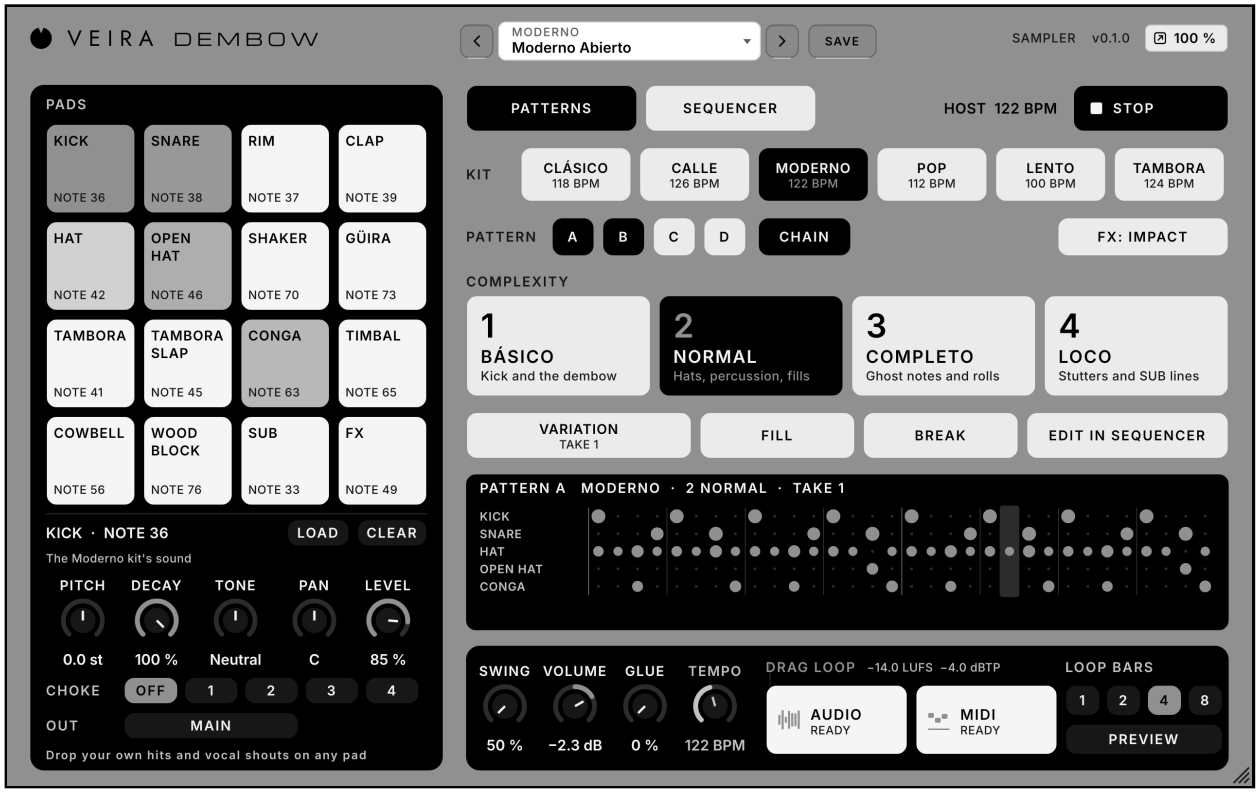
VEIRA

DEMBOW SAMPLER

VEIRA Dembow

User Manual

A sampler of dembow sounds and the grooves that play them: sixteen pads, six kits made by synthesis, the Dominican rhythm at four levels of complexity, a step sequencer, and every groove ready to drag into your session as a seamless loop.



Contents

Welcome 3
Getting started 4
What you need 4
Install with VEIRA Manager 4
Activation and the licence 4
Formats and where the files go 5
The panel at a glance 6
Using the controls 7
How dembow works 9
The rhythm 9
What happens inside VEIRA Dembow 10
The pads 11
The sounds 12
The kits 12
The chosen pad 13
Your own samples 15
The grooves 16
PATTERNS or SEQUENCER, and PLAY 16
KIT and PATTERN 16
COMPLEXITY and the takes 17
The sequencer 19
The bottom bar 20
SWING 20
VOLUME and GLUE 20
TEMPO 21
Drag a loop 22
MIDI and outputs 23
Playing it from MIDI 23
The separate outputs 23
Presets 24
The preset browser 24
The preset menu 24
Saving your own presets 24
Presets in your DAW 25
The factory folders 25
Recipes 26
A dembow in a minute 26
Build a song section by section 26
Your own vocal shout on the beat 26
A bass line on the SUB 26
Tighter and louder on the bus 26
Slow and heavy 26
Specifications 27
Troubleshooting and questions 28

Welcome

Thank you for choosing **VEIRA Dembow**. Dembow is the Dominican rhythm heard all over the world: the kick on every beat, the snare answering in a 3 + 3 + 2 figure, and hats, percussion and bass piled on top at about 110 to 130 BPM. VEIRA Dembow is a sampler made only for it: sixteen pads with the sounds of the genre, grooves that play the rhythm the way Dominican producers do, and a sequencer for your own.

Press PLAY, choose a KIT and a COMPLEXITY, and the groove plays in time with your song. Press VARIATION for another take, FILL or BREAK for the next bar, and drag the result into a track as audio or MIDI. Every pad also plays from MIDI, and any pad can play your own sample instead.

Where the sounds come from. The kits are made by our own synthesis, computed in the plugin when you choose the kit: there are no recordings and no sample packs inside. That is also why there are **no vocal shouts**: a voice is the one dembow sound synthesis can't make convincingly, and we ship no recordings. Dembow lives on its voices, so bring your own: drop your shout, chant or chop on any pad and it plays from the grooves, the sequencer and MIDI like the kit's own sounds (see *Your own samples*).

What makes it different

- **Only dembow.** Six kits in six styles, from the classic sound of the late 90s and 2000s to the hard street sound, polished modern, pop, old-school slow and a fusion with merengue's tambora and güira.
- **Four levels of complexity.** BÁSICO is exactly the dembow; NORMAL, COMPLETO and LOCO add hats, percussion, ghost notes, rolls, the SUB and stutters. VARIATION gives a new take at the same level, as many as you like.
- **Grooves that follow your song.** While your DAW plays, every hit lands on the sample its place in the song puts it on, in any buffer size, through loops and jumps. Changes wait for the next bar line.
- **A sequencer for your own.** Four patterns of 16 or 32 steps, each step with its velocity, probability, roll and pitch; EDIT IN SEQUENCER copies a built-in groove into it.
- **Drag it out.** Any groove becomes a bar-exact, seamless loop of 1 to 8 bars: a WAV at −14 LUFS with its true peak under −1 dBTP, or a MIDI file that plays the same groove on this plugin's track.
- **Ten outputs.** The main stereo mix, plus nine stereo outputs for the kick, snare, hats, shakers, tambora, congas, bells, SUB and FX.
- **40 factory presets** in 8 folders, each levelled to about −14 LUFS.

How this manual is organised. *Getting started* installs and activates the plugin. *The panel at a glance* names its parts. *How dembow works* explains the rhythm and what happens inside. *The pads*, *Your own samples*, *The grooves*, *The sequencer* and *The bottom bar* go through every control; *Drag a loop* covers the files you drag, and *MIDI and outputs* playing from MIDI and mixing the pads apart. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

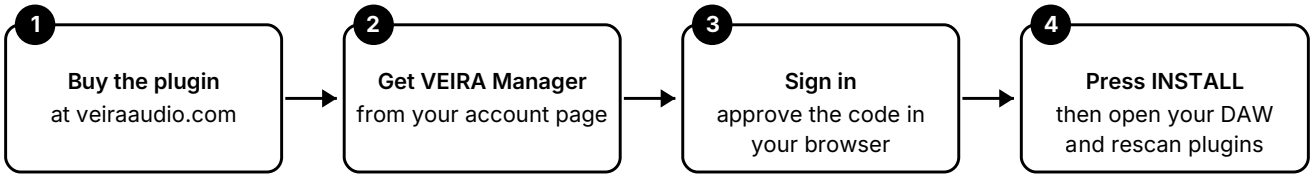
Getting started

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

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 Dembow 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.

