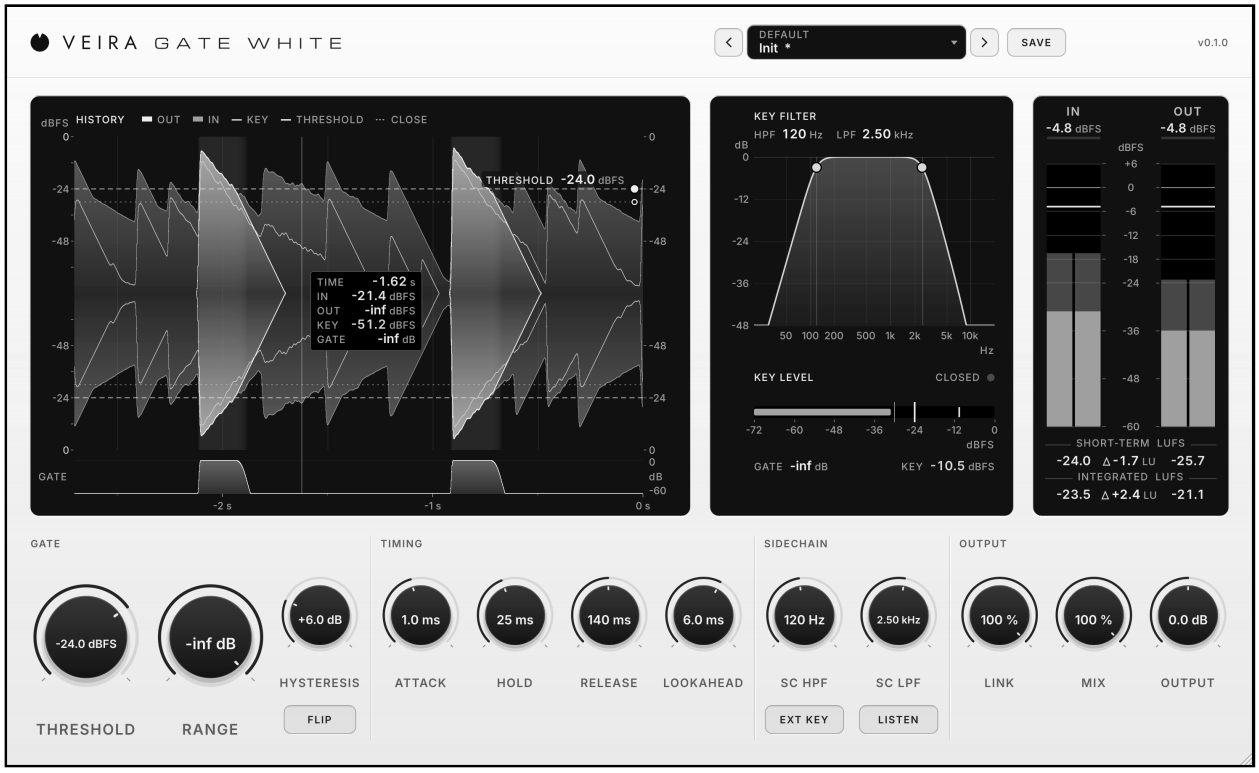
VEIRA

GATE

VEIRA Gate White

User Manual

The clean one of the four VEIRA colour gates: a precise, transparent modern gate with a sample-exact trigger, HYSTERESIS, up to 10 ms of LOOKAHEAD, a key filter, an external key and FLIP ducking. Open, it passes your audio bit for bit.



Contents

Welcome 3
Getting started 4
What you need 4
Install with VEIRA Manager 4
Activation and the licence 5
Formats and where the files go 5
The panel at a glance 6
Quick start: a snare in four moves 7
Using the controls 7
How a gate works 10
What happens inside VEIRA Gate White 11
Controls 13
GATE: THRESHOLD, RANGE, HYSTERESIS and FLIP 13
TIMING: ATTACK, HOLD, RELEASE and LOOKAHEAD 15
SIDECHAIN: SC HPF, SC LPF, EXT KEY and LISTEN 18
OUTPUT: LINK, MIX and OUTPUT 20
Displays 21
HISTORY 21
KEY FILTER and KEY LEVEL 23
Meter bridge (IN | OUT) 24
Sidechain and ducking 26
Setting it up 26
Ducking with FLIP 27
Which colour gate to choose 28
Presets 29
The preset browser 29
The preset menu 29
Saving your own presets 29
Presets in your DAW 30
The factory folders 30
Recipes 31
Clean up a snare microphone 31
Gate a kick or toms 31
Clear the gaps in a vocal 31
Silence a high-gain guitar between riffs 31
Gated reverb on a snare 31
Duck a bass under the kick 31
Specifications 32
Troubleshooting and questions 34

Welcome

Thank you for choosing **VEIRA Gate White**. It is a precise, transparent modern gate for drums, vocals, guitars, bass and noisy tracks. It opens on the exact sample the key reaches [THRESHOLD], closes along a smooth curve that doesn't click at any setting, keeps a separate close point ([HYSTERESIS]) so a dying note can't make it flutter, and with [LOOKAHEAD] it is already open when a hit arrives. When it is open, it doesn't touch your audio at all. It is the clean one of the four VEIRA colour gates (White, Red, Gold and Blue), and it is painted like VEIRA Comp White, Limiter White and EQ White.

What makes it different

- **Exact and colourless.** Open, with [MIX] at 100 % and [OUTPUT] at 0 dB, the output is the input, delayed, bit for bit: the key filters, [LOOKAHEAD], [LINK] and an idle [FLIP] change nothing you hear.
- **No clicks.** Opening and closing follow an S-shaped curve that starts and lands without a corner. Closing a sustained 100 Hz tone to silence at the fastest [RELEASE] (2 ms) puts its splatter at −85 dBFS; a plain linear fade measures −49.5.
- **No chatter.** [HYSTERESIS] sets the close point under [THRESHOLD]. In the lab, 20 noisy decays re-opened the gate 21 times with no hysteresis, and not once at 3 or 6 dB.
- **No lost transients.** [LOOKAHEAD] (0 to 10 ms) lets the gate hear the key ahead of the audio. With [LOOKAHEAD] at least as long as [ATTACK], the first sample of every hit comes through whole.
- **A gate that listens to the right thing.** [SC HPF] and [SC LPF] (24 dB/oct) tune the key to one instrument; [EXT KEY] lets another track open it; [LISTEN] lets you hear what it hears.
- **Ducking too.** [FLIP] turns the gate around: the key turns your track *down* by [RANGE].

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 and ducking* covers the key, *Which colour gate to choose* compares the four, and *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

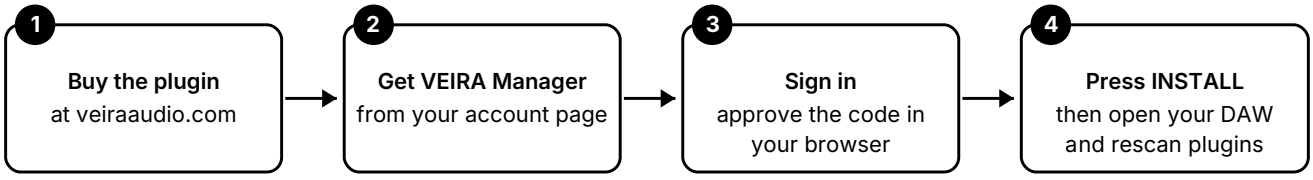
Getting started

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:



One account works on up to three computers. Updates are free for life.

FIGURE 1 From purchase to first sound in four steps.

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

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 White 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.

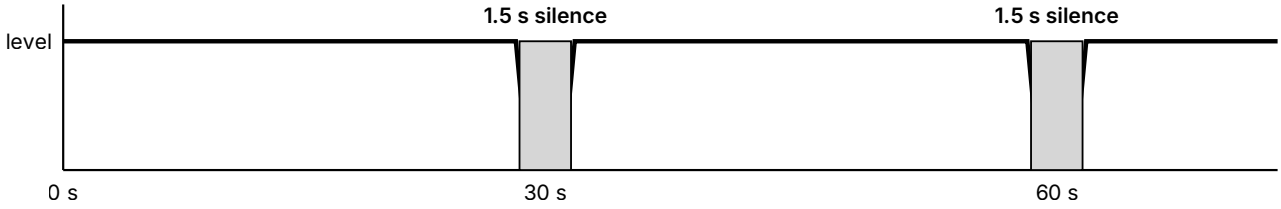


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 White. 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 White 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

