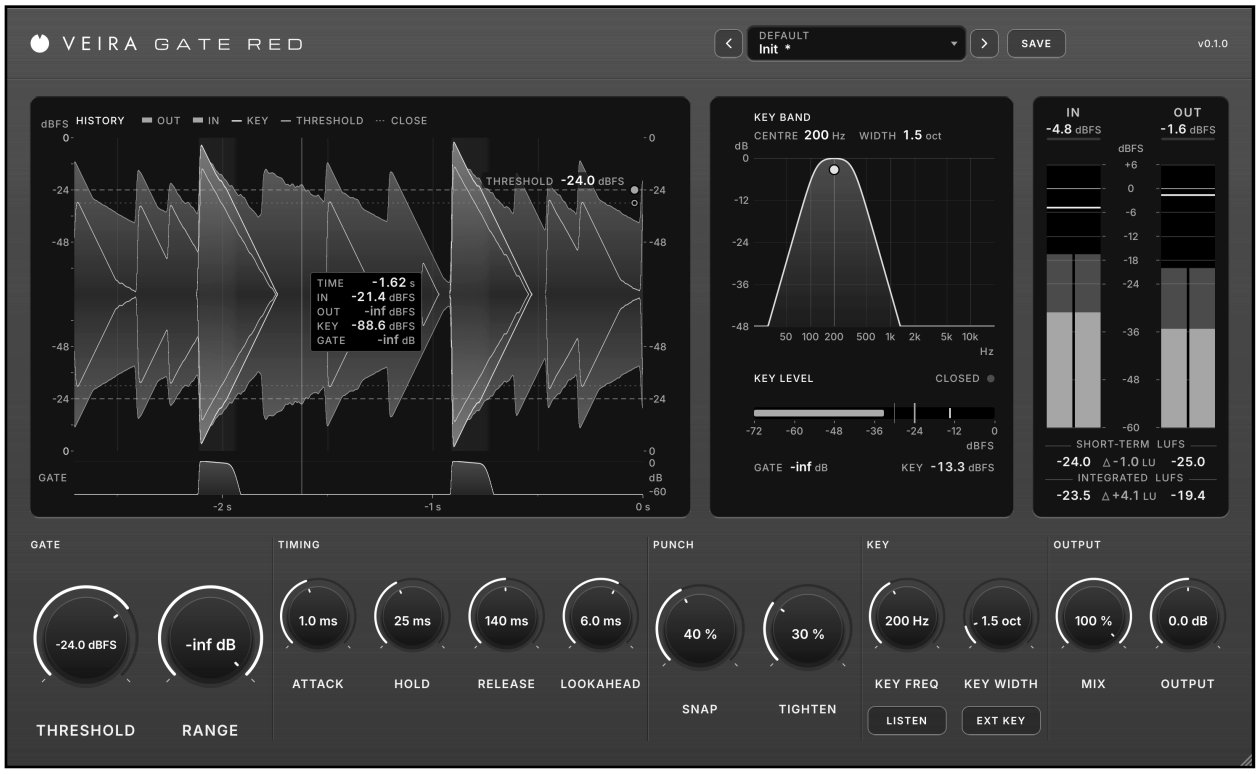
VEIRA

DRUM GATE

VEIRA Gate Red

User Manual

The punchy one of the four VEIRA colour gates: a drum gate with a band-pass KEY that ignores cymbal bleed, SNAP for attack on every hit, TIGHTEN for a shorter ring and LOOKAHEAD so no transient is lost.



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Welcome

Thank you for choosing **VEIRA Gate Red**. It is a drum gate for tight, snappy kicks, snares and toms. Its key is a **band-pass** you place on the drum's own body, so hi-hats and cymbals can't open it; SNAP adds attack as the gate opens on each hit; TIGHTEN shortens the ring after it; and LOOKAHEAD has it fully open before the stick lands. It is the punchy one of the four VEIRA colour gates (White, Red, Gold and Blue), and it is painted like VEIRA Comp Red, Limiter Red and EQ Red.

What makes it different

- **A key that hears the drum, not the bleed.** KEY FREQ and KEY WIDTH set a band-pass (24 dB/oct each side) on the drum. In the lab, on a snare mic whose bleed was louder than its softest backbeat, the band-pass key closed the gate in every gap between hits; a wide-open key left it open in 14 % of them.
- **Punch you can dial in.** SNAP lifts the start of each hit, up to +8 dB; TIGHTEN pulls the ring down after it, up to 20 dB. Both follow the same click-free curve as the gate.
- **No double triggers.** A hit is counted once: a flam is one thicker hit, a sustained bass note one hit, and a roll or a fill a new hit per stroke. The lab counted no false openings, no missed backbeats and no double triggers.
- **No lost transients.** With LOOKAHEAD covering the key's delay plus ATTACK, the first 10 ms of every backbeat came through at 0.00 dB.
- **No clicks, and clean when idle.** Opening and closing follow an S-shaped curve with no corners. Open, with SNAP and TIGHTEN 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 a gate works* is a short primer. *Controls* and *Displays* explain every knob, button and graph with drawings. *Sidechain* covers an external key, *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:

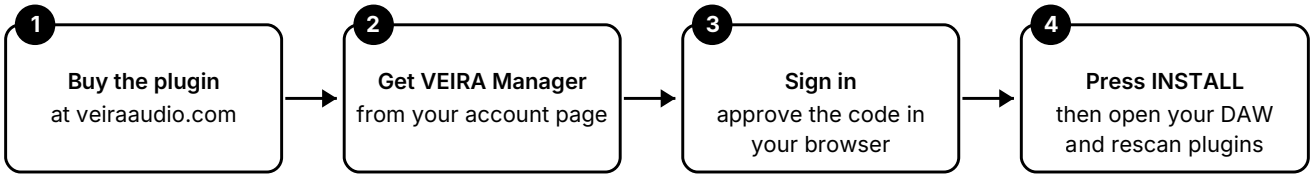


FIGURE 1 From purchase to first sound in four steps.

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

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 Red 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.

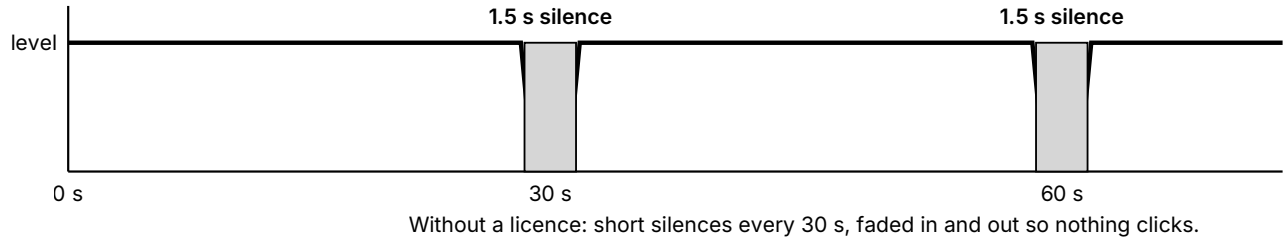


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Red. 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 Red 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