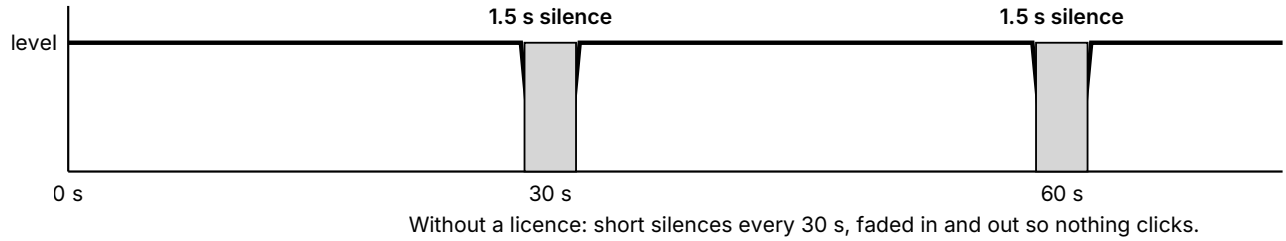


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Dembow. 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 Dembow 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

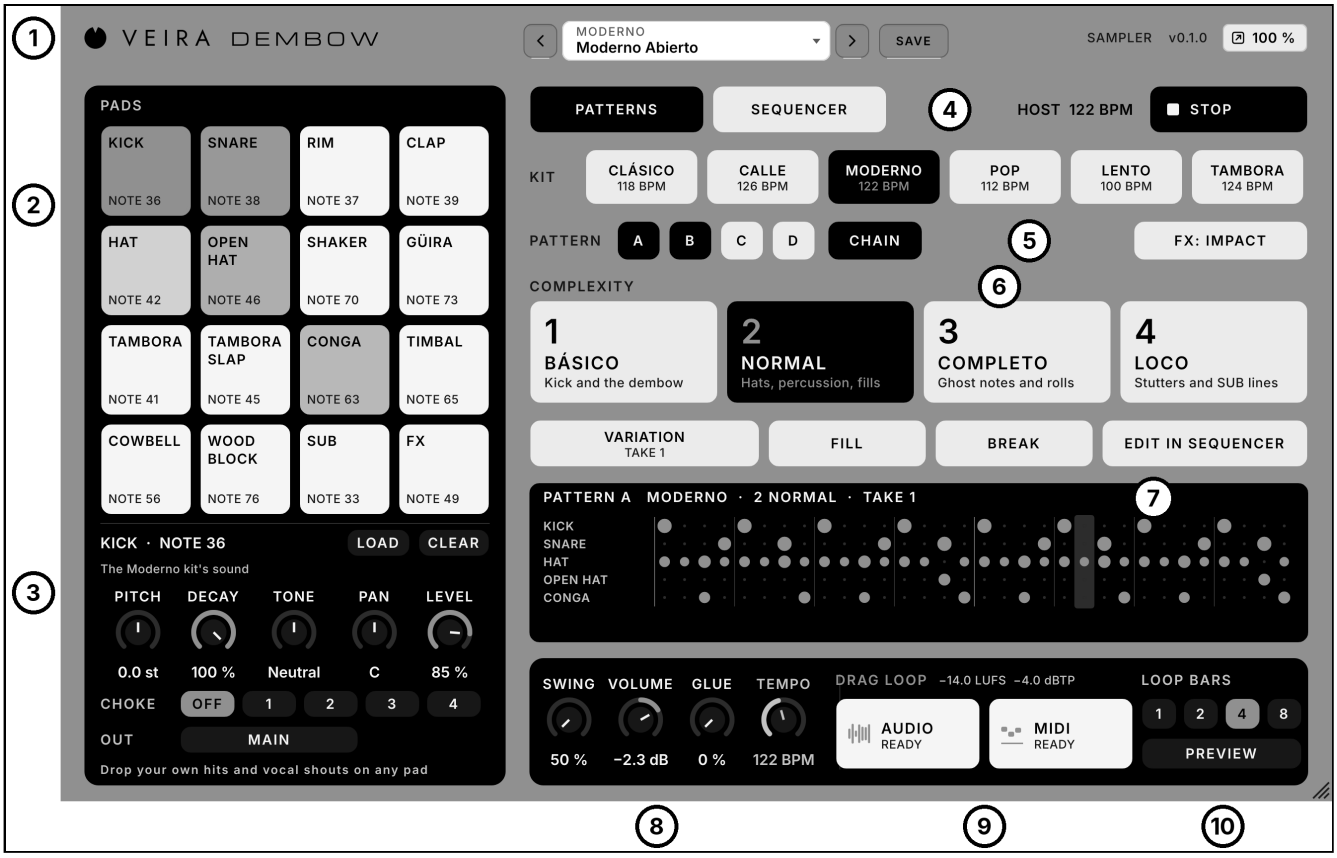


FIGURE 3 VEIRA Dembow with the preset *Moderno Abierto*, the groove playing: 1 the header, 2 PADS, 3 the chosen pad's controls, 4 the views, the tempo and PLAY, 5 KIT, PATTERN and the FX pad's sound, 6 COMPLEXITY with VARIATION, FILL, BREAK and EDIT IN SEQUENCER, 7 the groove as it plays, 8 SWING, VOLUME, GLUE and TEMPO, 9 DRAG LOOP and 10 LOOP BARS with PREVIEW.

	Part	What it does
1	Header	The VEIRA logo and the name, the preset browser, SAVE, what it is and the version, and the size button.
2	PADS	Sixteen pads, each with its name and MIDI note. Click to play and to choose one; drop a sample on it; right-click for its menu.
3	The chosen pad	Its sound (the kit's or yours) with LOAD and CLEAR, PITCH, DECAY, TONE, PAN, LEVEL, CHOKE and OUT.
4	Views and transport	PATTERNS or SEQUENCER (what you see is what plays), the tempo, and PLAY (STOP while it plays).
5	KIT, PATTERN	Six kits with their tempos; patterns A to D and CHAIN; FX: the FX pad's sound.
6	COMPLEXITY	Four levels, then VARIATION, FILL, BREAK and EDIT IN SEQUENCER. On the SEQUENCER page, the step grid's controls.

	Part	What it does
7	The groove	The pattern playing, a row of dots per pad, with the playhead. On the SEQUENCER page, the step grid.
8	The knobs	SWING, VOLUME, GLUE and TEMPO.
9	DRAG LOOP	AUDIO and MIDI: drag either into a track. The loop's loudness and true peak above them.
10	LOOP BARS	1, 2, 4 or 8 bars, and PREVIEW to hear the loop as it will be dragged.



FIGURE 4 The header: 1 the VEIRA logo and the name, 2 and 4 the previous and next preset, 3 the preset's folder and name (an asterisk: changed since it loaded), 5 SAVE, 6 what it is and the version, and 7 the size button, here at 100 %.

Using the controls

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

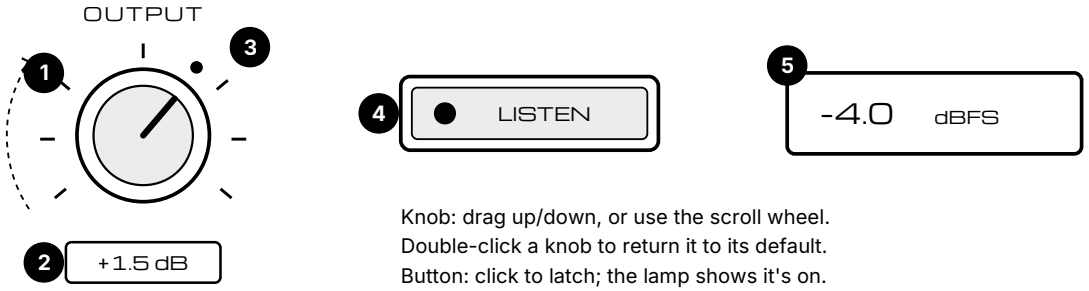


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Dembow's panel the parts look a little different from the drawing above. The face is flat and orange: a vivid orange page with charcoal panels let into it and off-white pads and keys, no gradients, glass or shadows.