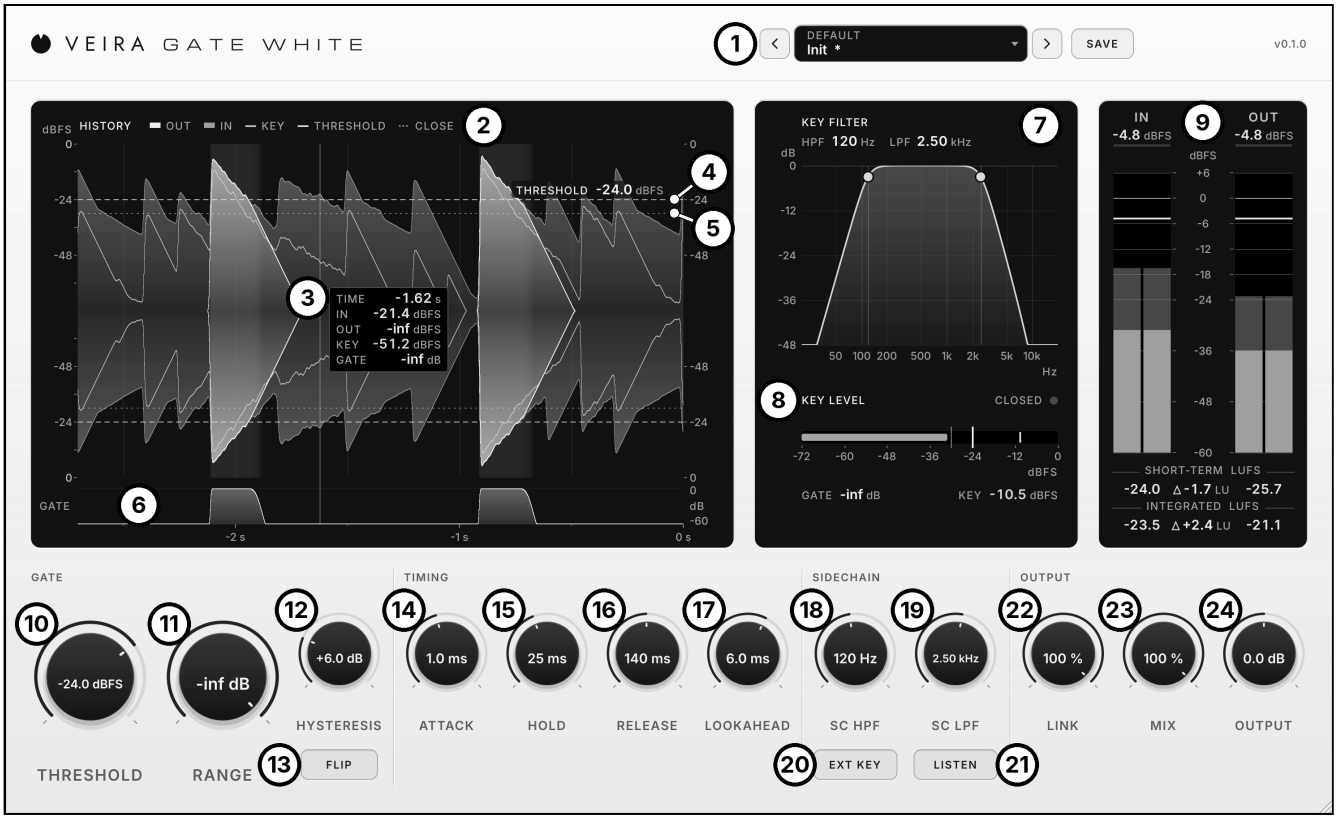


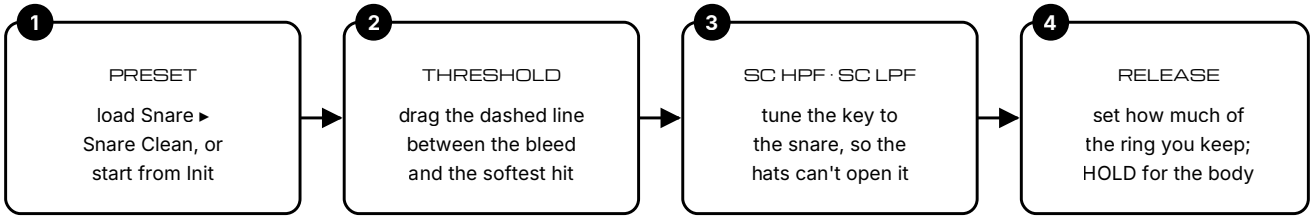
FIGURE 3 VEIRA Gate White, the pearl unit, on a snare microphone with its bleed: THRESHOLD −24.0 dBFS, ATTACK 1.0 ms, HOLD 25 ms, RELEASE 140 ms, LOOKAHEAD 6.0 ms and the key filtered to 120 Hz–2.50 kHz. The HISTORY is hovered at −1.62 s, between two hits, where the gate is closed (GATE −inf dB).

	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, HYSTERESIS under the threshold. Drag it to set HYSTERESIS.
6	GATE lane	The gate's gain over time, open at the top.
7	KEY FILTER	The key filter's response, with handles for SC HPF and SC LPF.
8	KEY LEVEL	The key now against the threshold and the close point, 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	HYSTERESIS	How far under the threshold the close point sits.
13	FLIP	Ducking: the key turns the track down instead of opening it.
14	ATTACK	The time to open fully.
15	HOLD	How long it stays open after the key falls under the close point.
16	RELEASE	The time to close fully.
17	LOOKAHEAD	How far ahead of the audio the gate hears the key.
18	SC HPF	A high-pass on the key.
19	SC LPF	A low-pass on the key.
20	EXT KEY	Another track opens the gate.
21	LISTEN	Hear the key.
22	LINK	Whether the two channels gate together.
23	MIX	The gated signal against the dry one.
24	OUTPUT	The final level.

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

Quick start: a snare in four moves



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

FIGURE 4 The quickest way to a gated snare. *Default* ▸ *Init* is a neutral start: THRESHOLD −40.0 dBFS, 6.0 dB of HYSTERESIS, RANGE −inf, ATTACK 0.50 ms, HOLD 50 ms, RELEASE 150 ms and 2.0 ms of LOOKAHEAD.

Using the controls

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

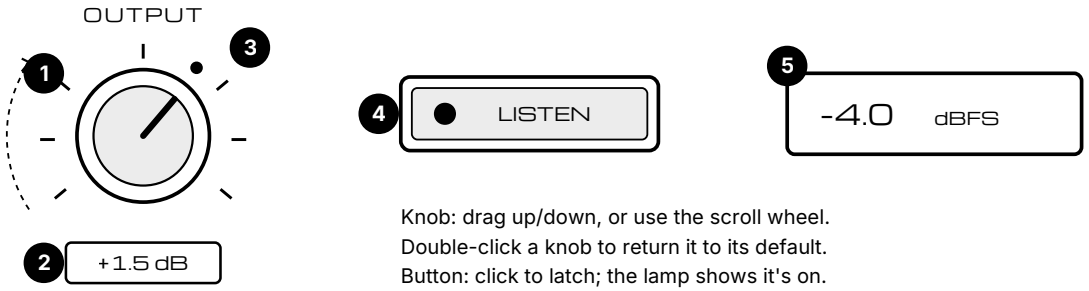


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

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

- **Knobs show their value in the middle** (`-24.0 dBFS`, `-inf dB`, `1.0 ms`, `120 Hz`): the knobs are black, and a ring printed in charcoal on the 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` and `RANGE`, the two you touch most, 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: **-30** for a −30 dBFS threshold, **inf** for a `RANGE` of −inf, **2 s** or **2000** for a 2 second `HOLD`, **4k** for 4 kHz, **off** for `SC HPF`, **open** for `SC LPF`. Press Escape or click elsewhere to leave it unchanged.
- **Buttons have no lamps:** `FLIP`, `EXT KEY` and `LISTEN` fill with charcoal with pale lettering when they are on (in print, a dark button); when they are off they are shallow wells in the paint with dark 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.

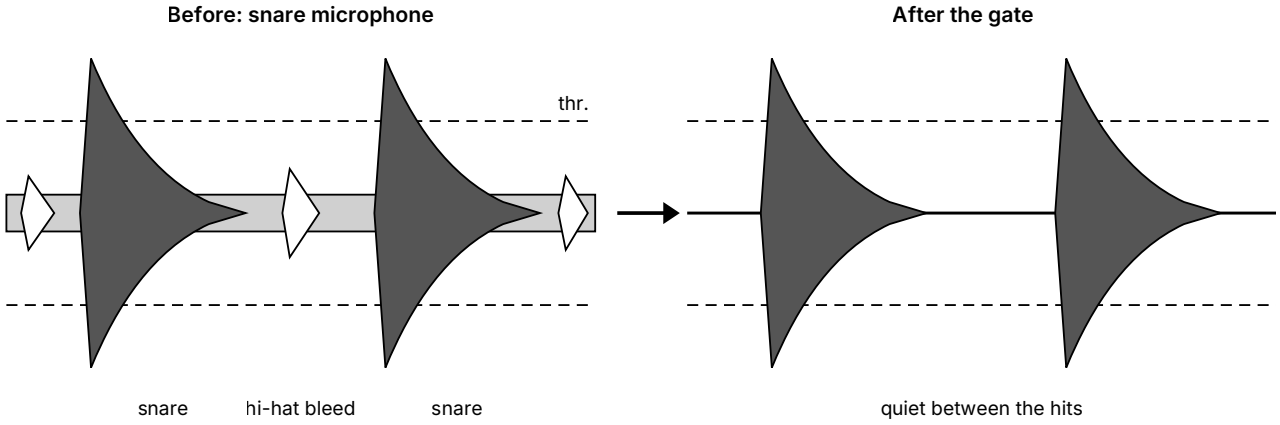
- **The face:** White is painted like VEIRA Comp White, Limiter White and EQ White: pearl paint with charcoal print and black knobs. The displays and the meter bridge are dark screens set into the paint, so the meters keep their usual colours. Every label on the paint stands at least 4.5:1 against it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

How a gate works

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

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

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

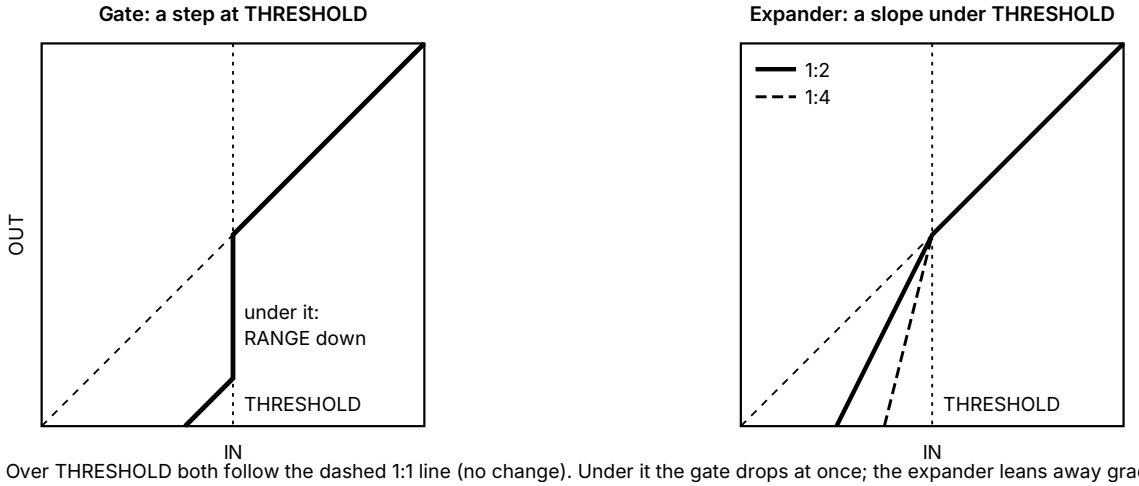


The hits cross the threshold (dashed) and open the gate; the bleed never reaches it, so it is turned down.