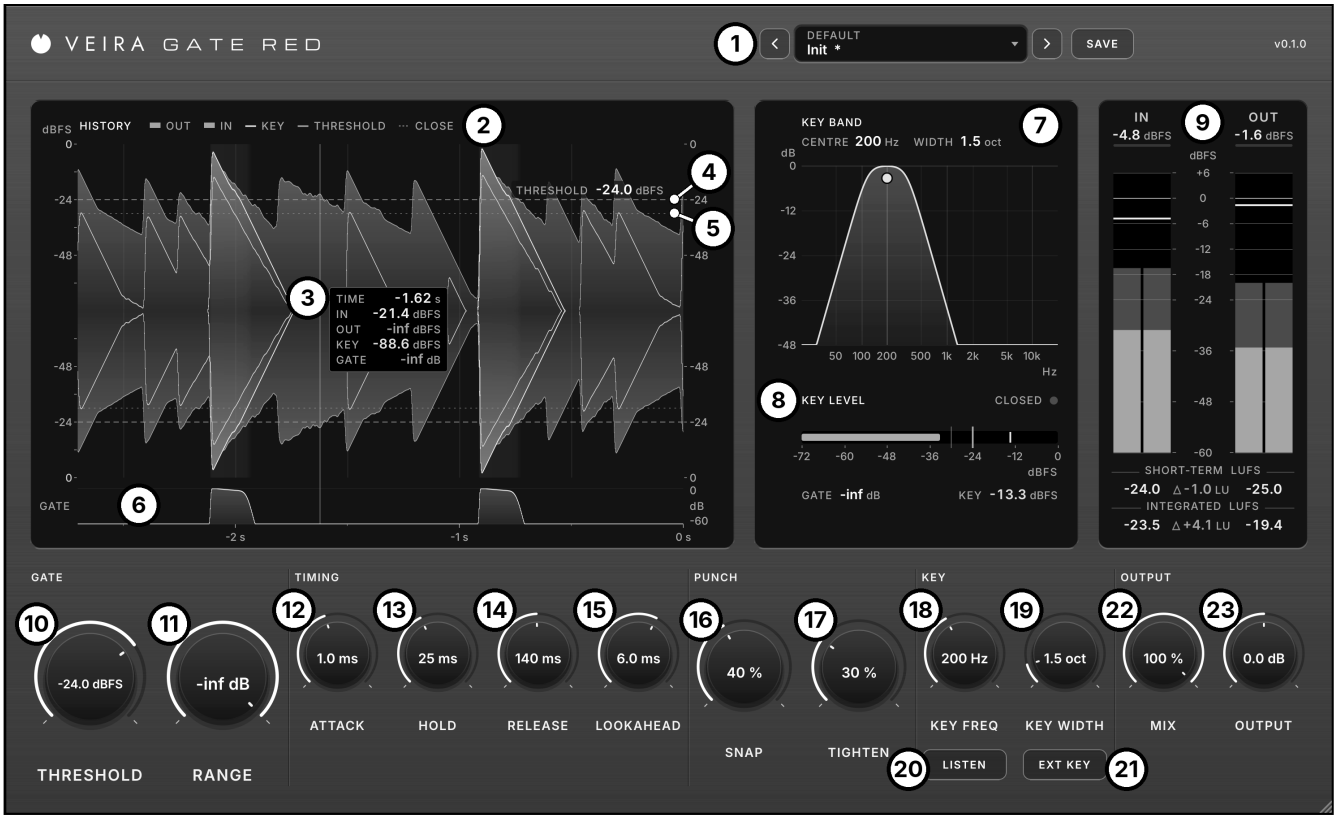


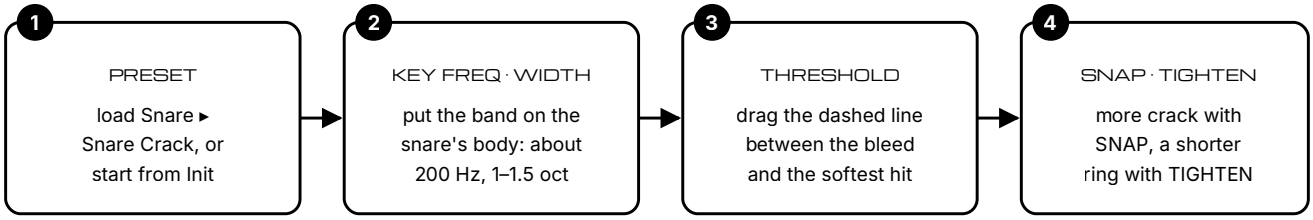
FIGURE 3 VEIRA Gate Red, the red unit, on a snare microphone with its bleed: THRESHOLD −24.0 dBFS, ATTACK 1.0 ms, HOLD 25 ms, RELEASE 140 ms, LOOKAHEAD 6.0 ms, SNAP 40 %, TIGHTEN 30 % and the key band on the snare's body (200 Hz, 1.5 octaves). The HISTORY is hovered at −1.62 s, between two hits, where the gate is closed.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	HISTORY	The last two seconds: the output over the input, the key, and where the gate was open.
3	Hover read-out	TIME, IN, OUT, KEY and GATE at the moment under the pointer.
4	Threshold line	THRESHOLD, drawn on the history. Drag it to set the threshold.
5	Close line	The close point, fixed 6 dB under the threshold.
6	GATE lane	The gate's gain over time, SNAP's boost included.
7	KEY BAND	The key's band-pass, with a handle for KEY FREQ.
8	KEY LEVEL	The key now against the threshold, the gate's state and gain.
9	Meter bridge	IN and OUT meters with short-term and integrated loudness.
10	THRESHOLD	The level that opens the gate.

	Part	What it does
11	RANGE	How far the gate closes, down to silence (–inf).
12	ATTACK	The time to open fully.
13	HOLD	How long it stays open after the key falls under the close point.
14	RELEASE	The time to close fully.
15	LOOKAHEAD	How far ahead of the audio the gate hears the key.
16	SNAP	A boost on the start of each hit.
17	TIGHTEN	Pulls the ring down after each hit.
18	KEY FREQ	The centre of the key's band.
19	KEY WIDTH	How wide the band is, in octaves.
20	LISTEN	Hear the key.
21	EXT KEY	Another track opens the gate.
22	MIX	The gated signal against the dry one.
23	OUTPUT	The final level.

The window has the HISTORY at the top left, the KEY BAND panel in the middle and the meter bridge at the right. The controls sit in five groups along the bottom, under the captions GATE, TIMING, PUNCH, KEY and OUTPUT.

Quick start: a snare in four moves



Then compare with your DAW's bypass at matched level: the snare should sound tighter, the gaps clean.

FIGURE 4 The quickest way to a punchy snare. *Default* ▸ *Init* is a neutral start: THRESHOLD −30.0 dBFS, RANGE –inf, ATTACK 1.0 ms, HOLD 30 ms, RELEASE 120 ms, 3.0 ms of LOOKAHEAD, KEY FREQ 200 Hz with the band OPEN, SNAP and TIGHTEN at 0 %.

Using the controls

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

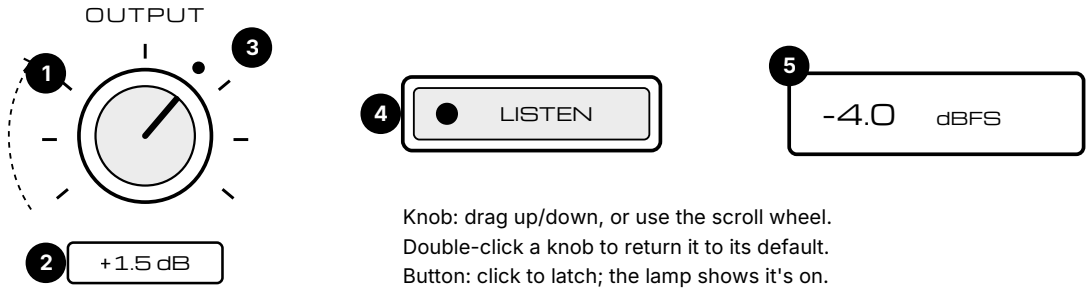


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

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

- **Knobs show their value in the middle** (-24.0 dBFS, -inf dB, 40 %, 200 Hz): the knobs are black, and a ring printed in cream on the red 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 and RANGE are the large ones.
- **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, **inf** for a RANGE of −inf, **1k** for a 1 kHz KEY FREQ, **open** for KEY WIDTH. Press Escape or click elsewhere to leave it unchanged.
- **Buttons have no lamps:** LISTEN and EXT KEY fill with cream with dark red lettering when they are on (in print, a light button); when they are off they are dark wells in the paint with cream lettering. EXT KEY dims (still readable) while your DAW has no sidechain connected.
- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size (1480 × 900 points) and keeps its proportions. Your DAW saves the size with the session.

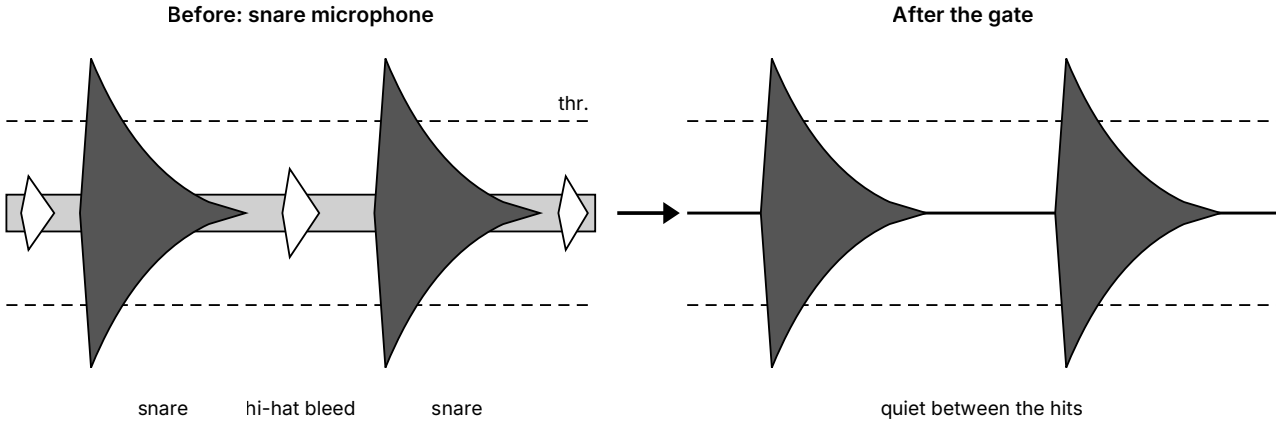
- **The face:** Red is painted like VEIRA Comp Red, Limiter Red and EQ Red: deep lacquered red with cream print and black knobs. The displays and the meter bridge are dark screens set into the paint, so the meters keep their usual colours. Every label on the paint stands at least 4.5:1 against it (the WCAG AA contrast for text).

How a gate works

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

Every microphone on a drum kit hears the whole kit. The snare microphone picks up the hi-hat, the kick, the toms and the cymbals (**bleed**); the kick microphone hears the snare; the tom microphones hear everything. While their own drum plays, it covers the bleed. Between hits, the bleed is all you hear, and across a kit's worth of microphones it smears the drums and blurs their punch.

A gate is an **automatic mute**. It listens to a signal (the **key**: usually the drum's own microphone), and as long as the key stays under a level you choose (the **threshold**), it keeps the track turned down. When a hit pushes the key over the threshold, the gate opens and lets it through; when the hit dies away, it closes again.

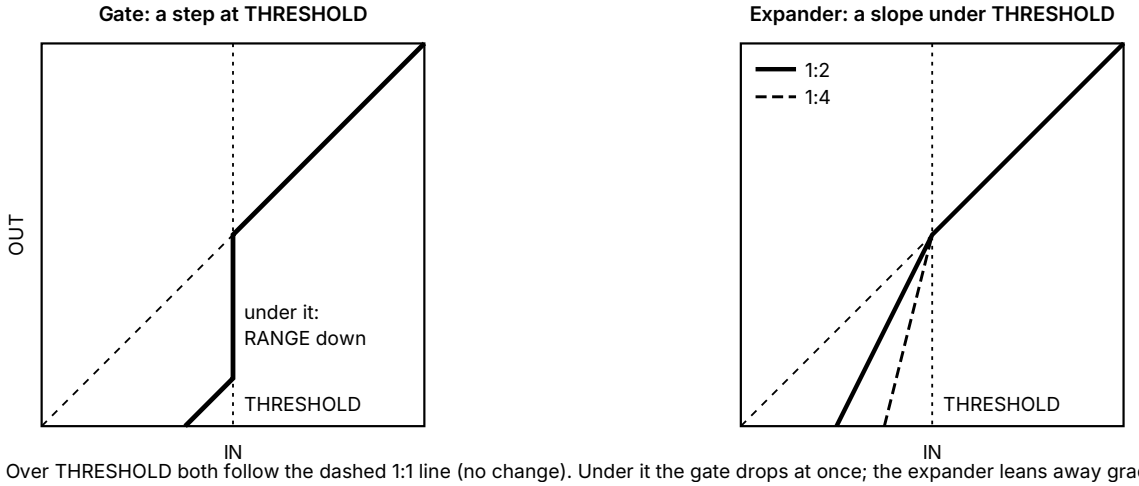


The hits cross the threshold (dashed) and open the gate; the bleed never reaches it, so it is turned down.