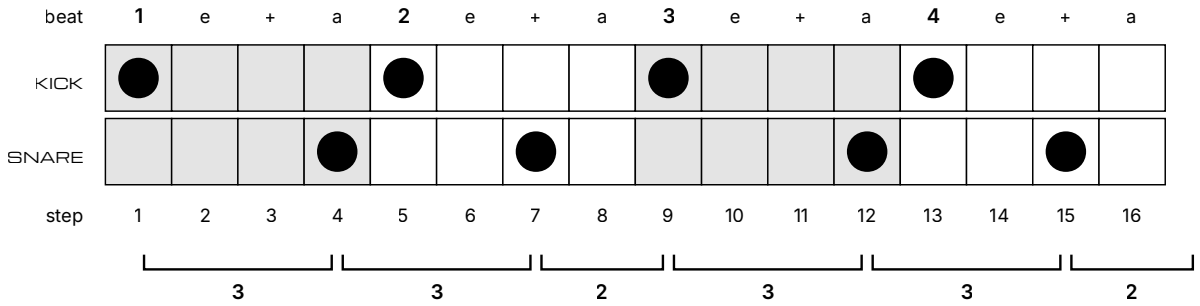
- **Knobs** are drawn in charcoal with an orange arc and their value printed beneath (50 %, -2.3 dB). Drag up and down or use the wheel; double-click for the default; right-click a knob (Control-click on a Mac) to type a value.
- **Chosen keys are filled in charcoal** with white type: the view, the kit, the complexity, the patterns in the chain, the sequencer's edit mode and the loop's length. The chosen CHOKE group and loop length are filled orange. In print these are the darker keys.
- **Pads flash orange** as they play, brightest on the hit, fading over about a tenth of a second. In print the playing pads are the darker ones.
- **Tooltips** explain every control: hover over it.
- **The window size.** VEIRA Dembow opens at 100 %, 1280 × 800 points. To change it, click the size button 7 in the header and choose 75, 90, 100, 125, 150 or 200 % or *Fit to screen* (sizes that don't fit your display are left out); or drag the grip in the bottom-right corner (double-click it for 100 %); or press Cmd + = and Cmd + - (Ctrl on Windows) to step up and down and Cmd + 0 for 100 %. Your DAW saves the size with the session, and new instances open at the size you chose last.

VEIRA Dembow is an instrument: put it on an instrument (or software instrument) track. It has no audio input; it takes MIDI and plays in stereo or mono, with nine more outputs your DAW can enable.

How dembow works

The rhythm

Dembow is built on one figure. The kick plays every beat. The snare plays the last sixteenth of beats 1 and 3 and the “and” of beats 2 and 4: steps 4, 7, 12 and 15 of the sixteen in a bar. Counted from each half bar’s downbeat, that is three sixteenths, three more, then two to the next half: the 3 + 3 + 2 that gives the rhythm its forward lean.



Each half bar: the downbeat, then the snare three sixteenths later, three more, and two to the next half: 3 + 3 + 2. The kick holds every beat underneath. Dominican dembow plays it at about 110 to 130 BPM.

FIGURE 6 The dembow on a sixteen-step bar: the kick on the beats, the snare’s 3 + 3 + 2 in each half bar.

Dominican producers play that figure fast, at about 110 to 130 BPM, and pile on top of it: sixteenth-note hats, the shaker, a timbal or conga answering the snare, the güira’s scrape, a sub-bass under the kick, rolls and stutters to push into the next section. How much they pile on is the first choice you make in VEIRA Dembow: its COMPLEXITY.

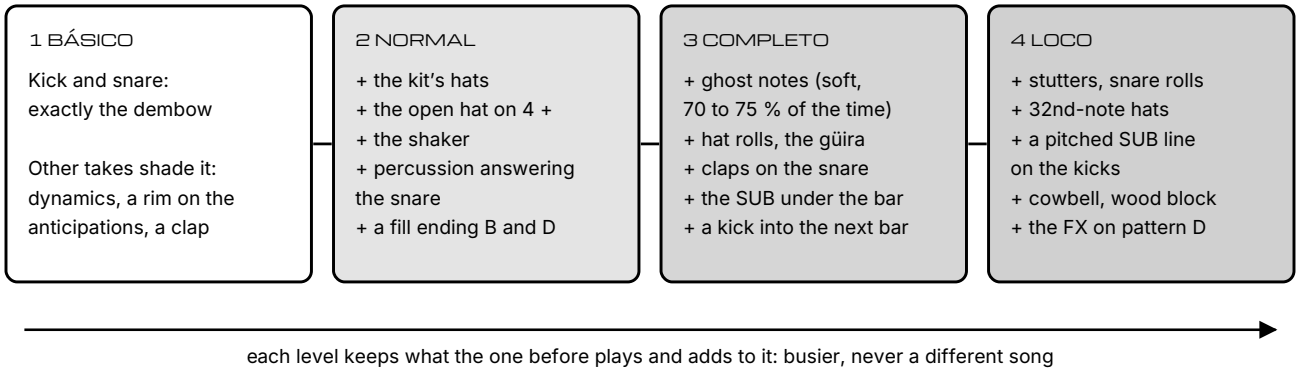
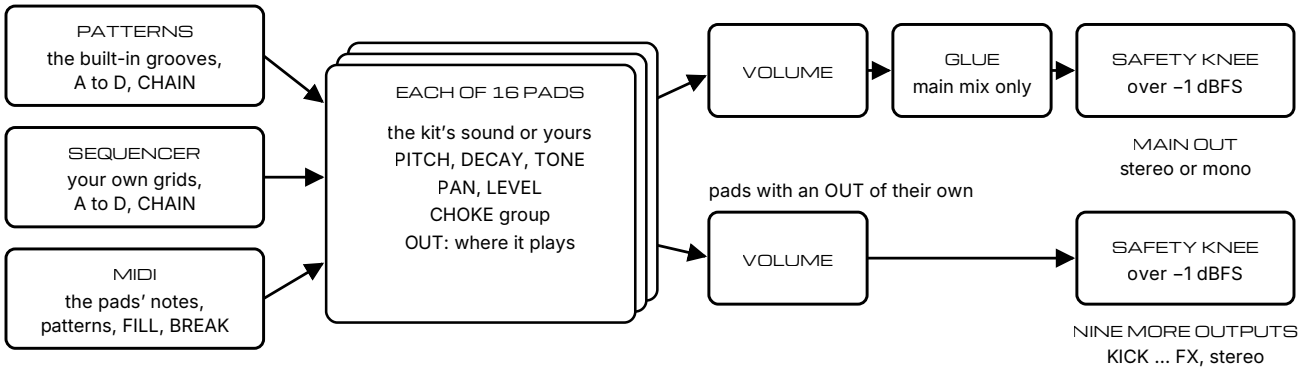


FIGURE 7 The four levels of COMPLEXITY, and what each adds.

The patterns are written by the plugin from the kit’s style, the complexity and the take (VARIATION). The same settings always give the same groove, on every computer, so a session opens exactly as you left it.

What happens inside VEIRA Dembow



With the DAW playing, every hit lands on the sample its place in the song puts it on. DRAG LOOP renders the main mix off line, in the background, as the WAV and MIDI files you drag. There is no latency.

FIGURE 8 From the grooves and your MIDI to the outputs.

- **The grooves** ([PATTERNS]) or **your grids** ([SEQUENCER]) say which pad plays on which step, how hard, how often and with what pitch.
- **Each pad** is a sampler voice: it plays the kit's sound, or your sample, with its own [PITCH], [DECAY], [TONE], [PAN] and [LEVEL], taken at each hit as a sampler takes them. A pad plays one hit at a time; a new hit fades the last one over 3 ms. Pads in the same [CHOKE] group cut each other.
- **The main mix** goes through [VOLUME], then [GLUE] (when it is above 0 %), then a safety knee that leaves everything under −1 dBFS untouched and never lets a peak reach full scale.
- **Pads sent to their own output** ([OUT]) skip [GLUE]; [VOLUME] and the same safety knee apply.

There is no latency. Every hit ends in exact silence, and nothing clicks: not a new hit, a choke, a moved knob or the host's bypass, which fades the output over 10 ms and then stops every hit.