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 quietest hit you want to keep.
- **Hysteresis:** the gate closes a little *under* the level that opened it, so a note hovering at the threshold doesn't make it flutter open and shut.
- **Range:** how far the gate closes. Full range is silence; a smaller range only turns the gaps down.
- **Attack, hold and release:** how quickly the gate opens, how long it stays open after the sound drops, and how gently it closes.
- **Lookahead:** hearing the key a moment early, so the gate is open before the hit.
- **The key filter:** what the gate listens to. Filtered, so only the right instrument opens it; or a different track entirely (a **sidechain**).
- **Expander or gate:** a gate drops by the whole range the moment the key falls under the threshold; an **expander** leans the level down gradually the further under the threshold it goes.



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). VEIRA Gate White is a gate: it switches between open and [RANGE] down. A small [RANGE] (10–20 dB) gives the gentler result people often reach for an expander for. 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 White

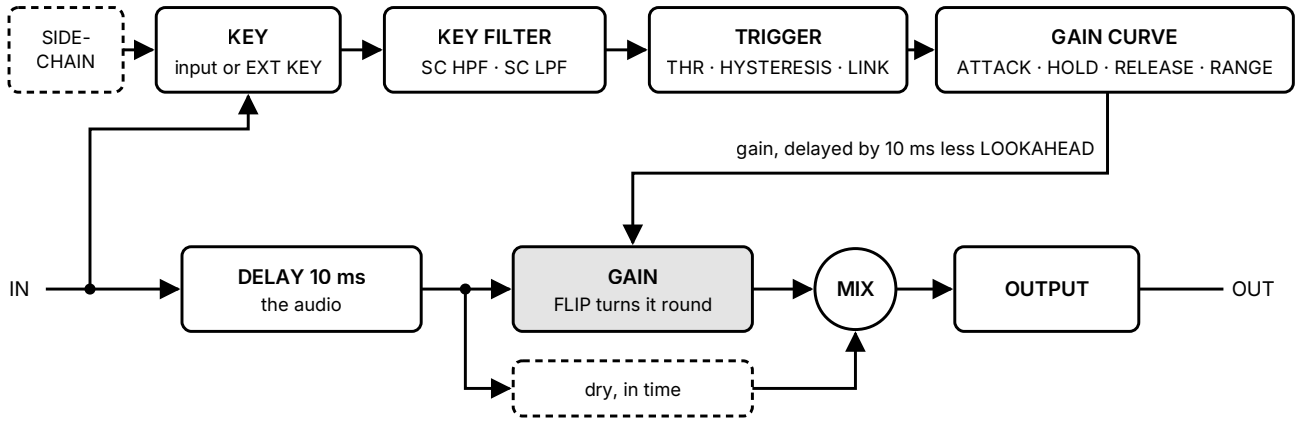


FIGURE 8 Signal flow. The top row decides: the key (your track, or the sidechain with [EXT KEY]) is filtered and compared with the threshold and close point; the gain curve opens and closes over [ATTACK], [HOLD] and [RELEASE]. The bottom row is what you hear: the audio, delayed by the plugin's fixed 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.
2. **Key filter.** [SC HPF] and [SC LPF] (24 dB per octave each) keep only the frequencies of the instrument you are gating. They filter only the key, never the sound you hear.
3. **Trigger.** The gate opens on the **first sample** whose level reaches [THRESHOLD] (a sample peak, not an average, so a single sharp transient counts). It starts to close once the key has stayed under the close point ([THRESHOLD] minus [HYSTERESIS]) for [HOLD].

4. **Gain curve.** The gain travels from closed to open in ATTACK and from open to closed in RELEASE, always along a smooth S-shaped curve (see *ATTACK and RELEASE* below).
5. **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.
6. **Gain, MIX, OUTPUT.** The gain multiplies the delayed audio. Fully open it is exactly 1, so the samples pass untouched.

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, so you can move LOOKAHEAD while the track plays. The host's bypass is delayed by the same amount, so bypassing keeps the track in time.

Controls

GATE: THRESHOLD, RANGE, HYSTERESIS and FLIP

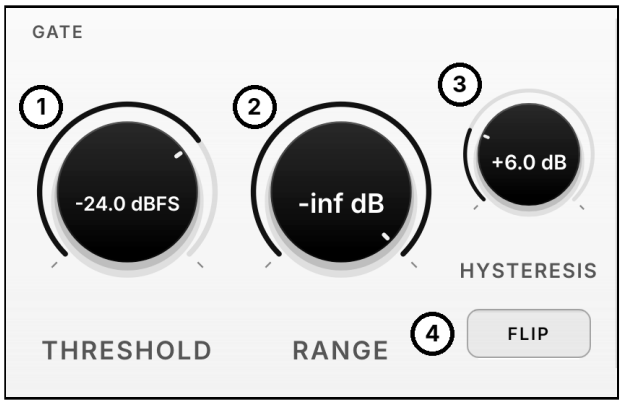


FIGURE 9 The GATE group: 1 THRESHOLD, 2 RANGE (here −inf), 3 HYSTERESIS and 4 FLIP.

Control	Range	Default	What it does
THRESHOLD	−80 to 0 dBFS	−40.0 dBFS	The gate opens on the first key sample at this level.
RANGE	0 dB to −inf	−inf dB	How far the gate closes. −inf is exact silence.
HYSTERESIS	0 to 24 dB	+6.0 dB	How far under THRESHOLD the close point sits.
FLIP	on / off	off	Ducking: the key turns the track down by RANGE.

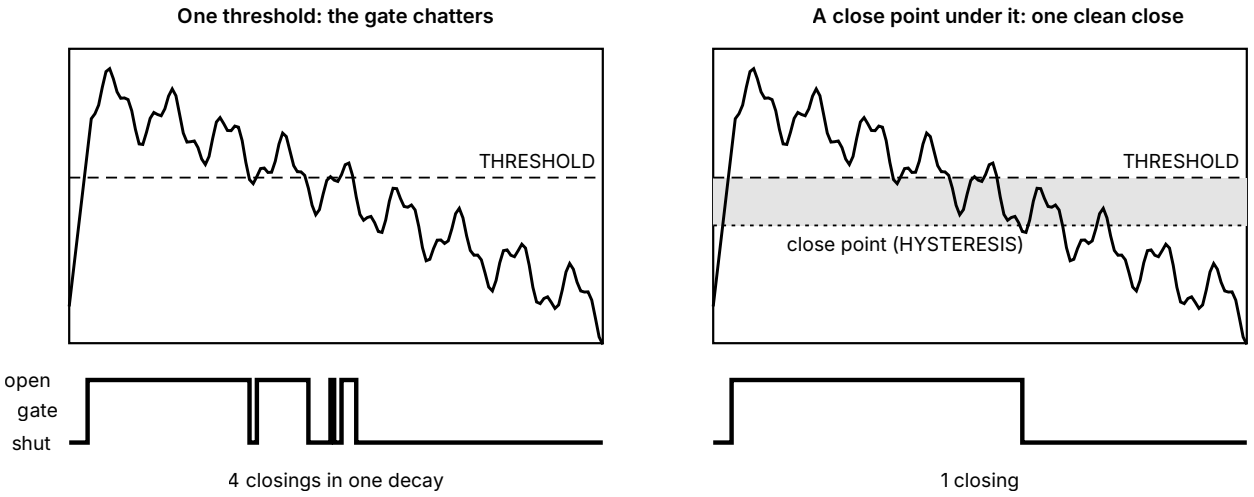
THRESHOLD

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

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 until it sits in the gap between the bleed and the hits. The knob and the line always move together. **Double-click** the line to return to −40 dBFS. Because the gate opens on a single sample at the threshold, it reacts to the very first edge of a transient: a hit doesn't need to stay over the threshold to open it.

HYSTERESIS

Once open, the gate doesn't close the instant the key dips under the threshold. It starts to close only after the key has stayed under the **close point**, HYSTERESIS under THRESHOLD, for HOLD. The close point is drawn on the HISTORY as a dotted line under the dashed one, with its own small hollow grip: **drag it** to set HYSTERESIS, double-click it to return to 6 dB.