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

Seven ideas cover everything:

- **Threshold:** the level that opens the gate. Set it over the loudest bleed and under the softest hit you want to keep.
- **Close point:** the gate closes a little *under* the level that opened it (6 dB on VEIRA Gate Red), so a drum ringing at the threshold doesn't make it flutter.
- **Range:** how far the gate closes. Full range is silence; a smaller range only turns the bleed down.
- **Attack, hold and release:** how quickly the gate opens, how long it stays open after the hit drops, and how gently it closes.
- **Lookahead:** hearing the key a moment early, so the gate is open before the stick lands.
- **The key band:** what the gate listens to. Narrowed to the drum's own body, so the other drums and the cymbals can't open it.
- **Gate or expander:** a gate drops by the whole range when the key falls under the threshold; an expander leans the level down gradually. VEIRA Gate Red is a gate: drums want a decisive open and close.



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; RANGE 30 dB). For a true expander with a ratio, see VEIRA Gate Gold (or Gate Blue's EXPAND) in *Which colour gate to choose*.

What happens inside VEIRA Gate Red

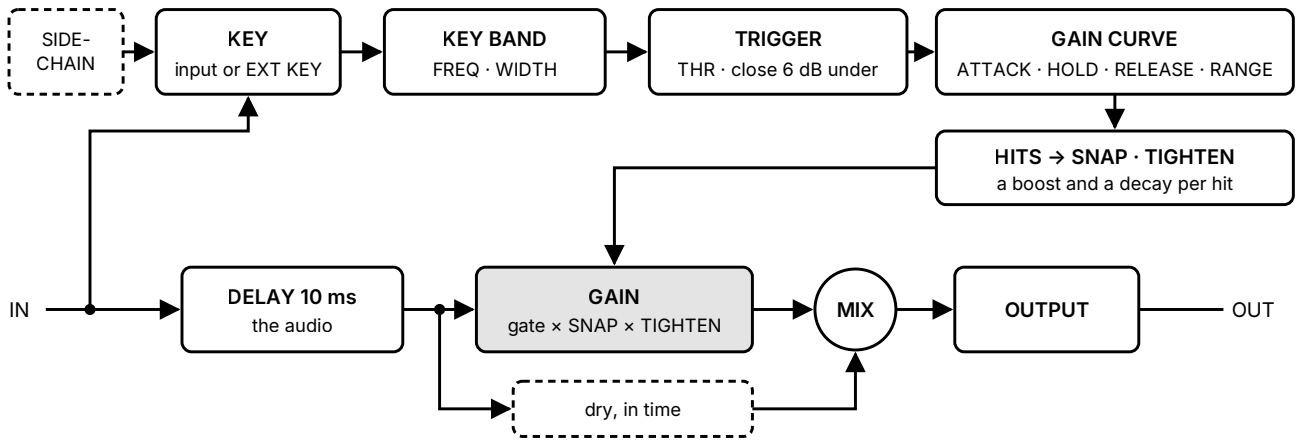


FIGURE 8 Signal flow. The top row decides: the key (your track, or the sidechain with EXT KEY) passes the band-pass and is compared with the threshold and the close point; the gain curve opens and closes over ATTACK, HOLD and RELEASE; each hit also starts SNAP's boost and TIGHTEN's decay. The bottom row is what you hear: the audio, delayed by the plugin's fixed latency, multiplied by that gain, blended with the dry signal by MIX, then set by OUTPUT.

Step by step:

1. **Key.** The gate listens to the track itself, or with EXT KEY on, to the sidechain input. On a stereo track both sides are keyed together and gate together.
2. **Key band.** A band-pass of 24 dB per octave on each side, centred on KEY FREQ and KEY WIDTH octaves wide, keeps only the drum's own body. It filters only the key, never the sound you hear.
3. **Trigger.** The gate opens on the **first sample** whose level reaches THRESHOLD, and starts to close once the key has stayed 6 dB under it for HOLD.
4. **Gain curve.** The gain travels from closed to open in ATTACK and from open to closed in RELEASE, along a smooth S-shaped curve with no corners.

5. **Hits.** Each new hit starts SNAP's boost and resets TIGHTEN's decay (see *PUNCH* below).
6. **Lookahead.** The audio is always delayed by 10 ms; the gain is delayed by 10 ms *less* LOOKAHEAD, so the gate acts that much ahead of the sound.

Latency: 10 ms, always (480 samples at 48 kHz, 441 at 44.1 kHz, 960 at 96 kHz): the longest 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

GATE: THRESHOLD and RANGE

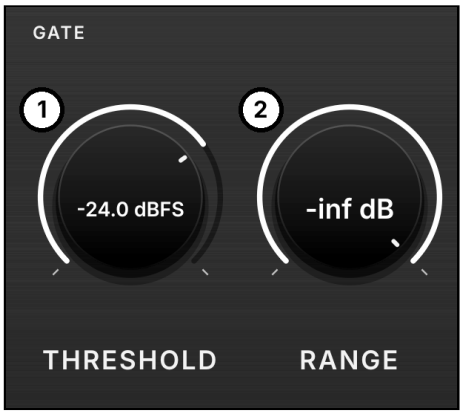


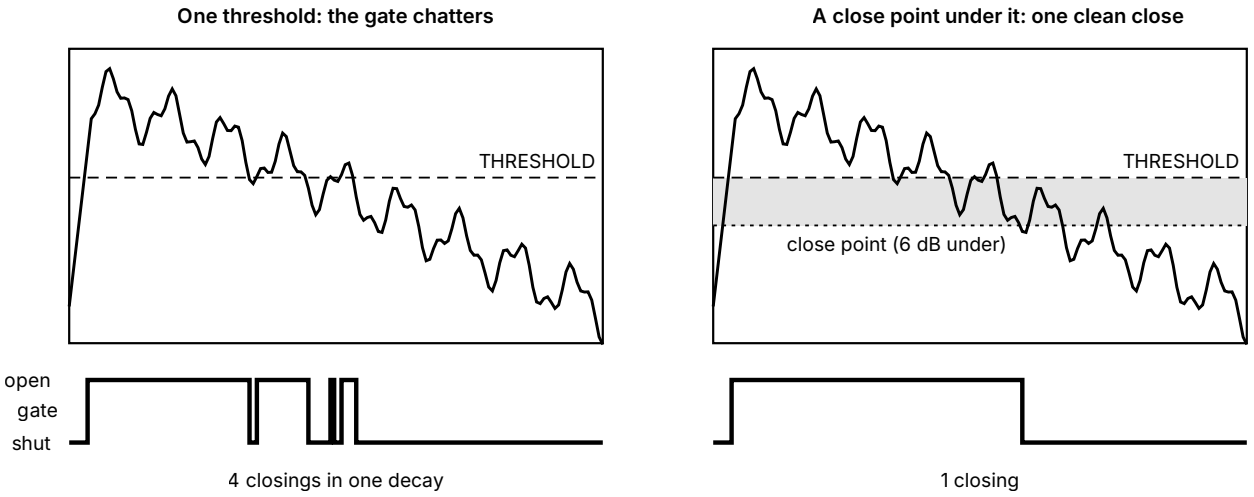
FIGURE 9 The GATE group: 1 THRESHOLD and 2 RANGE (here −inf).

Control	Range	Default	What it does
THRESHOLD	−80 to 0 dBFS	−30.0 dBFS	The gate opens on the first key sample at this level; it closes 6 dB under it.
RANGE	0 dB to −inf	−inf dB	How far the gate closes. −inf is exact silence.

THRESHOLD and the close point

THRESHOLD is the one control that depends on your track's level. The gate opens when the **key** (the teal line on the HISTORY) reaches it. The aim: **over the loudest bleed, under the softest hit you want to keep**, both as the key band hears them.

The easiest way to set it is on the HISTORY: drag the dashed threshold line (or its round grip, at the right end) up or down. **Double-click** it to return to −30 dBFS. The dotted line under it is the **close point**, fixed 6 dB lower: once open, the gate starts to close only after the key has stayed under it for HOLD, so a drum ringing at the threshold can't make it chatter. On VEIRA Gate Red the close point moves with the threshold; it can't be dragged on its own.

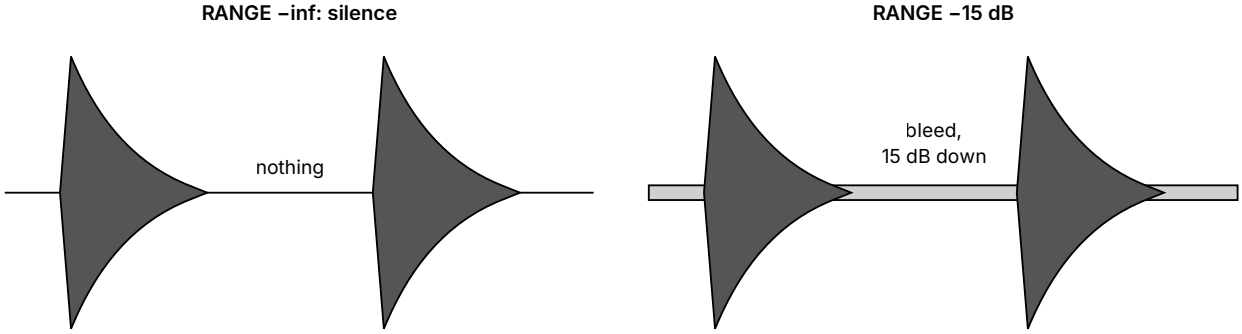


The key (solid line) is a note dying away over noise. The 6 dB close point keeps a ringing drum from re-opening the gate.