The pads

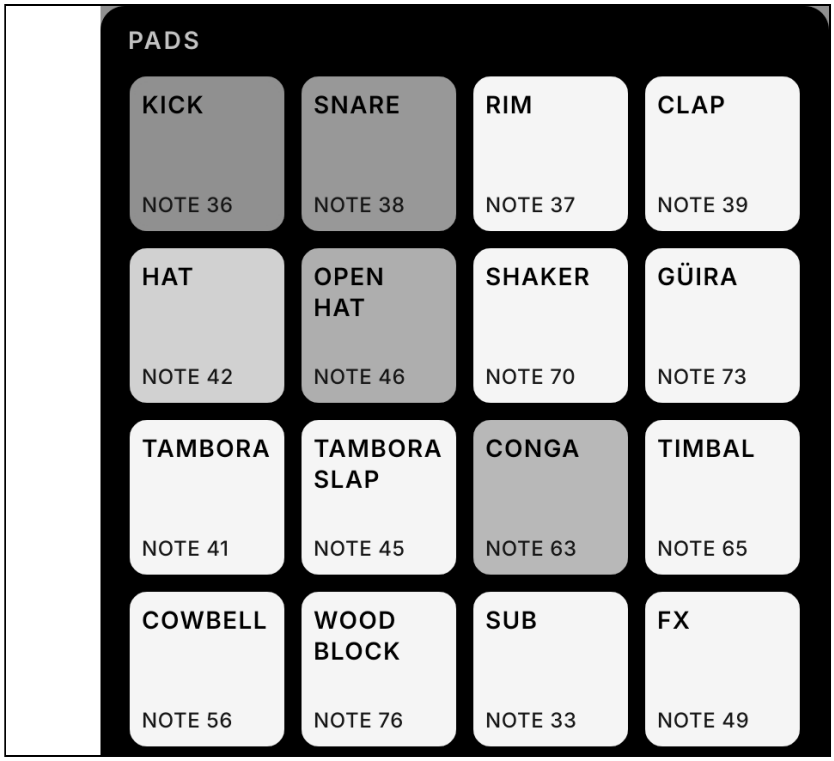


FIGURE 9 PADS: sixteen pads in four rows, each with its name and its MIDI note. Playing pads flash orange (here KICK, SNARE, HAT, OPEN HAT and CONGA).

Click a pad to play it and to choose it: the controls under the pads then belong to it. **Higher on the pad plays harder**, from about velocity 57 at the bottom edge to 127 at the top. Right-click a pad (Control-click on a Mac) for its menu: *Load a sample…*, *Back to the kit's sound* and *Play it*.

Pad	MIDI note	Pad	MIDI note
KICK	36 (and 35)	TAMBORA (open tone)	41 (and 43)
SNARE	38 (and 40)	TAMBORA SLAP	45 (and 47, 48, 50)
RIM	37	CONGA	63 (and 62, 64)
CLAP	39	TIMBAL	65 (and 66)
HAT	42 (and 44)	COWBELL	56
OPEN HAT	46	WOOD BLOCK	76 (and 75, 77)
SHAKER	70 (and 82)	SUB	33 (and 34); MIDI channel 2 plays it pitched
GÜIRA	73 (and 74, 69)	FX	49 (and 52, 55, 57)

The notes follow the General MIDI drum map wherever it has the instrument, so a drum part written for another drum instrument mostly plays the right pads here. The notes in brackets play the same pad.

The sounds

Every kit sound is made by synthesis when you choose the kit (about 60 ms for all sixteen) and then played as a sample:

- KICK: a sine falling from its punch to its low note (45 to 58 Hz, by kit), with the punch, then the long sub tail of modern dembow, a beater click and a little saturation.
- SNARE: two shell tones with a pitch drop, the wires as filtered noise, the stick's crack around 3.6 kHz, and a ring in the classic kits. RIM: two hard tones and a click. CLAP: three bursts and a tail.
- HAT, OPEN HAT: six metallic tones at inharmonic ratios, filtered, with a little noise; the Moderno and Pop kits play theirs twice, tuned apart, for width. SHAKER: two grains of shaped noise.
- GÜIRA: the scraper drawn over the punched metal: a train of 390 to 470 small impacts a second through the steel's resonances, shaped by the stroke.
- TAMBORA: the two-headed drum of merengue: the open hand tone and, on its own pad, the stick's TAMBORA SLAP. CONGA and TIMBAL (with its metal shell's ring) likewise; COWBELL and WOOD BLOCK by their own ringing tones.
- SUB: a sub-bass hit tuned to A1. It follows MIDI on channel 2 and the sequencer's pitch per step, so it can play a bass line.
- FX: an impact, a reverse hit, a riser or a drop, chosen with the FX: key (see *The grooves*). BREAK plays it.

The kits

KIT chooses the six sounds' style; each kit's key also shows the tempo it is made for. The host's tempo always wins: a kit's tempo is a suggestion, which the presets use.

Key	Kit	Style	BPM
CLÁSICO	Clásico	The classic dembow of the late 90s and 2000s: a punchy kick, the tight ringing snare, the timbal.	118
CALLE	Calle	Modern, hard and dry: a long distorted sub kick, a cracking short snare, rim clicks and tambora slaps.	126
MODERNO	Moderno	Polished: a clean deep kick, a layered snare in a small room, wide hats, congas.	122
POP	Dembow Pop	Rounder and softer, wide claps on the snare.	112
LENTO	Lento	Old school and slower: a boomy kick, a round snare, the timbal and the bell.	100
TAMBORA	Tambora Fusion	Dembow with merengue's tambora (slaps, open tones, the roll into the bar) and the güira's long and short strokes.	124

A new kit takes over at the next bar line while the groove plays; its sounds are made in the background, and a hit already sounding finishes on the old sound.

The chosen pad

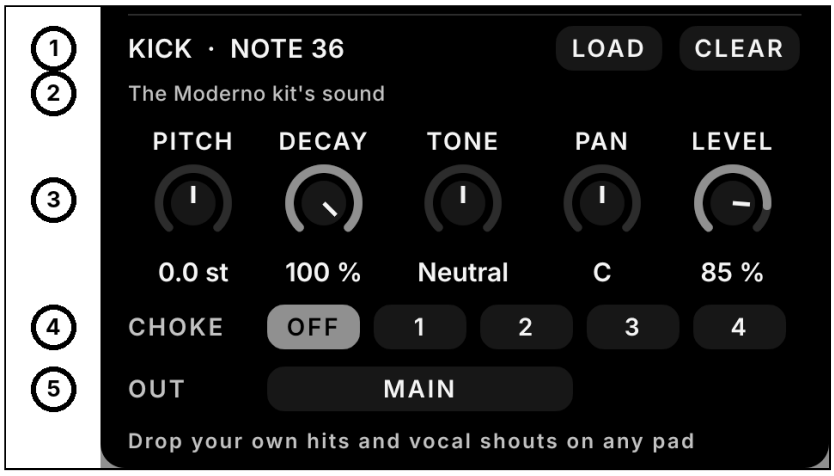


FIGURE 10 The chosen pad, here KICK: 1 its name and note, with LOAD and CLEAR; 2 whose sound it plays; 3 PITCH, DECAY, TONE, PAN and LEVEL; 4 CHOKE; 5 OUT.

Control	Range	Default	What it does
PITCH	−24 to +24 st	0.0 st	The sound up or down in semitones; it plays faster or slower, as a sampler does.
DECAY	5 to 100 %	100 %	How long it rings: 100 % plays the whole sound, lower fades it out sooner.
TONE	Dark 100 to Bright 100	Neutral	Darker to the left (a low-pass), brighter to the right (a high-pass); at Neutral, no filter.
PAN	L 100 to R 100	by pad	The pad's place between the speakers.
LEVEL	0 to 100 %	by pad	The pad's level; 100 % is 0 dB, 50 % is −12 dB.
CHOKE	OFF, 1 to 4	OFF (1 for the hats)	Pads in the same group cut each other.
OUT	MAIN, KICK … FX	MAIN	Where the pad plays.