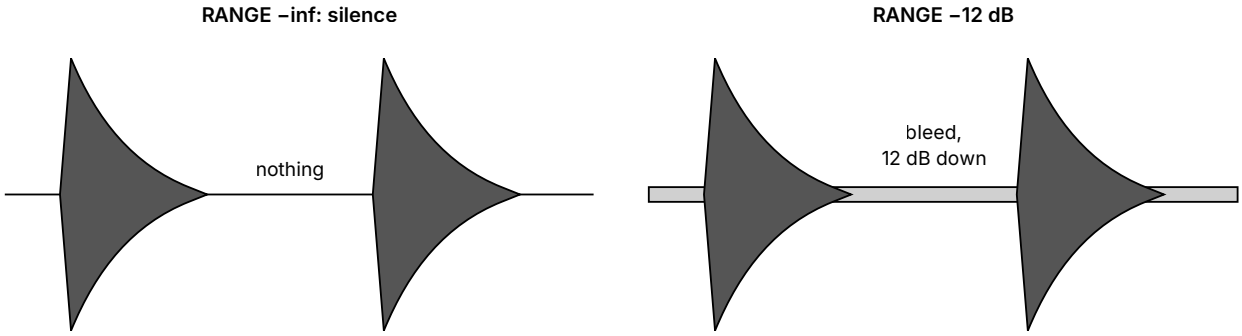
The key (solid line) is a note dying away over noise. With HYSTERESIS the flutter around the threshold no longer counts.

FIGURE 10 Why HYSTERESIS matters. Left: with one level for opening and closing (HYSTERESIS 0 dB), a note dying away over noise crosses it again and again, and the gate chatters. Right: with a close point under the threshold, the gate stays open until the note has really gone, then closes once.

- **0 dB:** one level for both; only for clean, steady material.
- **3–8 dB** (default 6 dB): right for most drums, vocals and instruments. In the lab, 20 noisy decays (a note falling 40 dB per second, its level fluttering 1.5 dB, over noise at −58 dBFS) re-opened the gate 21 times at 0 dB, and not once at 3 dB or 6 dB.
- **8–14 dB:** sustained, wavering sounds: guitar leads, vocals, bass, and the presets that must keep a long tail open (*Lead Sustain* uses 14 dB).
- **Wide hysteresis on a bleed-heavy kick** (*Kick Bleed Killer*, 10 dB) keeps the gate open through the kick's decay while the threshold stays high enough to ignore the snare.

RANGE

RANGE is how far the gate closes. Fully right reads **–inf dB**: the closed gate outputs exact digital silence.



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, 12 dB quieter.

- **–inf:** a true gate. Clean, dry, modern; best when the gaps should be empty (close drum mics, high-gain guitar stops, a podcast between takes).

- **−10 to −20 dB:** the gaps are turned down but not muted, so the room and the other drums still bleed in a little. More natural, and the gate's movement is much less audible. *Kick Keep Room* (−20 dB), *Snare Ghost Friendly* (−14 dB) and *Vocal Pauses* (−15 dB) work this way.
- **−6 to −10 dB:** a gentle dip for acoustic instruments, dialogue and room mics.

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

FLIP

[FLIP] turns the gate into a **ducker**: instead of opening when the key is over the threshold, it turns the track **down** by [RANGE] over [ATTACK], and lets it back up over [RELEASE] once the key has stayed under the close point for [HOLD]. Use it with [EXT KEY], so another track (a kick, a voice-over) pushes this one down. In the lab a key ducked the track by exactly −12.00 dB with [RANGE] at −12 dB, and the gain came back to exactly 1. While [FLIP] is on, the state read-out says [DUCKING] or [IDLE] instead of [OPEN] or [CLOSED]. See *Sidechain and ducking*.

TIMING: ATTACK, HOLD, RELEASE and LOOKAHEAD

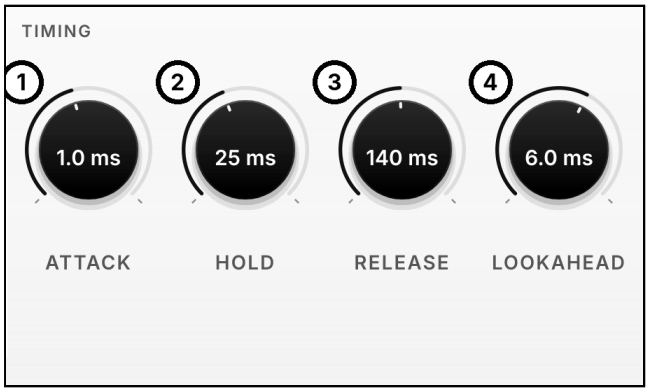


FIGURE 12 The [TIMING] group: 1 [ATTACK], 2 [HOLD], 3 [RELEASE] and 4 [LOOKAHEAD].

Control	Range	Default	What it does
[ATTACK]	0.05 to 100 ms	0.50 ms	The time to open fully.
[HOLD]	0 to 2 s	50 ms	How long the gate stays open after the key falls under the close point.
[RELEASE]	2 ms to 4 s	150 ms	The time to close fully, down the whole [RANGE].
[LOOKAHEAD]	0 to 10 ms	2.0 ms	How far ahead of the audio the gate hears the key.

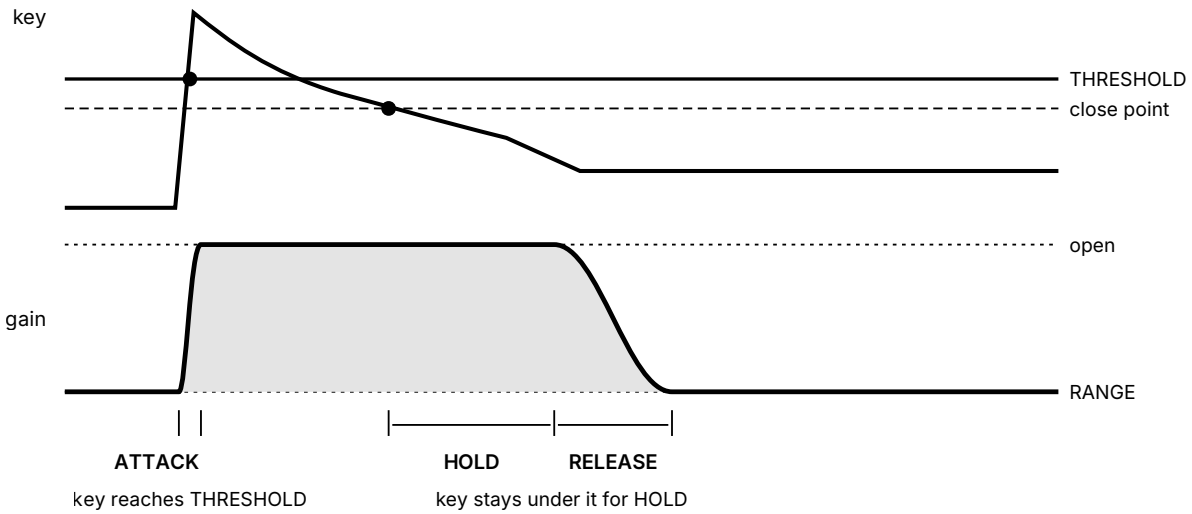


FIGURE 13 One hit through the gate. The key reaches [THRESHOLD] (solid line) and the gate opens over [ATTACK]. When the key falls under the close point (dashed, [HYSTERESIS] lower), the gate stays open for [HOLD], then closes over [RELEASE] down to [RANGE].

ATTACK and RELEASE: the shape of the move

[ATTACK] is the time from closed to fully open; [RELEASE] the time from fully open to fully closed, down the whole [RANGE]. Both are measured end to end, not as a time constant: at [RELEASE] 150 ms the gate is shut exactly 150 ms after [HOLD] ends. Over 108 settings tested, the gain crossed 10, 50 and 90 % within one sample of where the law puts it.

The *shape* of the move is what keeps VEIRA Gate White clean. A plain gate fades in a straight line, and a straight line has a sharp corner at each end: the corner is a click. VEIRA Gate White moves along an S-curve that starts and lands with zero slope, so neither the opening nor the end of the release has a corner. Fast closings move in amplitude (the least splatter); slower ones move in decibels, which sounds like a natural decay; and near the bottom the curve bends gently into exact silence. If the key comes back while the gate is still closing, it turns round smoothly from wherever it is.

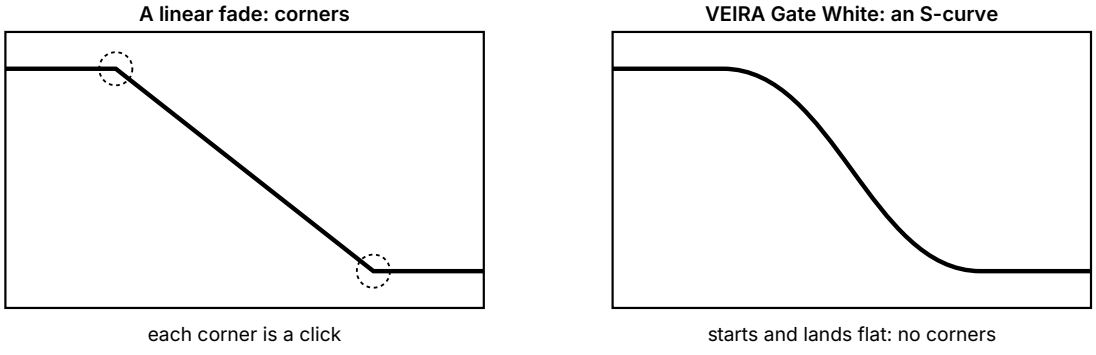


FIGURE 14 The two ways to close a gate. Measured on a sustained 100 Hz tone at −6 dBFS, closing to silence at the fastest [RELEASE] (2 ms): the linear fade puts −49.5 dBFS of splatter above 2 kHz, VEIRA Gate White's curve −85.3 dBFS. At the default 150 ms: −151.8 dBFS.