FIGURE 10 Why the close point sits under the threshold. Left: with one level for opening and closing, a drum dying away over the kit's bleed crosses it again and again, and the gate chatters. Right: with the close point 6 dB under, the gate stays open until the drum has really decayed, then closes once.

RANGE

RANGE is how far the gate closes. Fully right reads **–inf dB**: the closed gate outputs exact digital silence. A smaller RANGE turns the bleed down instead of off, which keeps the kit sounding like one room.



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. The light band on the right is the bleed that is left, 15 dB quieter, as in *Snare Room Keep*.

- **–inf:** dry, modern close mics; gated-reverb effects.
- **–15 to –20 dB:** the room stays, just quieter (*Kick Room Keep* –18 dB, *Snare Room Keep* –15 dB).
- **–10 dB:** a gentle tidy, for vocals with breaths you want to keep (*Vocal Breath Keep*).

> **Tip:** TIGHTEN never pulls a drum under RANGE. With a small RANGE, TIGHTEN shortens the ring only down to the level the gaps sit at, so the drum and the room stay of a piece.

TIMING: ATTACK, HOLD, RELEASE and LOOKAHEAD

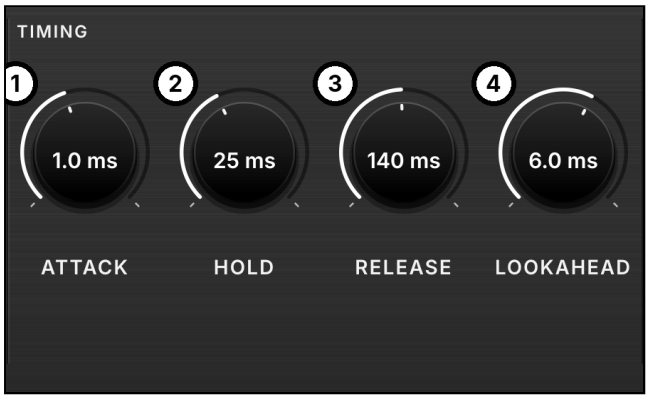


FIGURE 12 The TIMING group: 1 ATTACK, 2 HOLD, 3 RELEASE and 4 LOOKAHEAD.

Control	Range	Default	What it does
ATTACK	0.05 to 50 ms	1.0 ms	The time to open fully.
HOLD	0 to 1 s	30 ms	How long the gate stays open after the key falls under the close point.
RELEASE	5 ms to 2 s	120 ms	The time to close fully, down the whole RANGE.
LOOKAHEAD	0 to 10 ms	3.0 ms	How far ahead of the audio the gate hears the key.

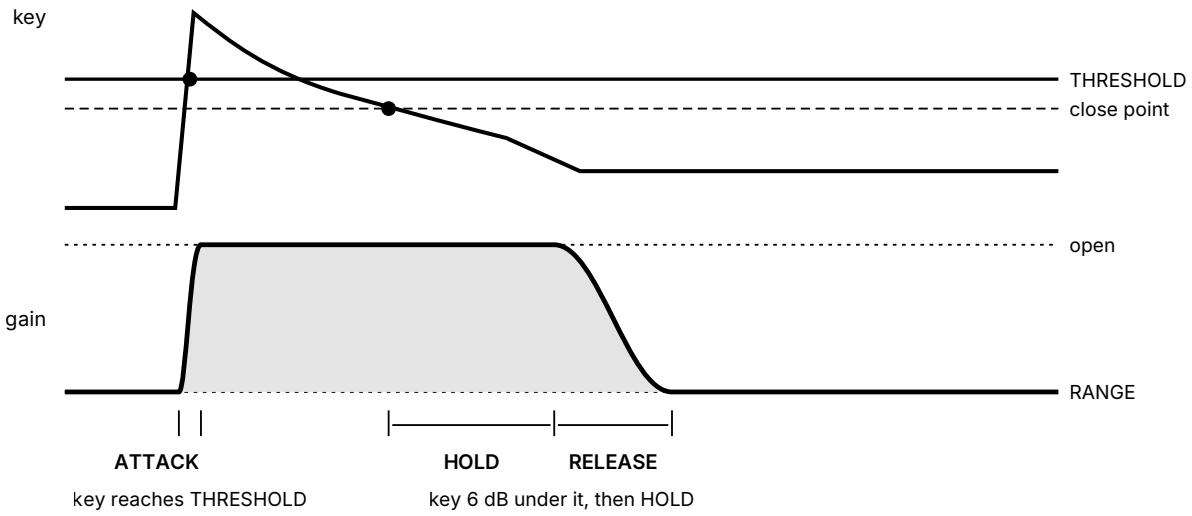


FIGURE 13 One hit through the gate. The key reaches THRESHOLD (solid line) and the gate opens over ATTACK. When the key falls to the close point 6 dB lower (dashed), the gate stays open for HOLD, then closes over RELEASE down to RANGE.

ATTACK is the time from closed to fully open; **RELEASE** the time from fully open to fully closed, both measured end to end. Both follow an S-shaped curve that starts and lands with zero slope, so neither has a corner to click: the fastest RELEASE (5 ms) closes a sustained tone to silence with −102 dBFS of splatter, where a linear fade puts −57.

- ATTACK **0.5–2 ms** (default 1.0 ms) for drums; with enough LOOKAHEAD the gate is open before the hit, so a slightly slower attack costs nothing and clicks less. An attack of 0.2 ms on a kick mic full of bleed measured −56 dBFS of clicks: the price of opening fast where lookahead could have let it open gently.
- HOLD **15–40 ms** for tight drums, 60–80 ms for toms that should sing; with a short RELEASE, HOLD sets the length of a gated burst (*Gated Reverb*: HOLD 280 ms, RELEASE 20 ms).
- RELEASE **80–150 ms** for a tight kick or snare, 300–500 ms for toms and floor toms.

LOOKAHEAD

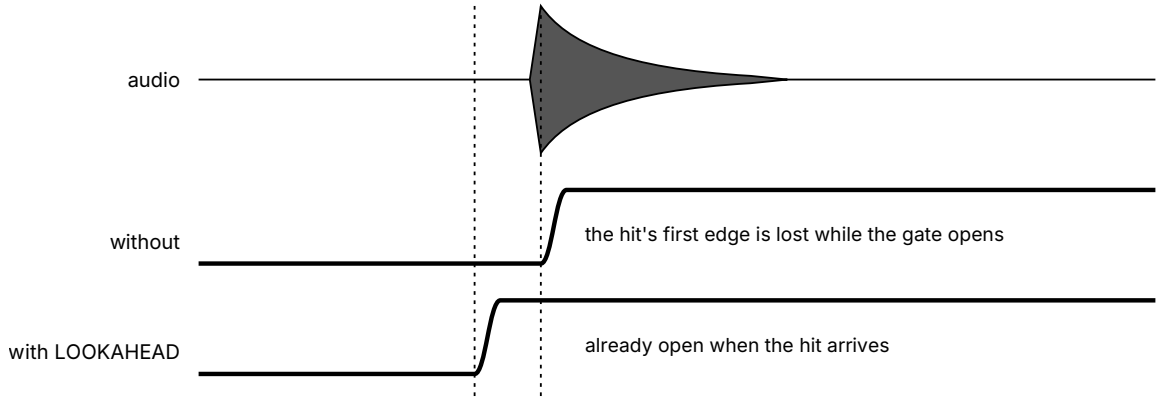


FIGURE 14 Without lookahead the gate starts opening only once the hit has begun; with LOOKAHEAD, it is already open.

A band-passed key is a few milliseconds **late** on the hit: a filter takes time to ring up, and a narrow, low band takes longest. In the lab the snare's band-passed key reached the threshold up to 5.4 ms after the hit. Give LOOKAHEAD that delay **plus** ATTACK, and the first sample of every hit comes through whole: with LOOKAHEAD 8 ms and ATTACK 2 ms, the first 10 ms of every backbeat came through at 0.00 dB.

- **5–6 ms** for snares keyed around 200 Hz (the snare presets).
- **9–10 ms** for kicks and toms keyed at 90–130 Hz (the kick and tom presets).
- **2–3 ms** for vocals, guitars and bass, whose keys are wide.

LOOKAHEAD works inside the fixed 10 ms latency, so changing it **never changes the delay**.

PUNCH: SNAP and TIGHTEN

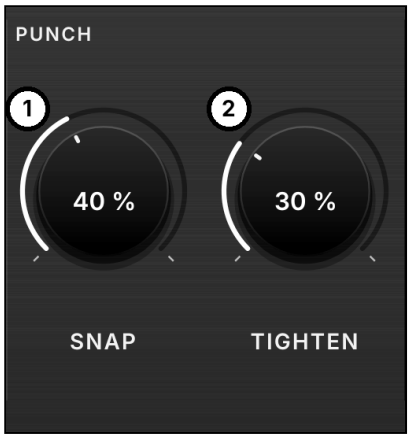


FIGURE 15 The PUNCH group: 1 SNAP and 2 TIGHTEN.

Control	Range	Default	What it does
SNAP	0 to 100 %	0 %	On each hit, a boost of up to +8 dB on the attack.
TIGHTEN	0 to 100 %	0 %	After each hit, pulls the ring down: up to 20 dB in 40 ms.