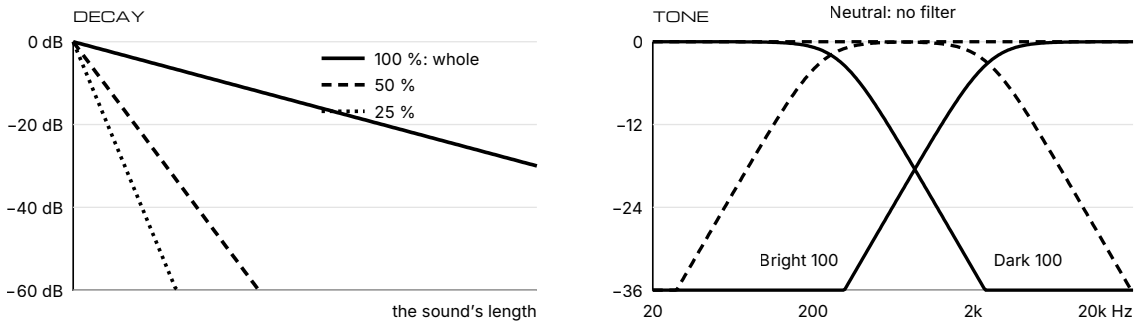
PITCH, DECAY and TONE are taken **at each hit**, as a sampler does, so turning them changes the next hit, not one already ringing. LEVEL and PAN glide over 15 ms, so you can move them while the groove plays.

The defaults set a mix: the kick at 85 %, the snare at 78 %, the hats and percussion lower and spread a little across the stereo field (the shaker and conga to the left, the güira, timbal and wood block to the right). *Init* and the presets start from it.

PITCH

Up or down by up to two octaves. The pad plays faster to go up and slower to go down, with its length changing too, as on any sampler. Pitched up by more than half an octave, a pad plays a filtered copy of its sound made for that, so nothing folds back into the audible range as a harsh whistle: a 15 kHz tone played an octave up comes out 120 dB down. On the SUB, PITCH sets the key of its bass line.

DECAY and TONE

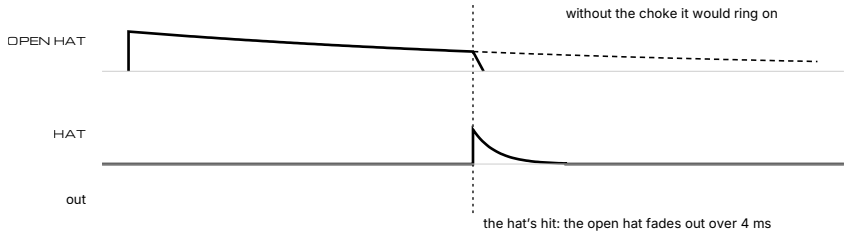


DECAY fades the pad's sound to −60 dB at its share of the length (left; solid: 100 %, the whole sound). TONE is a 12 dB per octave low-pass to the left (20 kHz down to 300 Hz at Dark 100) or high-pass to the right (20 Hz up to 2.5 kHz at Bright 100).

FIGURE 11 DECAY shortens the sound; TONE darkens or brightens it.

DECAY fades the sound to −60 dB at its share of the sound's length: 50 % is gone halfway through. Use it to tighten a long kick's sub tail under a busy bass line, or to shorten an open hat. TONE is one knob for two filters: turned left, a 12 dB per octave low-pass falls from 20 kHz to 300 Hz at Dark 100; turned right, a high-pass rises from 20 Hz to 2.5 kHz at Bright 100. At Neutral (0) there is no filter at all.

CHOKE



Pads in the same CHOKE group cut each other, as a closed hi-hat stops an open one. By default HAT and OPEN HAT share group 1. Each pad is also monophonic: a new hit of the same pad fades the last over 3 ms. Nothing clicks.

FIGURE 12 A choke group: the closed hat stops the open hat.

OFF lets the pad ring over the others. Groups 1 to 4: a hit on any pad of the group fades every other pad of the group over 4 ms. By default HAT and OPEN HAT are both in group 1, so the closed hat stops the open hat the way a drummer's foot does. Put a long SUB and the KICK in a group of their own if you want the kick to cut the sub's tail.

OUT

OUT sends the pad to the main mix (MAIN, the default) or to one of nine separate stereo outputs, KICK to FX, for mixing the drums apart in your DAW. Click it for the menu; *MIDI and outputs* explains the outputs and how to enable them.

Your own samples

Any pad can play your own sound instead of the kit's: a hit you like, a chop, and above all the **voices**. Dembow lives on its shouts, chants and adlibs, and the kits have none: synthesis can't make a convincing voice, and we ship no recordings. So bring your own.

To load a sample:

- **Drop** a WAV or AIFF file (or FLAC, Ogg or MP3) from your computer onto any pad, or
- choose the pad and click LOAD, or right-click the pad and choose *Load a sample…*

The pad then plays your sample from the grooves, the sequencer and MIDI, exactly like the kit's sounds, with the same PITCH, DECAY, TONE, PAN, LEVEL, CHOKE and OUT. The line under the pad's name says whose sound it plays (*The Moderno kit's sound*, or the file's name). CLEAR (or *Back to the kit's sound*) gives the pad its kit sound back.

Files	WAV, AIFF, FLAC, Ogg and MP3; mono or stereo
Length	The first 10 seconds
Rate	Converted to the session's rate when loaded
Saved	With the session: each pad's file and an embedded copy (24-bit FLAC), so the session plays on another computer too
In a preset	Your own presets keep each pad's file, and embed samples up to 1 MB
Missing	A file that can't be found leaves the pad on its kit sound, marked MISSING

> **Tip:** For a vocal shout, a free pad in most grooves is FX, WOOD BLOCK or COWBELL. *Recipes ▸ Your own vocal shout on the beat* shows how to place it.

The file is read and prepared away from the audio, so loading never interrupts the sound; the old sound is let go only once nothing plays it.

The grooves

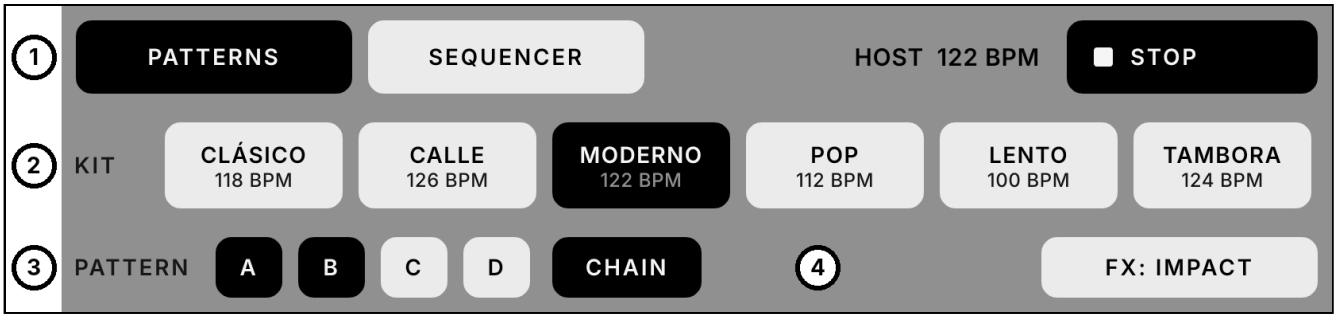


FIGURE 13 (1) the views [PATTERNS] and [SEQUENCER], the tempo ([HOST 122 BPM]) and [PLAY] ([STOP] while it plays); (2) [KIT]; (3) [PATTERN] [A] to [D] and [CHAIN] (here A and B chained); (4) the FX pad's sound.

PATTERNS or SEQUENCER, and PLAY

The two tabs choose what plays: [PATTERNS], the built-in grooves, or [SEQUENCER], your own grids. What you see is what plays.

[PLAY] starts the groove. While it is on (the key reads [STOP]), the groove **follows your DAW's transport**: it starts and stops with the song, and every hit lands on the sample its place in the song puts it on, in any buffer size, through loops and jumps. With the DAW stopped, or in the standalone app, it runs on its own clock. The label beside it says which tempo it follows: [HOST 122 BPM] (the DAW's) or [TEMPO 120 BPM] (the [TEMPO] knob's, when the DAW gives none).

With [PLAY] off the grooves are silent, and the pads play only from MIDI and your clicks.

KIT and PATTERN

[KIT] is described under *The pads*. [PATTERN] [A], [B], [C] and [D] are four patterns of two bars each: in [PATTERNS], four takes of the groove ([B] and [D] end on a fill, [C] is busier, [D] the peak); in [SEQUENCER], your four grids. Click a letter to play it, from the next bar line.

[CHAIN] plays several patterns one after the other. Click [CHAIN], then the letters to add them to the chain or take them out; the lit letters play in turn, in order A, B, C, D. Most presets chain A and B; the busiest chain all four.