ATTACK.

- **0.05–1 ms** (default 0.50 ms): fast. Drums and percussive sounds keep all their crack. Combine with LOOKAHEAD so the gate is open before the hit.
- **1–5 ms:** a softer opening for bass, vocals, pads and sustained instruments.
- **10–100 ms:** slow; the gate *fades in* each note: a swell effect.

An opening shorter than a millisecond on a sustained, low tone is a click whatever its shape (at 0.05 ms the gate opens in about two samples). That is what LOOKAHEAD is for: let the gate open *before* the note, where there is little to click.

RELEASE.

- **2–60 ms:** tight and dry; chops the ring of a drum and the noise in short stops (*Metal Chug Tight* uses 40 ms).
- **100–300 ms** (default 150 ms): natural for most drums and instruments.
- **400 ms and up:** lets toms ring and fades the noise behind vocals and dialogue gently.

HOLD

HOLD is how long the gate stays **fully open** after the key has fallen under the close point, before it starts to close. It stops the gate from closing too early on a ringing drum or between the syllables of a word.

- **10–30 ms:** tight, for fast drum patterns and chugging guitars.
- **30–80 ms** (default 50 ms): natural for most drums.
- **150–250 ms:** vocals and speech, so the gate never closes inside a phrase.
- With a short RELEASE, HOLD sets how long each burst lasts: the gated-reverb presets use this (*Gated Reverb*: HOLD 280 ms, RELEASE 20 ms).

HOLD is never shorter than half a cycle of the lowest frequency the key hears, so the gate can’t close in the middle of a low note’s wave.

LOOKAHEAD

LOOKAHEAD lets the gate hear the key this much **ahead** of the audio, so it is already opening when the hit gets there.

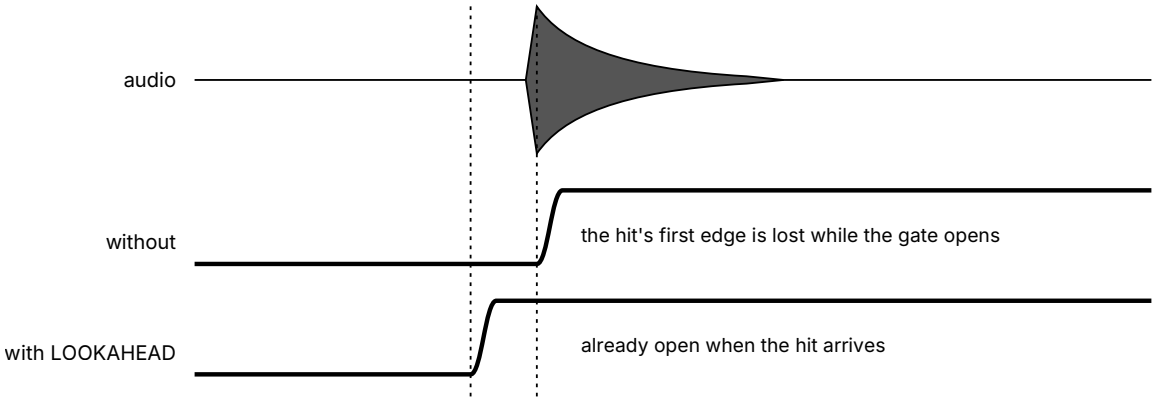


FIGURE 15 Without lookahead the gate starts opening only once the hit has begun; with LOOKAHEAD, it is already open.

- **With LOOKAHEAD at least as long as ATTACK, the first sample of every transient comes through whole.** In the lab, LOOKAHEAD 2 ms with ATTACK 1 ms: the gain was exactly 1 on the hit's first sample.
- **2–3 ms** (default 2 ms) suits most material.
- **6–10 ms** for kicks and toms keyed through a low SC LPF: a low-pass makes the key a few milliseconds late, and lookahead makes up for it. The kick and tom presets use 7–10 ms.
- **0 ms** if you want the gate to bite into the front of each hit as an effect.

LOOKAHEAD works inside the plugin's fixed 10 ms latency, so changing it **never changes the delay**, and it glides, so you can move it while the track plays.

SIDECHAIN: SC HPF, SC LPF, EXT KEY and LISTEN

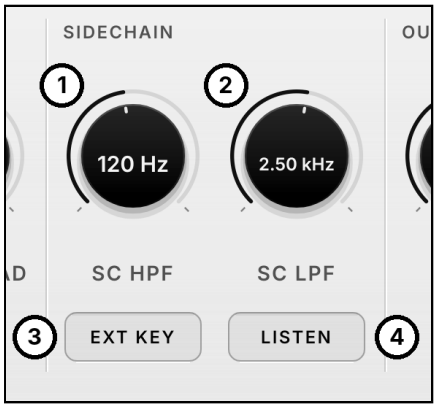


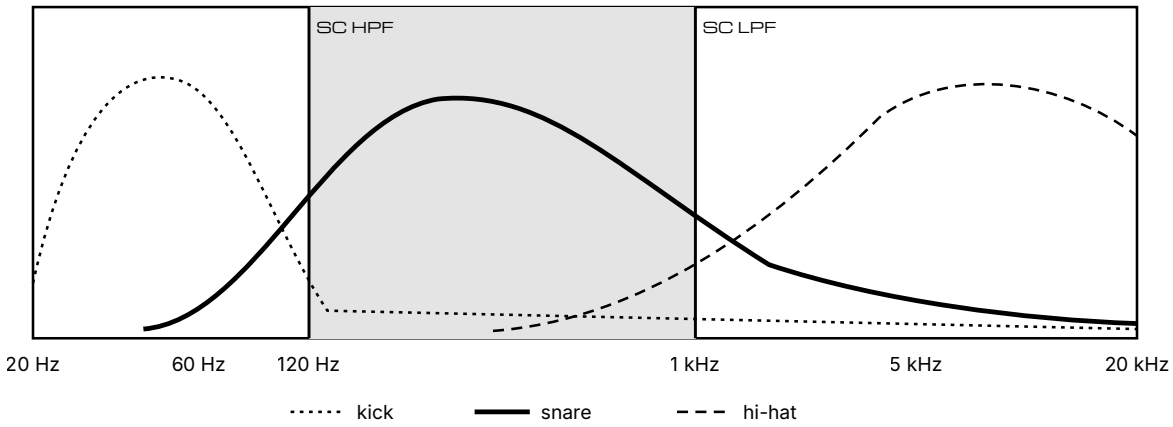
FIGURE 16 The SIDECHAIN group: 1 SC HPF, 2 SC LPF, 3 EXT KEY and 4 LISTEN (both off here).

Control	Range	Default	What it does
SC HPF	OFF, 21 Hz to 2 kHz	OFF	A 24 dB/oct high-pass on the key: the gate ignores what is below.
SC LPF	50 Hz to 20 kHz, OPEN	OPEN	A 24 dB/oct low-pass on the key: the gate ignores what is above.

Control	Range	Default	What it does
EXT KEY	on / off	off	The gate listens to the sidechain input.
LISTEN	on / off	off	Hear the key, after its filters, instead of the output.

SC HPF and SC LPF: the key filter

The key filter decides **what the gate listens to**, not what you hear. That lets you make a gate deaf to the bleed that would otherwise open it: a snare mic whose gate ignores the kick below and the hi-hat above, a kick mic whose gate hears only the kick's low end.



With the key filtered to 120 Hz–1 kHz (shaded), the gate hears the snare's body but neither the kick below nor the hi-hat above. The key is only what the gate listens to: the audio you hear is not filtered.

FIGURE 17 Key filtering against bleed, on a snare microphone. Both filters are 24 dB/oct Butterworth; fully left, SC HPF reads OFF, and fully right SC LPF reads OPEN.

Typical settings:

Source	SC HPF	SC LPF	Why
Kick	OFF–40 Hz	120–200 Hz	Only the kick's low end opens it, not the snare or hats.
Snare	140–160 Hz	350–450 Hz	The snare's body; the kick and the hats are filtered out.
Toms	50–80 Hz	220–400 Hz	Around the tom's note; the cymbals can't open it.
Vocals	80–100 Hz	4 kHz	Plosives and hat spill don't open it.
Guitar amp	OFF	4–6 kHz	The amp's hiss above can't hold it open.
Hum on a track	200–250 Hz	OPEN	Mains hum (50/60 Hz) can't hold it open.

You can also **drag the two handles** on the KEY FILTER panel (see *Displays*); double-clicking a handle turns SC HPF off or opens SC LPF. Both filters glide over 20 ms, so moving them never makes the key jump.

> **Tip:** A filtered key reaches the threshold a little later than the raw one (more so for a low, narrow key). Give such presets more LOOKAHEAD: the kick presets use 7–10 ms.

LISTEN

LISTEN replaces the output with the key, after its filters and in time with the audio, so you can tune SC HPF and SC LPF by ear: what you hear is what the gate hears. **Offline bounces always leave LISTEN out**; turn it off before a real-time bounce.

EXT KEY

EXT KEY makes the gate listen to the **sidechain input**: another track decides when this one opens (or, with FLIP, when it ducks). The key filters and LISTEN work on the sidechain just the same. EXT KEY is dimmed (still readable) while your DAW has no sidechain connected. See *Sidechain and ducking*.