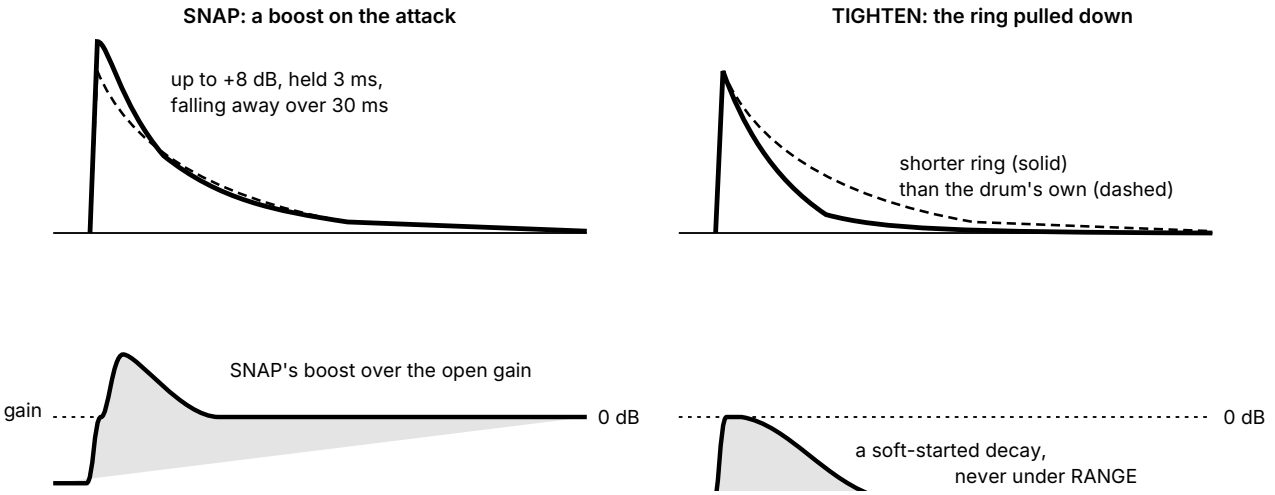


FIGURE 16 SNAP and TIGHTEN on one hit (top: the drum's envelope, dashed without, solid with; bottom: the gain). SNAP's boost rises with the opening, holds 3 ms and falls away over 30 ms; TIGHTEN pulls the part above the floor down after the hit, with a soft start and a soft stop, and lets go over ATTACK at the next hit.

SNAP adds attack. On each hit it lifts the gain by up to +8 dB (at 100 %), rising with the gate's opening, holding for 3 ms and falling away over 30 ms, along the same click-free curve as the gate. In the lab, SNAP 50 % lifted the first 10 ms of each hit by +3.9 dB, and 100 % peaked at exactly +8 dB. Because it makes the peaks louder, the presets that use it trim OUTPUT so peaks stay at −1 dBFS on drums peaking at −4 dBFS (*Kick Click*, SNAP 80 %, uses −3.5 dB). Watch the OUT meter when you raise it.

- **20–40 %:** a little more stick on a snare or beater on a kick.
- **50–80 %:** an obvious, modern crack (*Snare Crack* 60 %, *Kick Click* 80 %).
- **100 %**, with TIGHTEN 100 %: a deliberately clipped, machine-like drum (*Creative* ▸ *Snap Machine*).

TIGHTEN shortens the ring. After each hit, a decay envelope pulls the part above the floor down (up to 20 dB in 40 ms at 100 %), with a soft start and a soft stop, and lets go over [ATTACK] when the next hit comes. It never pulls below [RANGE]. In the lab, [TIGHTEN] 50 % took the snare's ring down 1.5 dB over 400 ms while its first 10 ms stayed whole.

- **30–50 %:** tighter, drier kicks and snares without changing their attack.
- **60–100 %:** a short, choked drum (*Creative* ▸ *Choke*: [HOLD] 5.0 ms, [RELEASE] 40 ms, [TIGHTEN] 100 %), or an 808 whose tail stays out of the next note (*Bass* ▸ *808 Tail Tamer*).

What counts as a hit

Both [SNAP] and [TIGHTEN] act per hit. A **hit** is the gate opening, or a new stroke while it is still open: the key's 20 ms peak fell 3 dB and rose 3 dB again, at least 25 ms after the last hit (a fill, a roll). A note's own cycles never count, so a sustained bass note is one hit. A flam closer than the drum takes to fall 3 dB is one, thicker, hit. In the lab: no false openings, no missed backbeats and no double triggers, with [SNAP] and [TIGHTEN] at 50 %, both together and at the fastest settings; 16th notes 100 ms apart inside [HOLD] each counted as a hit.

> **Tip:** For fast tom fills, a wide band helps: each new stroke is heard at once. *Toms Tight* uses 3 octaves.

KEY: KEY FREQ, KEY WIDTH, LISTEN and EXT KEY

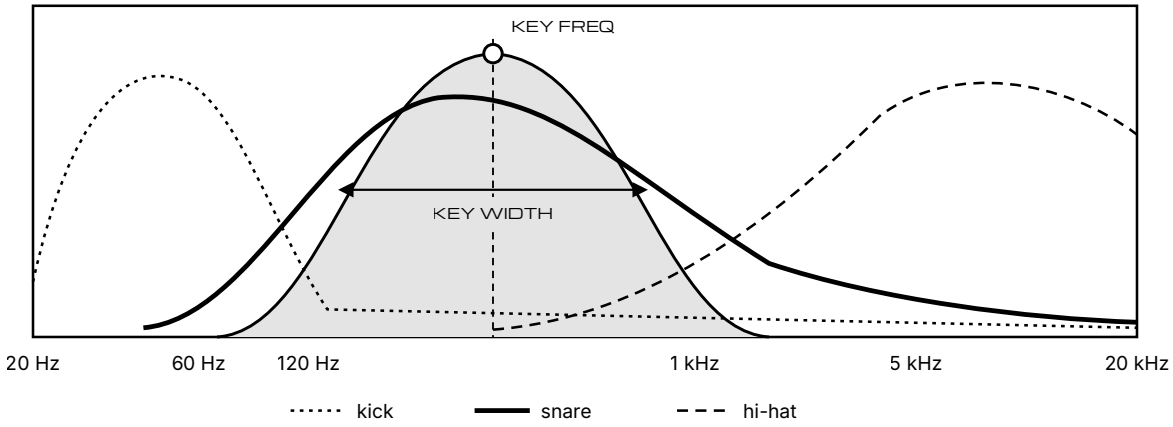


FIGURE 17 The [KEY] group: 1 [KEY FREQ], 2 [KEY WIDTH], 3 [LISTEN] and 4 [EXT KEY] (both off here).

Control	Range	Default	What it does
[KEY FREQ]	40 Hz to 10 kHz	200 Hz	The centre of the band the gate listens to.
[KEY WIDTH]	0.5 to 10 octaves, [OPEN]	[OPEN]	How wide the band is (24 dB/oct each side). Fully right is [OPEN]: no filter.
[LISTEN]	on / off	off	Hear the key, after the band, instead of the output.
[EXT KEY]	on / off	off	The gate listens to the sidechain input.

KEY FREQ and KEY WIDTH: the band-pass key

The key band decides **what the gate listens to**, not what you hear. Put it on the drum's own body and the other drums and the cymbals, which live elsewhere in the spectrum, can no longer open it.



With the band on the snare's body (shaded), the kick below and the hi-hat and cymbals above barely reach the key. The key is only what the gate listens to: the audio you hear is not filtered.

FIGURE 18 The band-pass key on a snare microphone. KEY FREQ is the centre; KEY WIDTH the width in octaves, 24 dB/oct on each side.

The lab shows why it matters. On a snare mic whose bleed peaked at −8 dBFS, louder than its softest backbeat (−7.3 dBFS), no threshold can separate them with a wide-open key: one that catches every backbeat leaves the gate open in 14 % of the gaps, and the bleed between hits only −3.1 dB down. With the band on the snare's body (200 Hz, 1.5 octaves), the softest backbeat sat 11.8 dB over the loudest bleed in the key, and the gate was **closed in every gap**, while the snare lost only 0.25 dB over its 400 ms.

Typical settings (from the presets):

Source	KEY FREQ	KEY WIDTH	LOOKAHEAD
Kick	90 Hz	2 oct	9 ms
Snare	200–210 Hz	1–1.5 oct	5–6 ms
Toms	95–150 Hz	2–3 oct	10 ms
Vocals	1–1.2 kHz	4 oct	3 ms
Guitars	300–500 Hz	3 oct	2–3 ms
Bass	100–150 Hz	3 oct	3–4 ms

You can also set the band on the KEY BAND panel: **drag** its centre handle left and right for KEY FREQ, **scroll** over the plot for KEY WIDTH, and **double-click** the handle to return to 200 Hz.

> **Tip:** Narrower rejects more bleed but makes the key later. If a narrow band starts to soften the start of each hit, add LOOKAHEAD before you widen the band.

LISTEN and EXT KEY

LISTEN replaces the output with the key, after the band and in time with the audio, so you can tune the band by ear: you should hear the drum's body and little else. **Offline bounces always leave LISTEN out**; turn it off before a real-time bounce.

EXT KEY makes the gate listen to the **sidechain input**: another track decides when this one opens. The band and LISTEN work on the sidechain just the same. It is dimmed (still readable) while your DAW has no sidechain connected. See *Sidechain*.

OUTPUT: MIX and OUTPUT

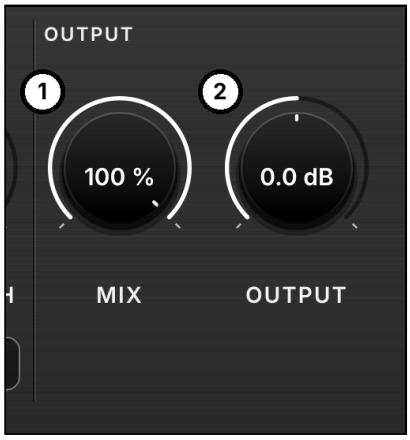


FIGURE 19 The OUTPUT group: 1 MIX and 2 OUTPUT.