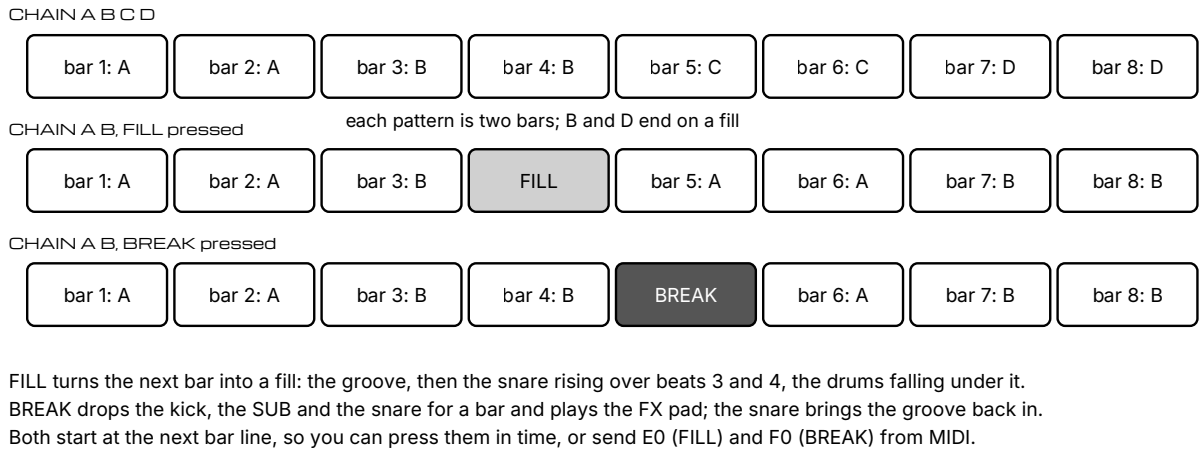


FIGURE 14 CHAIN, FILL and BREAK on the time line.

FX: IMPACT chooses the FX pad's sound: Impact, Reverse (a reverse hit that swells into the next downbeat), Riser or Drop. BREAK plays it.

COMPLEXITY and the takes

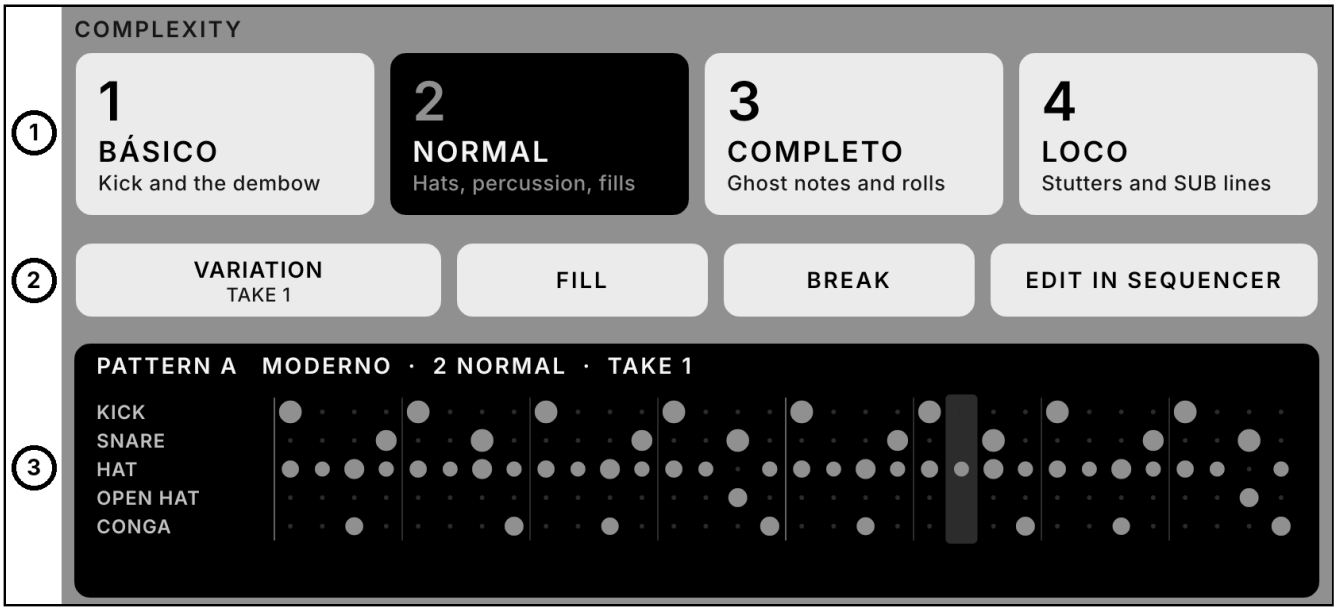


FIGURE 15 (1) COMPLEXITY, here 2 NORMAL; (2) VARIATION (with the take's number), FILL, BREAK and EDIT IN SEQUENCER; (3) the groove as it plays: a row of dots per pad, the playhead's column lighter.

Control	Range	Default	What it does
COMPLEXITY	BÁSICO, NORMAL, COMPLETO, LOCO	BÁSICO	How much plays over the dembow.
VARIATION	Take 1 to 1000	Take 1	A new take of the groove at the same complexity.

COMPLEXITY in four steps:

1. BÁSICO, *Kick and the dembow*: exactly the dembow, kick and snare. Its other takes only shade it: dynamics, a rim doubling the snare's anticipations, a clap on the "and".
2. NORMAL, *Hats, percussion, fills*: the kit's hats (eighths or sixteenths, the open hat on the "and" of 4), the shaker, the kit's percussion answering the snare (timbal, conga, rim, tambora), a fill on the last beat of B and D.
3. COMPLETO, *Ghost notes and rolls*: soft ghost notes that play 70 to 75 % of the time, hat rolls, the güira, claps layered on the snare, the SUB under the bar, a kick before the next downbeat.
4. LOCO, *Stutters and SUB lines*: stutters and snare rolls, 32nd-note hats, a pitched SUB line on the kicks, cowbell and wood block, the FX on pattern D.

VARIATION writes a new take of the groove at the same kit and complexity, and its key shows the take's number (TAKE 1). Each take is always the same groove, and the number is saved with the session and in presets, so a take you like is never lost. Right-click VARIATION for *Back to the first take* and *Previous take*. A new kit, complexity or take takes over at the next bar line while the groove plays.

FILL and BREAK act on the next bar. FILL plays the groove into the snare rising over beats 3 and 4, the kit's drums falling under it; BREAK drops the kick, the SUB and the snare for a bar, plays the FX (a reverse hit is placed to swell into the next downbeat) and lets the snare bring the groove back. The key glows while it waits for the bar line and while it plays.

The groove below shows the pattern playing now, with a title such as PATTERN A MODERNO · 2 NORMAL · TAKE 1: a row per pad that plays in it, a dot per hit, its size the velocity. Faint dots play only sometimes; split dots are rolls. During a fill or a break it shows FILL or BREAK; with the groove stopped, the chosen pattern.