OUTPUT: LINK, MIX and OUTPUT

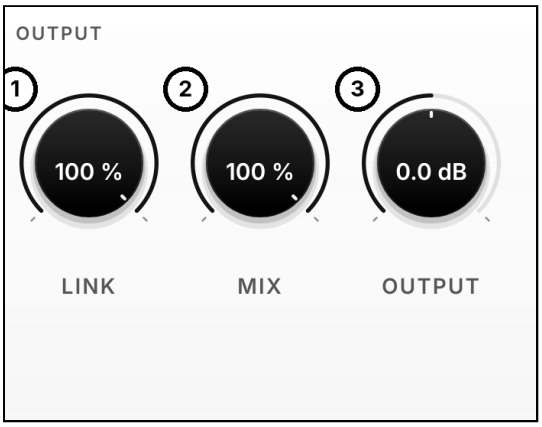


FIGURE 18 The OUTPUT group: 1 LINK, 2 MIX and 3 OUTPUT.

Control	Range	Default	What it does
LINK	0 to 100 %	100 %	Stereo link: at 100 % both channels open and close together.
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.

LINK. On a stereo track, each side's trigger hears LINK times the louder side plus the rest of its own key. At **100 %** (the default) both sides gate together, so the image never jumps. At **0 %** each side gates on its own: in the lab, a quiet side gated on its own at 0 % and followed the loud side at 100 %. Lower it only for stereo pairs whose sides really are different sources.

MIX. At 100 % you hear only the gated signal; at 0 % only the dry one. In between, the gaps keep MIX's share of the dry signal: a **half gate**, a softer way to tidy a part without emptying it (*Creative* ▸ *Half Gate Parallel* uses 50 %). The dry signal is delayed by exactly the latency, so blending never causes phasing.

OUTPUT sets the final level. A gate rarely changes the loudness of the hits, but taking the bleed out can lower the integrated loudness a little; check the meter bridge's Δ reading before you compare with bypass.

RANGE, MIX and OUTPUT glide along a smooth curve, so automating them makes no zipper noise.

Displays

HISTORY

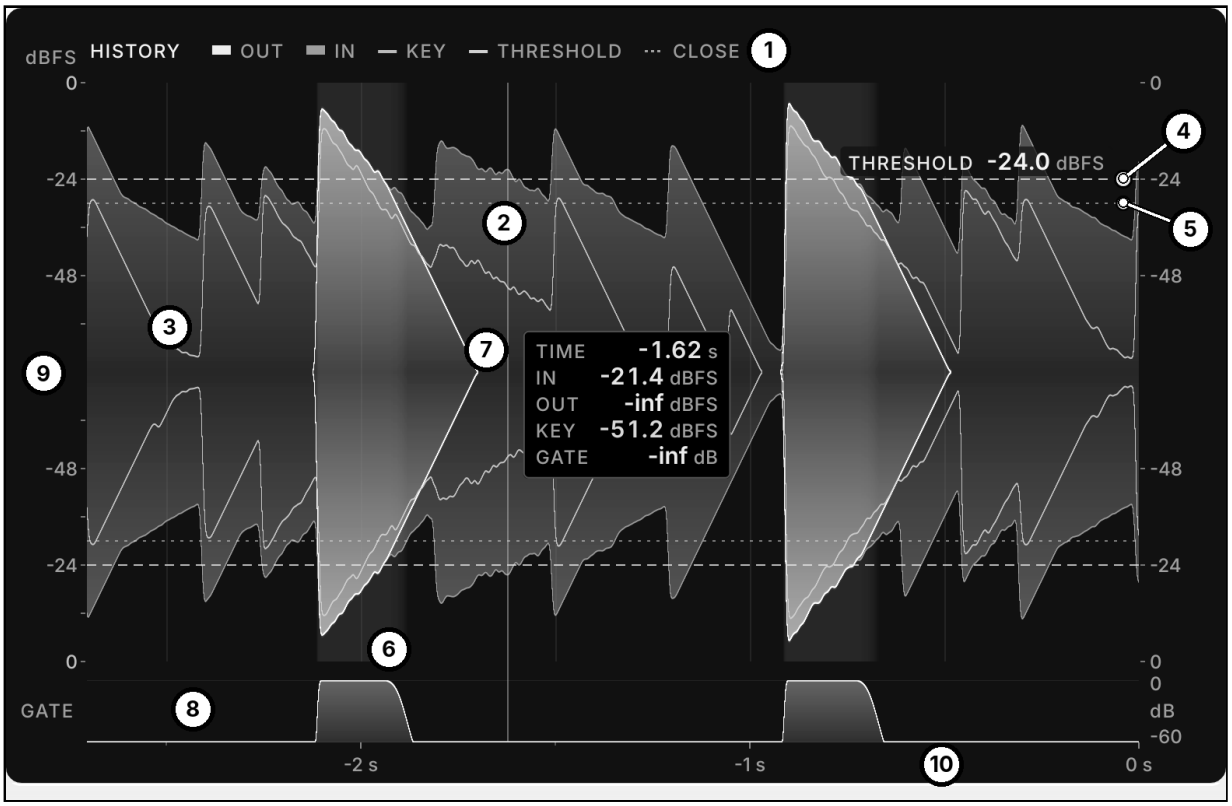


FIGURE 19 The HISTORY: 1 legend, 2 the output in front of the input, 3 the key (teal), 4 the threshold line with its value and grip, 5 the close line and its hollow grip, 6 a lit column (the gate open), 7 the hover read-out, 8 the GATE lane, 9 the level scale (dBFS), 10 the time scale.

The HISTORY shows the last two seconds or so, newest at the right edge (0 s), in 4 ms columns.

- 2 **The waveform** is drawn mirrored, with 0 dBFS at the top and bottom edges and quiet sounds near the centre, on a decibel scale 9 , so the bleed between hits is as easy to see as the hits. The **output** (white on screen; in print, the brighter shape) 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 is comparing with the threshold, after SC HPF and SC LPF. Set the threshold against the key, not the waveform: with a filtered key, the bleed's key can be far lower than its waveform.
- 4 **The threshold** is the dashed pair of lines, with its value written beside the round grip at the right. **Drag** it to set THRESHOLD; **double-click** it to return to −40 dBFS.
- 5 **The close point** is the dotted pair of lines under it, with a hollow grip: drag it to set HYSTERESIS.
- 6 **Lit columns** mark where the gate was open (in print, the lighter vertical bands behind the hits).
- 8 **The GATE lane** under the waveform shows the gate's gain, from 0 dB at the top to −60 dB at the bottom, so you can see the shape of every opening and release.

- 7 **Hover** anywhere for TIME (seconds before now), IN and OUT (dBFS), KEY (dBFS) and GATE (the gain, dB) at that moment.



FIGURE 20 A vocal with pauses over room noise: THRESHOLD −42.0 dBFS with 8.0 dB of HYSTERESIS, RANGE −18.0 dB, ATTACK 3.0 ms, HOLD 80 ms, RELEASE 300 ms, LOOKAHEAD 3.0 ms and the key filtered to 90 Hz–8.00 kHz. The phrases open the gate; the room between them comes down 18 dB instead of off, which keeps the voice natural.

KEY FILTER and KEY LEVEL

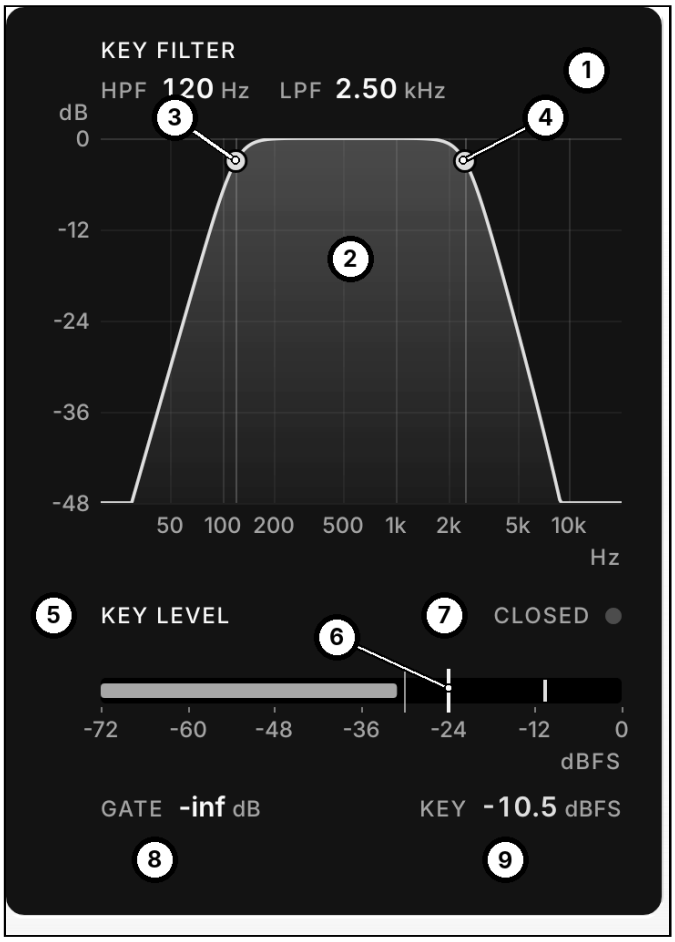


FIGURE 21 The KEY FILTER panel: 1 the filters' settings, 2 the key filter's response, 3 the SC HPF handle, 4 the SC LPF handle, 5 KEY LEVEL: the key now, 6 the threshold mark (the close mark is the thin one to its left), 7 the state, 8 the gate's gain now, 9 the key's recent peak.