Control	Range	Default	What it does
MIX	0 to 100 %	100 %	The gated signal against the dry one.
OUTPUT	−24 to +24 dB	0.0 dB	The final level, after MIX.

MIX blends the gated (and snapped, and tightened) drum with the dry one, in time: **parallel gating**. The dry signal keeps the room and the bleed underneath; the processed one brings the punch on top. *Creative* ▸ *Parallel Punch* uses SNAP 80 %, TIGHTEN 60 % at MIX 50 %.

OUTPUT sets the final level. Use it to bring SNAP's louder peaks back down, and check the meter bridge's Δ reading before you compare with bypass. MIX and OUTPUT glide, so automating them makes no zipper noise.

Displays

HISTORY

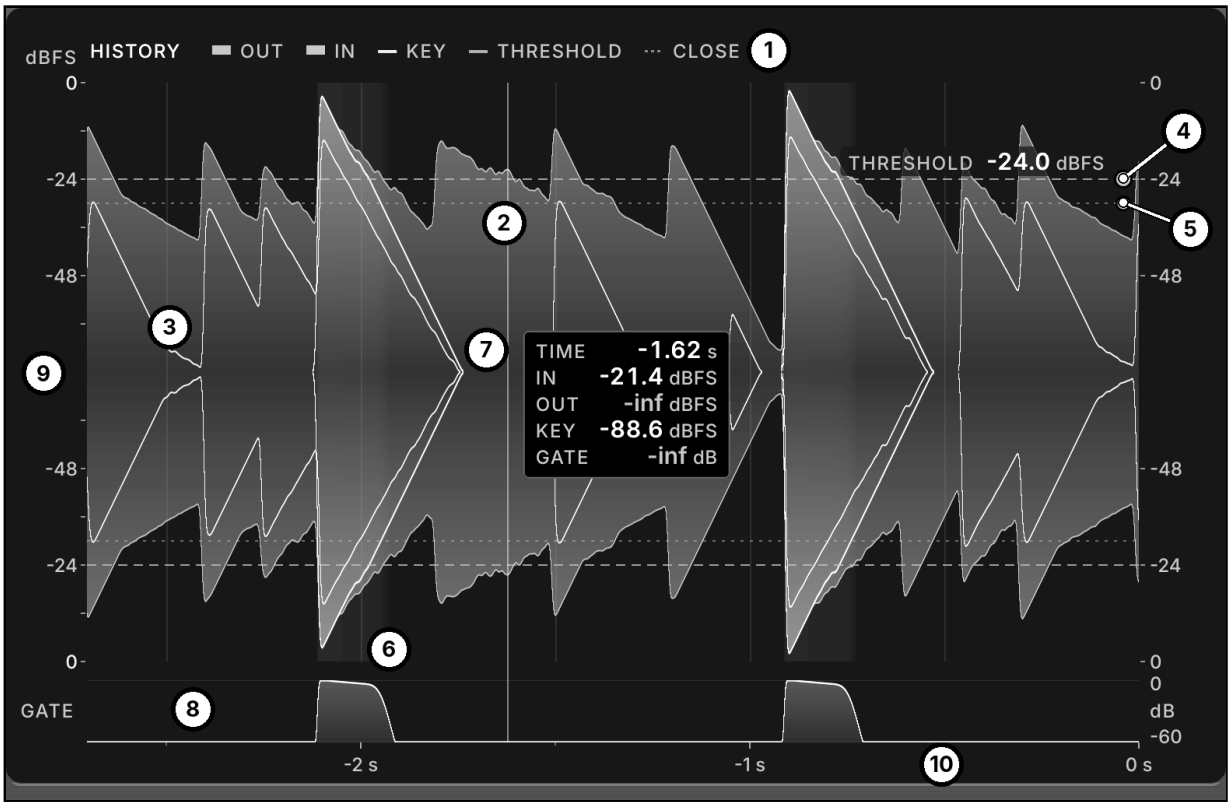


FIGURE 20 The HISTORY: 1 legend, 2 the output in front of the input, 3 the key (teal), 4 the threshold line with its value and grip, 5 the close line, 6 a lit column (the gate open), 7 the hover read-out, 8 the GATE lane, 9 the level scale (dBFS), 10 the time scale.

The HISTORY shows the last two seconds or so, newest at the right edge (0 s).

- 2 **The waveform** is drawn mirrored, with 0 dBFS at the top and bottom edges and quiet sounds near the centre 9 , so the bleed between hits is as easy to see as the hits. The **output** (red on screen; in print, the darker filled shape with a bright outline) is drawn in front of the **input** (grey, behind it). Wherever the input shows around the output, that is what the gate took away.
- 3 **The key** (teal on screen; in print, the thin line weaving through the waveform) is the level the gate compares with the threshold, after the key band. Set the threshold against the key: with a narrow band, the bleed's key falls far under its waveform.
- 4 **The threshold** is the dashed pair of lines, with its value beside the round grip at the right. **Drag** it to set THRESHOLD; **double-click** it to return to −30 dBFS. 5 The dotted pair under it is the close point, 6 dB lower.
- 6 **Lit columns** mark where the gate was open.
- 8 **The GATE lane** shows the gain from 0 dB at the top down to −60 dB, with SNAP's boost on top of each opening and TIGHTEN's decay after it.

- **Hover** anywhere for TIME, IN, OUT, KEY and GATE at that moment.

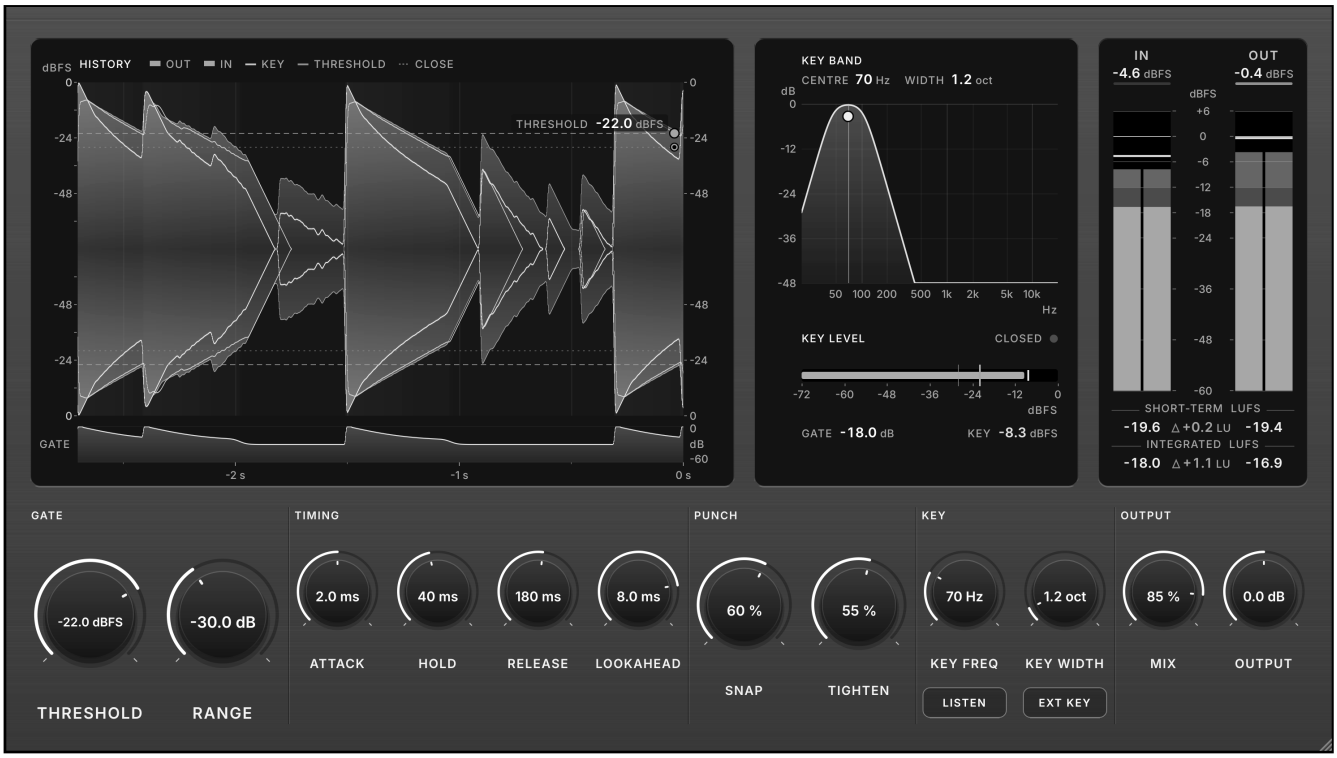


FIGURE 21 A kick microphone: THRESHOLD −22.0 dBFS, RANGE −30.0 dB, ATTACK 2.0 ms, HOLD 40 ms, RELEASE 180 ms, LOOKAHEAD 8.0 ms, the key band at 70 Hz and 1.2 octaves, SNAP 60 %, TIGHTEN 55 % and MIX 85 %. The GATE lane shows SNAP's boost at the start of each kick and TIGHTEN pulling the ring down after it.