The sequencer

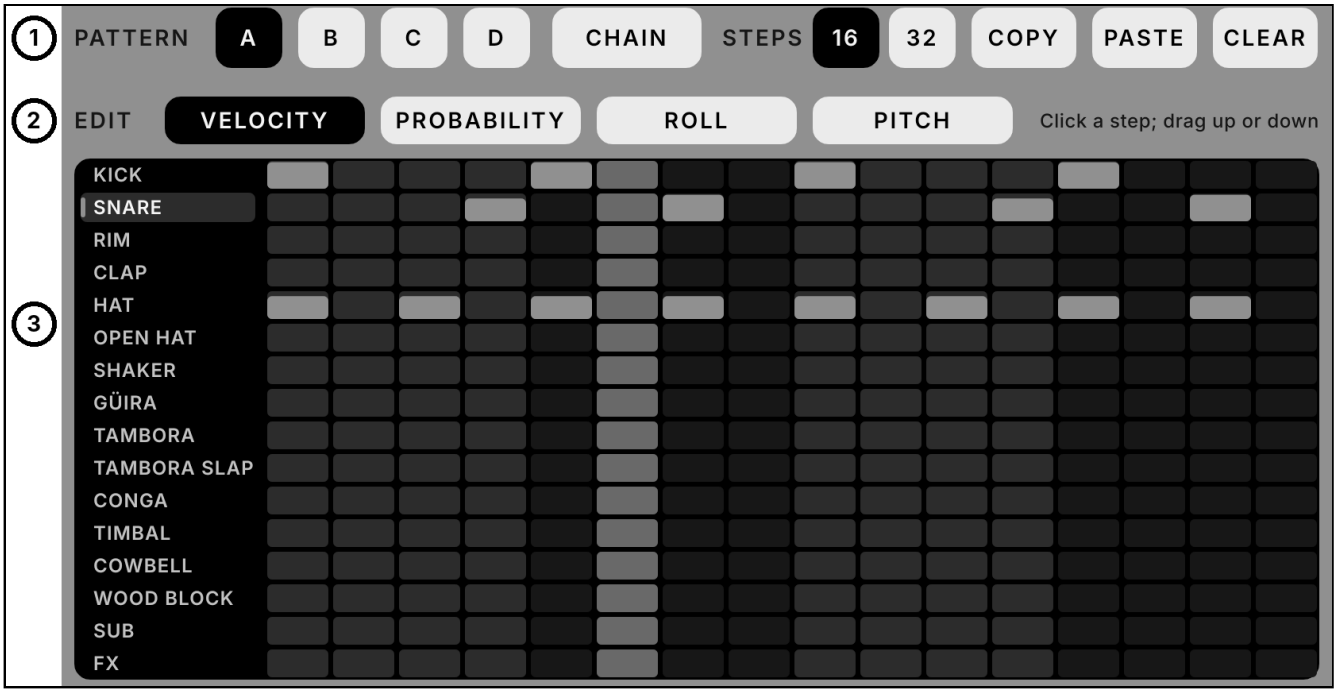


FIGURE 16 The SEQUENCER page with the preset *Grid Dembow Clásico*: 1 PATTERN with CHAIN, STEPS 16 or 32, COPY, PASTE and CLEAR; 2 EDIT: what dragging a step sets, with the read-out on the right; 3 the step grid, a lane per pad, the playhead's column lighter.

The sequencer holds **four patterns of your own**, A to D, each 16 or 32 steps (one or two bars of sixteenths), with a lane for every pad. Click the SEQUENCER tab and it plays them instead of the built-in grooves.

- **Click a step** to turn it on or off.
- **Drag a step up or down** to set what EDIT chooses: VELOCITY (how hard, 1 to 127), PROBABILITY (how often it plays, 1 to 100 %), ROLL (2, 3 or 4 hits in the step) or PITCH (in semitones: the SUB lane's bass line, or any pad). The read-out at the right says the step's value as you hover over it.
- **Click a pad's name** at the left of the grid to choose that pad; right-click it to clear only its lane.
- STEPS 16 or 32 sets the length of the pattern being edited. COPY and PASTE copy a pattern into another; CLEAR empties it.
- PATTERN and CHAIN work as on the PATTERNS page: the letter you click is the one you edit.

In the grid, a step's height is its velocity, its strength its probability, and a split step is a roll. A probability is drawn the same way on every render, so a bounce and a dragged loop play exactly what you heard, while each pass of the pattern differs.

EDIT IN SEQUENCER on the PATTERNS page copies the four built-in patterns into the grid and opens it: the quickest way to start from a groove you like and change it step by step. It replaces the four grids, so COPY anything you want to keep first, or save a preset.

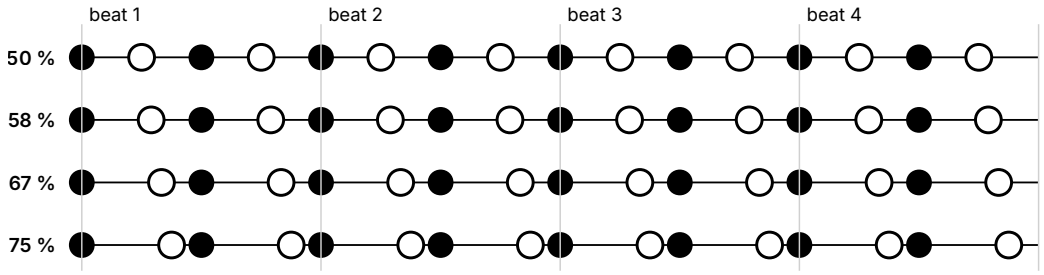
The bottom bar



FIGURE 17 1 SWING, 2 VOLUME, 3 GLUE, 4 TEMPO (dimmed while the DAW gives the tempo), 5 AUDIO and 6 MIDI under DRAG LOOP with the loop's loudness and true peak, and 7 LOOP BARS and PREVIEW.

Control	Range	Default	What it does
SWING	50 to 75 %	50 %	Swing on the sixteenths: straight at 50 %, a triplet feel near 67 %.
VOLUME	−24 to +6 dB	0.0 dB	The output level.
GLUE	0 to 100 %	0 %	A gentle bus compressor and soft knee on the main mix; 0 % is off.
TEMPO	60 to 200 BPM	120 BPM	The tempo when the DAW gives none (the standalone app).

SWING



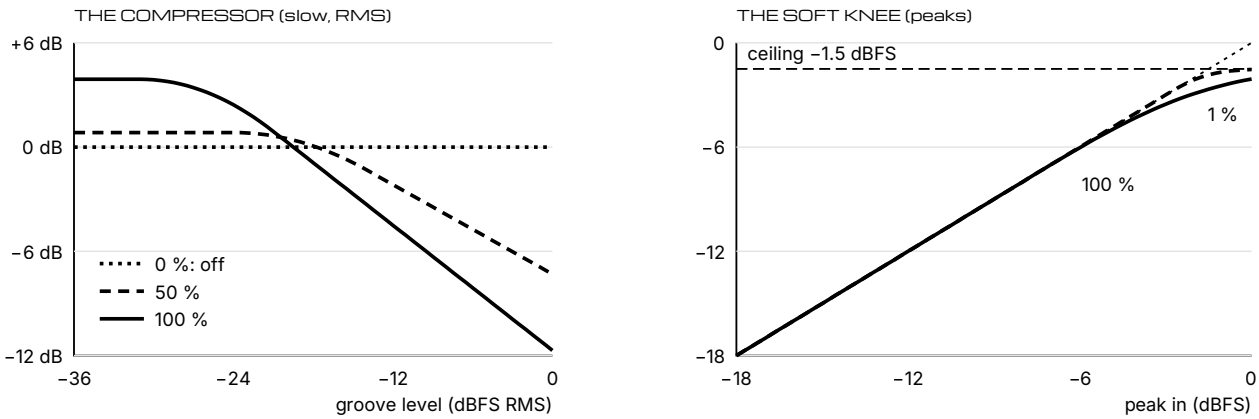
SWING moves every second sixteenth (white) later: at 50 % they are straight, near 67 % a triplet feel, 75 % a dotted on It is taken once per pair of sixteenths, so moving it while the groove plays never doubles or skips a step.

FIGURE 18 SWING delays every second sixteenth.

SWING delays every second sixteenth of each pair. Dembow is usually played straight or nearly so; a few percent loosens a groove, and the old-school and fusion styles take a little more. It applies to the patterns and to your grids alike.

VOLUME and GLUE

VOLUME sets the plugin's output level, for the main mix and the separate outputs. The presets use it to level each groove to about −14 LUFS.



GLUE first rides the groove's level (60 ms RMS, 40 ms attack, 900 ms release, up to 2.5:1), giving back about two thirds of what it takes; then its soft knee eases the loudest hits towards −1.5 dBFS, from 1.5 dB under it at 1 % to 6.5 dB at 100 %.

FIGURE 19 GLUE: a slow compressor that rides the groove, then a soft knee on the loudest hits.

GLUE is the genre's drum-bus glue, built in: a gentle stage on the main mix, after VOLUME, as on a master bus. First a slow compressor that listens to the whole groove rather than each hit (a 60 ms RMS level, 40 ms attack, 900 ms release, up to 2.5:1 with a 10 dB knee), so it never pumps on the beat: about 2 dB of movement across a groove at 60 %, under 3 dB at 100 %, and it gives back about two thirds of what it takes. Then a soft knee that eases the loudest hits towards −1.5 dBFS, starting 1.5 dB under it at 1 % and 6.5 dB under it at 100 %.