- 2 **The response** (20 Hz to 20 kHz across, 0 to −48 dB down) is what the key filter does: the shaded area is what the gate hears. 1 Above it, HPF and LPF give the settings (OFF and OPEN when out).
- 3 4 **Drag the handles** left and right to set SC HPF and SC LPF. Double-click a handle to turn the high-pass off or open the low-pass.
- 5 KEY LEVEL is the key now, on a dBFS bar from −72 to 0, with a thin light line holding its recent peak. 6 The **threshold** is the thick mark across the bar; the **close point** is the thin, dimmer mark to its left (HYSTERESIS lower). When the bar reaches the threshold mark, the gate opens.
- 7 **The state**: OPEN or CLOSED, with a dot that lights while open; with FLIP on, DUCKING or IDLE.
- 8 GATE: the gain now, in dB (0.0 dB open, -inf dB closed to silence). 9 KEY: the key's recent peak, in dBFS: the number to compare with THRESHOLD.

Meter bridge (IN | OUT)

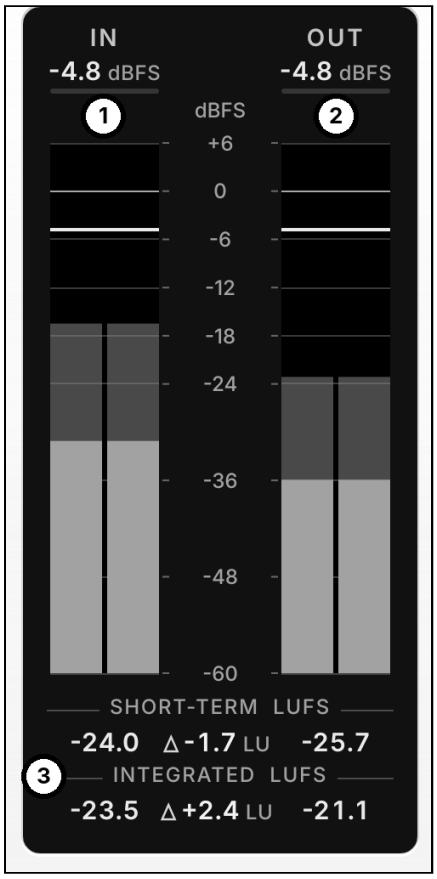


FIGURE 22 The meter bridge: 1 input and 2 output, 3 short-term and integrated loudness with the OUT − IN difference.

VEIRA Gate White uses the standard VEIRA meter bridge.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA Gate White 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.

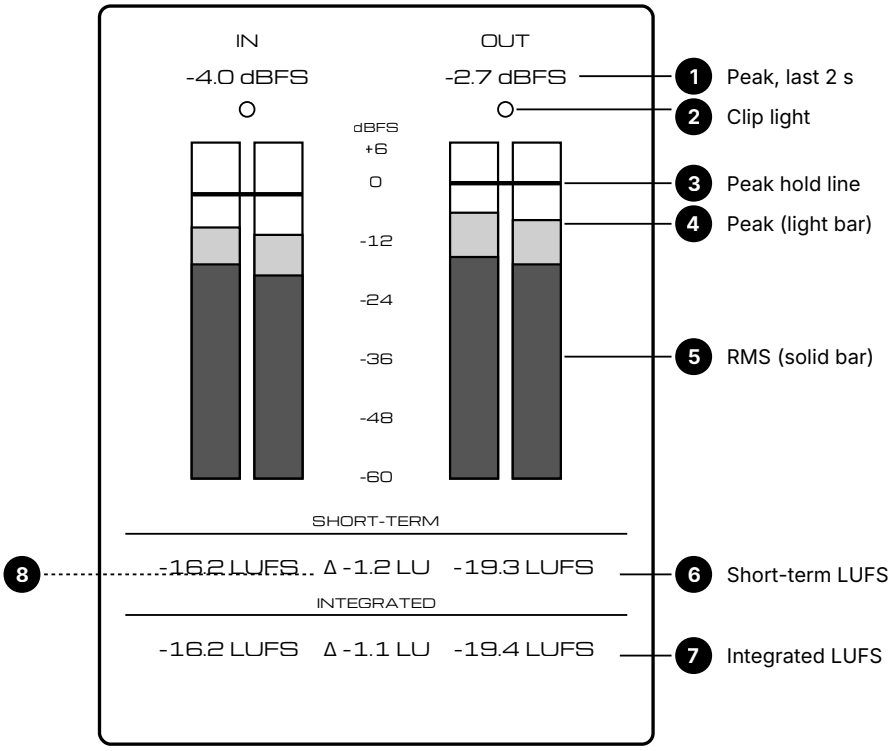


FIGURE 23 The meter bridge, left and right channel bars for input and output, with loudness below.

- 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 White 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).

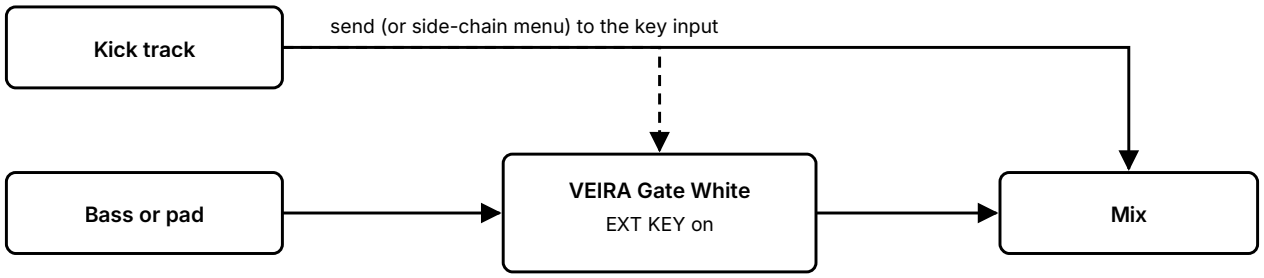
The scale: on screen the bars are coloured like a studio console: green below −12 dBFS, yellow from −12 to −3, orange from −3 to 0 and red above 0 dBFS.

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 and ducking

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

- **Gated reverb from the snare:** the snare's reverb return opens only on each snare hit.
- **Rhythmic gating:** a pad, hats or a synth chopped in time with a drum pattern (*Creative* ▸ *Trance Gate Hats*).
- **Ducking with FLIP:** the bass or a pad dips on each kick, or music dips under a voice-over (*Creative* ▸ *Kick Duck*).



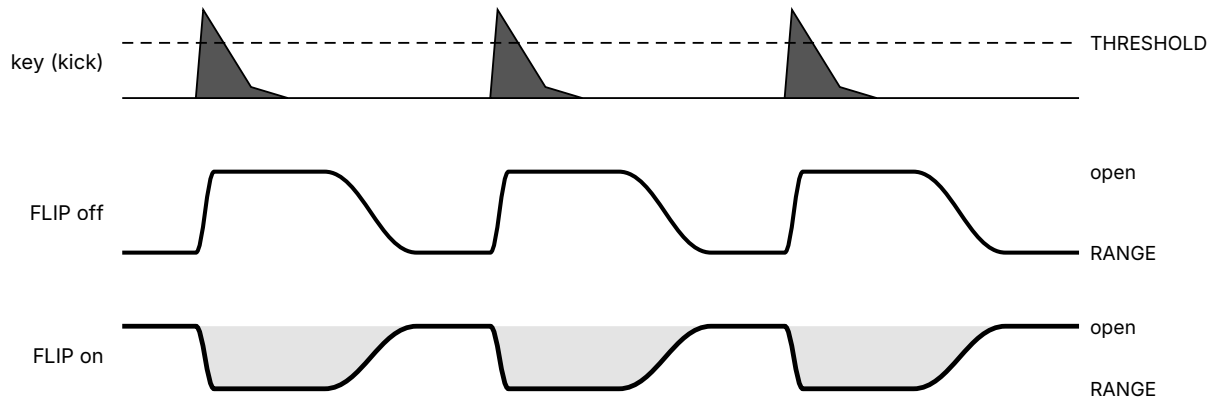
The track with VEIRA Gate White is the one you hear; the key track decides when it opens (or, with FLIP, when it ducks).

FIGURE 24 Sidechain routing. The sidechain input takes mono or stereo.

Setting it up

1. Insert VEIRA Gate White on the track you want to gate or duck.
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 White – 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 and set THRESHOLD against the key (the teal line on the HISTORY).

Ducking with FLIP



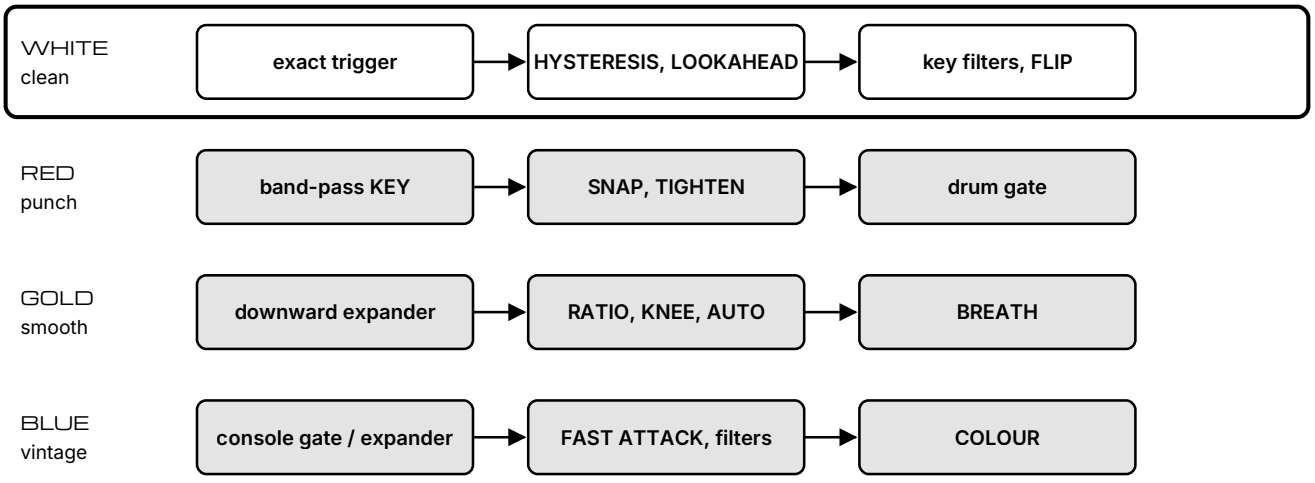
With FLIP each kick turns the track down by RANGE, then lets it back up after HOLD and RELEASE.