KEY BAND and KEY LEVEL

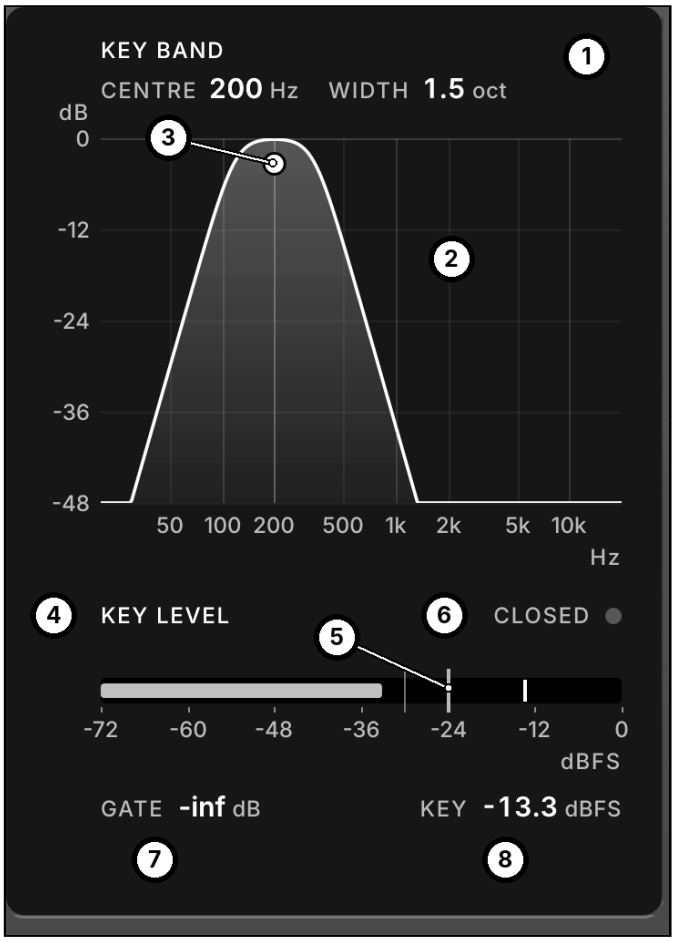


FIGURE 22 The KEY BAND panel: 1 the band's settings, 2 the band's response, 3 the KEY FREQ handle, 4 KEY LEVEL: the key now, 5 the threshold mark (the close mark is the thin one to its left), 6 the state, 7 the gate's gain now, 8 the key's recent peak.

- 2 **The response** (20 Hz to 20 kHz across, 0 to −48 dB down) is what the key band does; the shaded area is what the gate hears. 1 Above it, CENTRE and WIDTH give the settings (BAND OPEN when KEY WIDTH is fully right).
- 3 **Drag the handle** to move KEY FREQ; **scroll** over the plot to change KEY WIDTH; **double-click** the handle to reset it.
- 4 KEY LEVEL is the key now, on a dBFS bar from −72 to 0, with a thin light line holding its recent peak. 5 The **threshold** is the thick mark across the bar; the **close point** the thin, dimmer mark 6 dB to its left.
- 6 **The state**: OPEN or CLOSED, with a dot that lights while open.
- 7 GATE: the gain now, in dB. 8 KEY: the key's recent peak, in dBFS: the number to compare with THRESHOLD.

Meter bridge (IN | OUT)

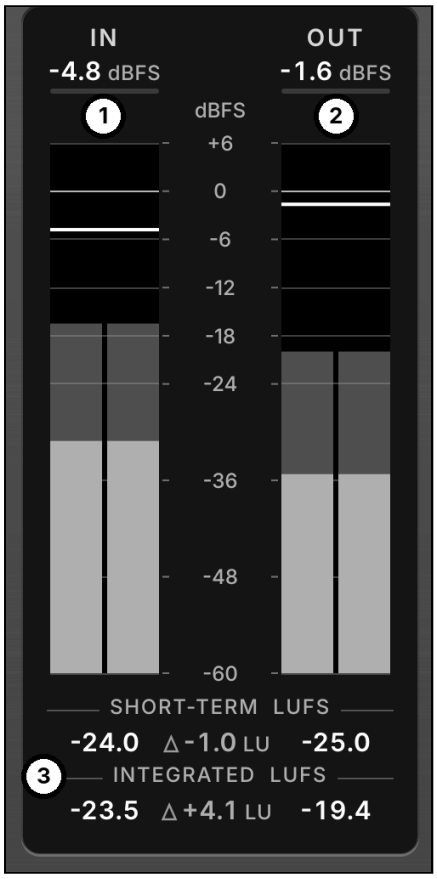


FIGURE 23 The meter bridge: 1 input and 2 output, 3 short-term and integrated loudness with the OUT − IN difference.

VEIRA Gate Red uses the standard VEIRA meter bridge. With SNAP up, the OUT peak can sit higher than the IN peak: trim OUTPUT to taste.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Gate Red 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.

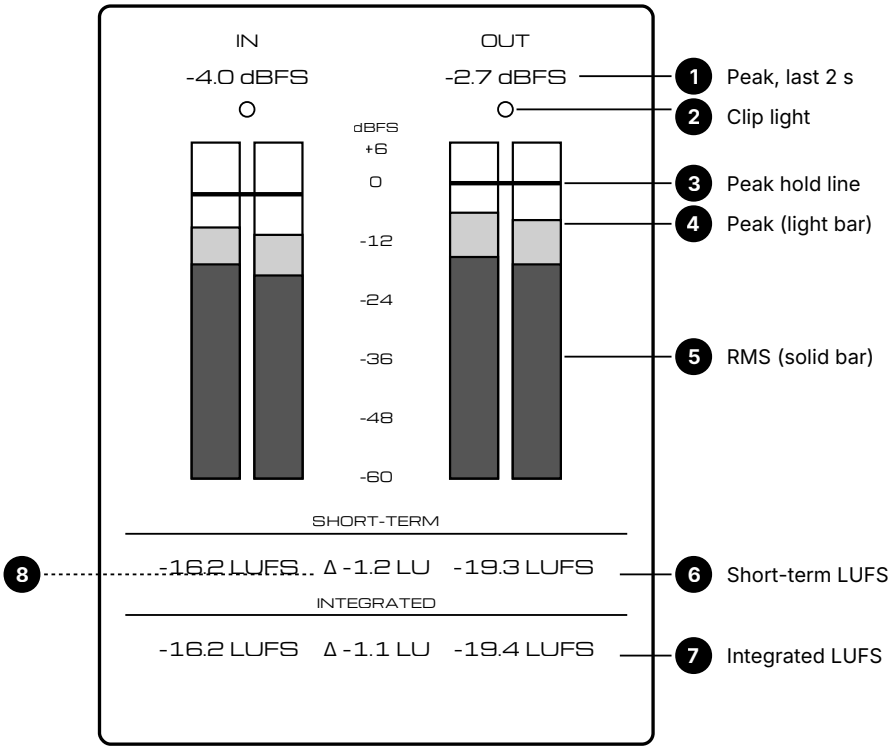


FIGURE 24 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 Red 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.

Sidechain

A sidechain lets one track open the gate on another. The classic uses on drums:

- **Gated reverb from the snare:** the snare's reverb return opens only on each snare hit (*Creative* ▸ *Gated Reverb* with a key).
- **A trigger track:** a clean kick (or a sample) opens the gate on a bass, a synth or a noise layer, so it plays exactly with the kick (*Creative* ▸ *Kick Trigger Gate*).
- **A clean key for a messy mic:** a close mic, or a drum replacer's trigger track, opens the gate on a room or overhead mic.

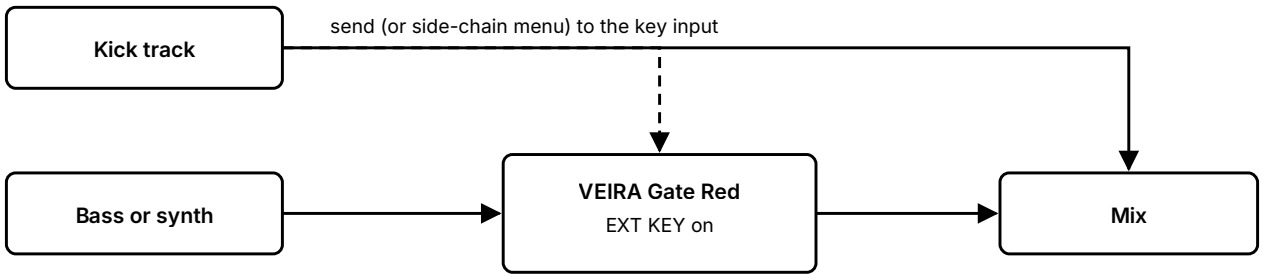


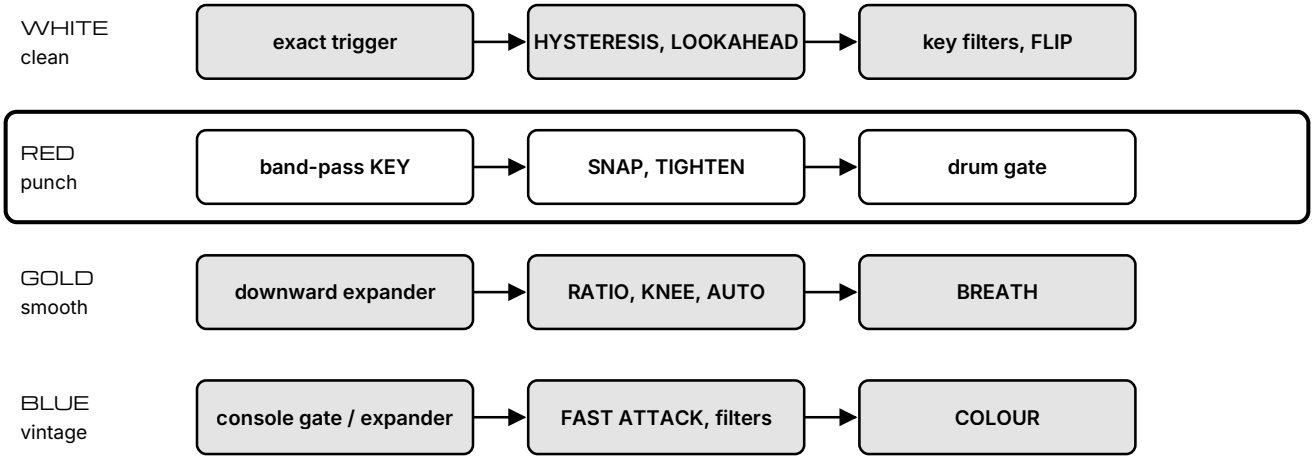
FIGURE 25 Sidechain routing. The sidechain input takes mono or stereo.