FIGURE 25 FLIP turns the gate around. The same key opens the gate (middle) or ducks the track by RANGE (bottom).

1. Set up the sidechain as above, with the kick (or the voice) as the key.
2. Switch on FLIP, and set RANGE to how far the track should dip: −6 to −12 dB is a mix move; −20 dB and more is an effect.
3. Set ATTACK for how fast it dips (1–3 ms with the kick), HOLD and RELEASE for how it comes back: the bass should be back just before the next kick. *Creative* ▸ *Kick Duck* is ready-made: RANGE −10 dB, ATTACK 2.0 ms, HOLD 30 ms, RELEASE 150 ms, LOOKAHEAD 5.0 ms, FLIP and EXT KEY on.
4. The state read-out says DUCKING while the track is down and IDLE while it isn't.

Which colour gate to choose

VEIRA Gate White 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.

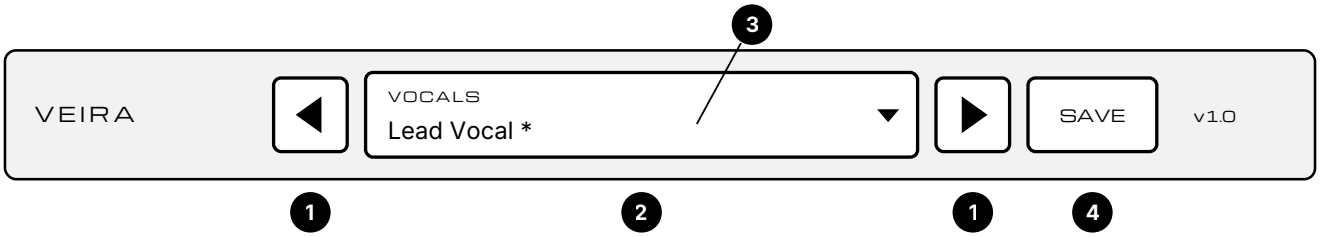
White is the clean one. Reach for it when you want the gate to do exactly what you ask and nothing else, or when the job needs its tools: a separate close point, a long lookahead, an external key or ducking. For drums with more attack, try Red; for voices that should never sound gated, Gold; for the sound of a console channel, Blue.

Presets

VEIRA Gate White comes with **35 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 White 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 White/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Gate White\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 Tight, Kick Natural, Kick Bleed Killer, Kick Keep Room
Snare	Snare Clean, Snare Hat Reject, Snare Fat Ring, Snare Ghost Friendly, Snare Short
Toms	Toms Natural, Floor Tom Boom, Rack Tom, Toms Short
Vocals	Vocal Pauses, Vocal Silence, Podcast Voice, Backing Vocals
Guitars	High-Gain Silence, Metal Chug Tight, Clean Guitar Hiss, Lead Sustain
Bass	Bass DI Clean, Bass Amp Hum, Synth Bass Tight, Bass Gentle
Noise & Hum	Hum Gate, Hiss Gate, Room Tone Tamer, Buzz Gate 60
Creative	Gated Reverb, Gated Reverb Long, Kick Duck, Trance Gate Hats, Half Gate Parallel

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 note or hit, with no false and no double openings, keeps the wanted part within 0.5 dB with its first 10 ms whole, and its clicks stay at or under −58 dBFS. If your track peaks higher or lower, move THRESHOLD by the same number of dB and leave the rest alone. *Kick Duck* and *Trance Gate Hats* need a key on the sidechain input.

Recipes

Step-by-step starting points. In each, set THRESHOLD first, against the key on the HISTORY.

Clean up a snare microphone

1. Load **Snare ▸ Snare Clean** (key 150–400 Hz, ATTACK 1.0 ms, HOLD 30 ms, RELEASE 150 ms, LOOKAHEAD 7.0 ms).
2. Drag the threshold line between the loudest bleed's key and the softest backbeat's key.
3. If the hi-hat still opens it, try **Snare Hat Reject** (a narrower key, 160–350 Hz, and 8 dB of HYSTERESIS).
4. To keep the ghost notes, use **Snare Ghost Friendly**: they stay 14 dB down instead of gone.

Gate a kick or toms

1. Load **Kick ▸ Kick Tight** or **Toms ▸ Toms Natural**. The kick presets key on the low end only (SC LPF 120–200 Hz) with 7–10 ms of LOOKAHEAD.
2. Lengthen RELEASE for more boom; shorten HOLD for a drier, tighter drum.
3. If the snare opens the kick's gate, lower SC LPF or raise THRESHOLD; *Kick Bleed Killer* does both.

Clear the gaps in a vocal

1. Load **Vocals ▸ Vocal Pauses** (RANGE −15 dB, HOLD 150 ms, RELEASE 300 ms, key 80 Hz–4 kHz).
2. Set the threshold just over the room and spill between phrases.
3. If word endings get cut, raise HOLD before you touch the threshold. For full silence, use **Vocal Silence**.

Silence a high-gain guitar between riffs

1. Load **Guitars ▸ High-Gain Silence** (ATTACK 0.50 ms, HOLD 40 ms, RELEASE 80 ms, SC LPF 5.00 kHz, 10 dB of HYSTERESIS).
2. Raise THRESHOLD until the hiss stops between riffs. For tight palm-muted chugs, **Metal Chug Tight** closes in 40 ms.

Gated reverb on a snare

1. On the snare's reverb return, insert VEIRA Gate White and route the dry snare to its sidechain input (see *Sidechain and ducking*); switch on EXT KEY.
2. Load **Creative ▸ Gated Reverb** (HOLD 280 ms, RELEASE 20 ms; keep EXT KEY on).
3. Set THRESHOLD so every snare hit opens it, and HOLD to the length of the burst you want (*Gated Reverb Long* holds 420 ms).

Duck a bass under the kick

Follow *Sidechain and ducking* ▸ *Ducking with FLIP*, starting from **Creative ▸ Kick Duck**.

Specifications

Type	Gate with a sample-exact trigger, a separate close point and a click-free gain curve; ducking with FLIP
Channels	Mono and stereo; 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 MIX 100 % and OUTPUT 0 dB, the output is the input, delayed, bit for bit
Clicks	Closing a sustained 100 Hz tone to silence: −85.3 dBFS of splatter above 2 kHz at RELEASE 2 ms, −151.8 dBFS at 150 ms
Timing	The gain crosses 10, 50 and 90 % within one sample of the law; shut exactly RELEASE after HOLD ends
THRESHOLD	−80 to 0 dBFS (default −40.0 dBFS)
RANGE	0 dB to −inf (default −inf: silence)
HYSTERESIS	0 to 24 dB (default 6.0 dB)
FLIP	On / off (default off)
ATTACK	0.05 to 100 ms (default 0.50 ms)
HOLD	0 to 2 s (default 50 ms); never shorter than half a cycle of the lowest key frequency
RELEASE	2 ms to 4 s (default 150 ms)
LOOKAHEAD	0 to 10 ms (default 2.0 ms)
SC HPF	OFF, 21 Hz to 2 kHz, 24 dB/oct Butterworth (default OFF)
SC LPF	50 Hz to 20 kHz, OPEN from 19.5 kHz, 24 dB/oct Butterworth (default OPEN)
EXT KEY / LISTEN	On / off (default off); LISTEN is never applied in offline bounces
LINK	0 to 100 % (default 100 %)
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 FILTER 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	35 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 Vgwh

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 White 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 gate never opens. THRESHOLD is over the key. Look at the teal key line on the HISTORY, not the waveform: with SC HPF and SC LPF close together the key can be much lower than the track. Lower THRESHOLD, or widen the key filter. With EXT KEY on, check that the sidechain actually carries a signal (switch on LISTEN).

The bleed still opens the gate. Raise THRESHOLD, or tune SC HPF and SC LPF closer to the instrument so the bleed's key falls under it. If the softest hits and the loudest bleed are too close, consider a smaller RANGE (−12 to −20 dB) so the odd false opening isn't heard. For drums, VEIRA Gate Red's band-pass key is built for this.

The gate flutters on the end of notes. Raise HYSTERESIS (6–10 dB), and lengthen HOLD.

The start of each hit sounds soft or clicky. LOOKAHEAD is shorter than ATTACK plus the key filter's delay. Raise LOOKAHEAD (7–10 ms for a low-filtered kick key).

Word endings or note tails are cut. Lengthen HOLD first, then RELEASE; or lower the close point with more HYSTERESIS.

EXT KEY **is dimmed, or on but nothing happens.** Dimmed means your DAW hasn't connected the sidechain input; see *Sidechain and ducking ▸ 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.

The stereo image jumps when the gate opens. LINK is below 100 %, so each side gates on its own. Set it to 100 %.

Does VEIRA Gate White 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? No. Open, the output is the input, delayed, bit for bit; closing and opening change only the level. For colour, see *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 White · User Manual · Version 0.1.0

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

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