Setting it up

1. Insert VEIRA Gate Red on the track you want to gate.
2. Route the key track to its **sidechain input**. 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 Red – 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. Switch on EXT KEY. If it stays dimmed, the DAW hasn't connected the input yet: check step 2.
4. Switch on LISTEN for a moment: you should hear the key track. Turn it off again.
5. Play both tracks. Set the key band on the key track's sound with LISTEN, then set THRESHOLD against the key (the teal line on the HISTORY). SNAP and TIGHTEN follow the hits of the key, not of the track you hear.

Which colour gate to choose

VEIRA Gate Red 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 26 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.

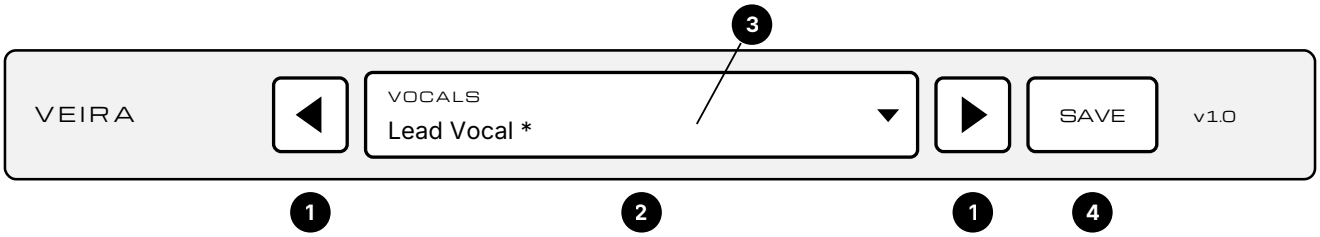
Red is the punchy one. Reach for it on drums: kick, snare and toms that should sound tight, snappy and free of bleed, and anything where a gate should add punch rather than just tidy. For transparent, general-purpose gating and ducking, try White; for voices that should never sound gated, Gold; for the snap and colour of a console channel, Blue.

Presets

VEIRA Gate Red 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 27 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 Red 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 Red/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Gate Red\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
Kick	Kick Punch, Kick Tight, Kick Natural, Kick Room Keep, Kick Click
Snare	Snare Crack, Snare Hat Proof, Snare Fat, Snare Tight, Snare Room Keep
Toms	Toms Boom, Toms Tight, Floor Tom, Rack Tom Snap
Vocals	Vocal Pauses, Rap Vocal Tight, Shout Gate, Vocal Breath Keep
Guitars	Chug Gate, High-Gain Stops, Clean Picking, Funk Stabs
Bass	Bass Slap Snap, Bass Tight, 808 Tail Tamer, Bass DI Gate
Noise & Hum	Hum Killer, Hiss Gate, Room Tone, Amp Buzz
Creative	Gated Reverb, Snap Machine, Choke, Parallel Punch, Kick Trigger Gate

Levels matter. A gate's THRESHOLD depends on your track's level, so set it first, by eye on the HISTORY. The presets were measured through the plugin on matching material: close drum mics peaking at −4 dBFS with the other drums' bleed 9–14 dB under them; vocals, guitars, bass and noisy tracks peaking at −8 dBFS. On that material every measured preset opens for every hit or note with no false and no double openings, and its clicks stay at or under −60 dBFS; the presets with SNAP are trimmed with OUTPUT to peak at −1 dBFS. If your track peaks higher or lower, move THRESHOLD by the same number of dB and leave the rest alone. *Kick Trigger Gate* needs a key on the sidechain input.

Recipes

Step-by-step starting points. In each, set the key band first (with LISTEN), then THRESHOLD against the key on the HISTORY.

A punchy, bleed-free snare

1. Load **Snare ▸ Snare Crack** (band 200 Hz, 1.5 oct, LOOKAHEAD 5.0 ms, SNAP 60 %, OUTPUT −2.0 dB).
2. Switch on LISTEN and move KEY FREQ until you hear mostly the snare's body; switch it off.
3. Drag the threshold line between the loudest bleed's key and the softest backbeat's key.
4. If the hi-hat is right on top of the snare, try **Snare Hat Proof** (a 1-octave band at 210 Hz).

A tight kick

1. Load **Kick ▸ Kick Punch** (band 90 Hz, 2 oct, LOOKAHEAD 9.0 ms, SNAP 50 %, TIGHTEN 30 %).
2. Raise TIGHTEN for a drier, shorter kick (**Kick Tight** uses 70 %), or lower it and lengthen RELEASE for boom (**Kick Natural**).
3. For more beater click, **Kick Click** (SNAP 80 %).

Toms that ring, then stop

1. Load **Toms ▸ Toms Boom** for long toms (HOLD 60 ms, RELEASE 400 ms) or **Toms Tight** for fast fills (a 3-octave band, TIGHTEN 35 %).
2. Set KEY FREQ near the tom's note; raise THRESHOLD if the snare opens it.

Keep the room

1. Load **Kick Room Keep** or **Snare Room Keep** (RANGE −18 or −15 dB).
2. Adjust RANGE until the gaps sound like the room, not like silence.

Parallel punch

1. Load **Creative ▸ Parallel Punch** (SNAP 80 %, TIGHTEN 60 %, MIX 50 %).
2. Lower MIX for more of the natural drum; raise it for more punch.

Gated reverb on a snare

1. On the snare's reverb return, insert VEIRA Gate Red and route the dry snare to its sidechain input (see *Sidechain*); switch on EXT KEY.
2. Load **Creative ▸ Gated Reverb** (HOLD 280 ms, RELEASE 20 ms, SNAP 30 %) and switch EXT KEY back on.
3. Set THRESHOLD so every snare hit opens it and HOLD to the length of the burst you want.

Specifications

Type	Drum gate with a band-pass key, per-hit SNAP and TIGHTEN, a sample-exact trigger and a click-free gain curve
Channels	Mono and stereo (both sides gate together); sidechain input mono or stereo
Latency	10 ms: 480 samples at 48 kHz (441 at 44.1 kHz, 960 at 96 kHz), constant at every setting, reported to the host; the DAW's bypass is delayed by the same amount
Transparency	Open, with SNAP and TIGHTEN at 0, MIX 100 % and OUTPUT 0 dB, the output is the input, delayed, bit for bit
Clicks	The fastest RELEASE (5 ms) closes a sustained tone to silence at −102 dBFS of splatter; on drum material −115 dBFS plain, −107 with SNAP, −87 with TIGHTEN, −82 with both
THRESHOLD	−80 to 0 dBFS (default −30.0 dBFS); close point fixed 6 dB under
RANGE	0 dB to −inf (default −inf: silence)
ATTACK	0.05 to 50 ms (default 1.0 ms)
HOLD	0 to 1 s (default 30 ms)
RELEASE	5 ms to 2 s (default 120 ms)
LOOKAHEAD	0 to 10 ms (default 3.0 ms)
SNAP	0 to 100 % (default 0 %): up to +8 dB, held 3 ms, falling over 30 ms
TIGHTEN	0 to 100 % (default 0 %): up to 20 dB in 40 ms, never under RANGE
KEY FREQ	40 Hz to 10 kHz (default 200 Hz)
KEY WIDTH	0.5 to 10 octaves, OPEN fully right (default OPEN); 24 dB/oct each side
LISTEN / EXT KEY	On / off (default off); LISTEN is never applied in offline bounces
MIX	0 to 100 % (default 100 %)
OUTPUT	−24 to +24 dB (default 0.0 dB)
Metering	HISTORY (about 2 s) with input, output, key, threshold, close point and the GATE lane; KEY BAND response with KEY LEVEL, state and gain; 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	1480 × 900 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vgrd

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 Red 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 hi-hat or cymbals still open the gate. Narrow KEY WIDTH (1–1.5 octaves on a snare) and move KEY FREQ onto the drum's body with LISTEN; then raise THRESHOLD a little. Check against the key line on the HISTORY, not the waveform.

The gate never opens. THRESHOLD is over the key. With a narrow band the key can be much lower than the track: lower THRESHOLD, or widen KEY WIDTH. With EXT KEY on, check the sidechain carries a signal (switch on LISTEN).

The start of each hit sounds soft. LOOKAHEAD doesn't cover the band's delay plus ATTACK. Raise LOOKAHEAD (5–6 ms for a snare band, 9–10 ms for a kick or tom band).

Fast fills or rolls lose strokes. Widen the band (2–3 octaves) so each stroke reaches the key at once, shorten HOLD, and lower THRESHOLD a little.

My drum got louder (or clips) with SNAP. SNAP adds up to +8 dB on the attack. Lower OUTPUT until the OUT peak sits where you want it; the factory presets trim it to peak at −1 dBFS on drums peaking at −4 dBFS.

The ring disappears too much. Lower TIGHTEN, or use a smaller RANGE: TIGHTEN never pulls under RANGE.

EXT KEY **is dimmed, or on but nothing happens.** Dimmed means your DAW hasn't connected the sidechain input; see *Sidechain ▸ Setting it up*. If it is lit but the gate doesn't respond, switch LISTEN on to check you hear the key, then set THRESHOLD against it.

My bounce sounds like the key, not the track. LISTEN was on during a real-time bounce. Offline bounces always leave it out; for real-time bounces, turn it off first.

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

Does it colour the sound? Not by itself: open, with SNAP and TIGHTEN at 0, the output is the input, delayed, bit for bit. SNAP and TIGHTEN change the drum's envelope (its level over time), not its tone. 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 Red · User Manual · Version 0.1.0

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

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