More GLUE holds the groove tighter, but plays it a little quieter under the same peaks (its slow attack lets the kick through), so turn VOLUME up with it. The presets that use it set 30 %, and are levelled so that the knee takes at most 4 dB off the loudest hit, where the kick and the SUB land together. Pads sent to their own outputs skip GLUE.

After GLUE, every output has a **safety knee**: untouched under −1 dBFS, rounding off above it so that no peak ever reaches full scale.

TEMPO

The groove plays at the DAW's tempo whenever the DAW gives one, and TEMPO is dimmed. In the standalone app, or a host that gives no tempo, TEMPO sets it. The label beside PLAY always says which one is used. Dragged loops are made at the tempo in use.

Drag a loop

DRAG LOOP turns the groove as it plays now into a file you drag into your session: the chain, PATTERNS or SEQUENCER, every pad's sound and controls, SWING, VOLUME and GLUE, for the length in LOOP BARS.

- AUDIO: a 24-bit stereo WAV at the session's rate, levelled to **−14 LUFS** with its true peak under **−1 dBTP**.
- MIDI: a MIDI file at 960 ticks per beat, the pads on channel 10 on their drum-map notes and the SUB's line on channel 2. Dropped on this plugin's track, it plays the same groove; on another drum instrument, the pads that share the drum map play.
- LOOP BARS 1, 2, 4 or 8 (default 4). At 4 and 8 bars the last bar is the fill.
- PREVIEW plays the loop as it will be dragged, instead of the live groove, in step with the DAW when it plays.

Drag from the AUDIO or MIDI card into a track. The cards say READY when the file matches the settings as they are now, and PREPARING while it is being made: the plugin makes it in the background whenever the settings rest for 120 ms (an 8-bar loop at 100 BPM takes about 0.6 s). A card never hands out a file made for older settings. The line above the cards shows the WAV's loudness and true peak (−14.0 LUFS −4.0 dBTP), or PREPARING THE LOOP.

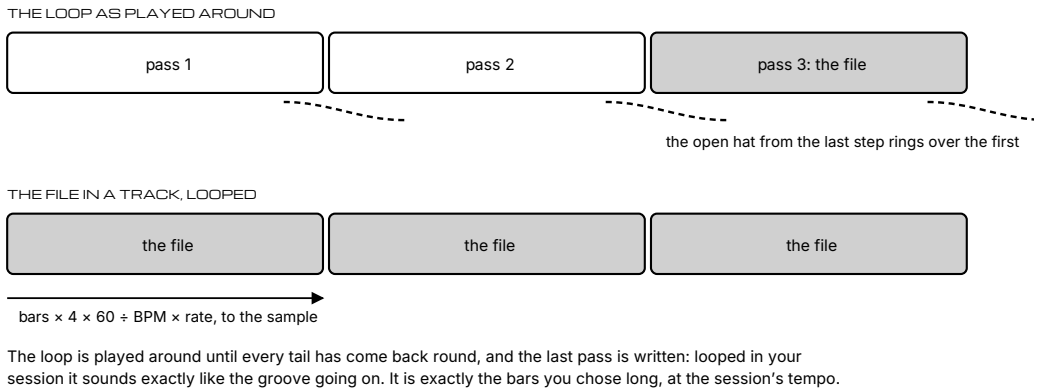


FIGURE 20 Why the loop is seamless.

Bar-exact and seamless. The loop is exactly the bars you chose long, to the sample. To make it seamless, the plugin plays it around until every tail has come back round, and the last pass is the file: looped in your session it sounds exactly like the groove going on, with the open hat from the last step ringing over the first and the choke cutting it as it would. Its true-peak limiter works around the loop too, so even the join stays under −1 dBTP.

Where the files go. Dragged files are kept in Music/VEIRA Dembow/Loops, named after the groove with its tempo, its length and a fingerprint of its settings, for example Dembow Calle Completo 126 BPM 4 bars 1a2b3c4d.wav. A file a session uses is never overwritten with something else.

Without a licence, the last 1.5 seconds of the audio loop (a quarter of a short loop) are silent; the MIDI file is not restricted.

MIDI and outputs

Playing it from MIDI

MIDI	What it does
The pads' notes (see *The pads*)	Play the pads; velocity sets the strength (velocity 110 is the pad's level).
Channel 2, any note	Plays the SUB at that pitch: a bass line.
C0 – D#0 (notes 24 – 27)	Choose pattern A to D (C4 is middle C). With PLAY off and the DAW stopped, holding one plays it.
E0 (note 28)	FILL
F0 (note 29)	BREAK

MIDI and the groove play together: with PLAY on, your notes play over the groove; with it off, the pads play only what you send. A MIDI file from DRAG LOOP dropped on the plugin's track, with PLAY off, plays the dragged groove from MIDI, where you can edit it note by note.

The separate outputs

Nine more stereo outputs, one per family of pads, can be enabled in your DAW:

Output	Pads	Output	Pads
KICK	KICK	CONGAS	CONGA, TIMBAL
SNARE	SNARE, RIM, CLAP	BELLS	COWBELL, WOOD BLOCK
HATS	HAT, OPEN HAT	SUB	SUB
SHAKERS	SHAKER, GÜIRA	FX	FX
TAMBORA	TAMBORA, TAMBORA SLAP		

To mix the pads apart:

1. In your DAW, enable the plugin's extra outputs. Most hosts do it from the instrument's output menu or the mixer, as *multi-output* or by adding auxiliary returns for the instrument; the outputs are named as in the table.
2. In VEIRA Dembow, click a pad's OUT and choose its output, or *Every pad to its family's output* to route the whole kit at once (*Every pad to Main* undoes it).
3. Mix, process and record each output on its own channel.

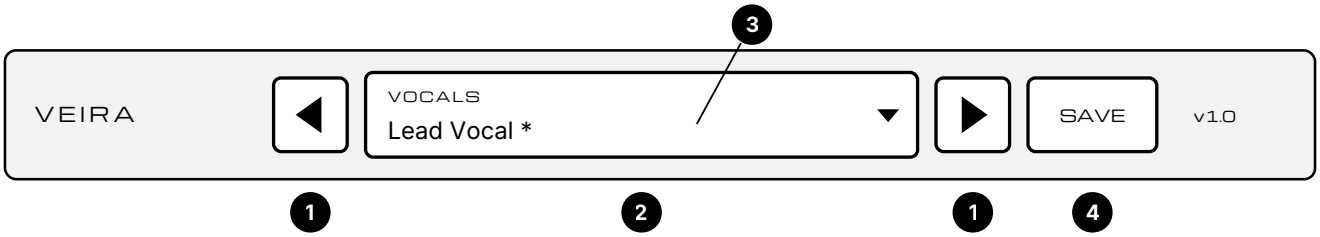
A pad sent to an output the DAW hasn't enabled keeps playing on the main mix, and its OUT key says so (SNARE (MAIN)), so nothing goes silent. GLUE acts on the main mix only, and the dragged loops always hold every pad, wherever its OUT sends it: to get the drums as separate audio, record the outputs in your DAW.

Presets

VEIRA Dembow comes with **40 factory presets** in 8 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 21 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 Dembow 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 Dembow/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Dembow\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
Clásico	Clásico Esencial, Clásico de Barrio, Clásico Timbalero, Clásico Encendido, Clásico con Güira, Clásico sin Prisa
Calle	Calle Seca, Calle Dura, Calle Picante, Calle Loca, Calle Rapida, Calle Larga
Moderno	Moderno Limpio, Moderno Abierto, Moderno Brillante, Moderno Total, Moderno Reverso, Moderno Ancho
Dembow Pop	Pop Suave, Pop Romántico, Pop de Radio, Pop Bailable, Pop Nocturno, Pop Claro
Lento	Lento de los 2000, Lento Timbal, Lento Pesado, Lento Callejero, Lento Clave, Lento Oscuro
Tambora Fusion	Tambora y Dembow, Tambora Merenguera, Tambora Pambiche, Tambora Fiesta, Tambora Básica
Sequenced	Grid Dembow Clásico, Grid Calle Doble, Grid Tambora, Grid Perreo Lento

A preset holds the kit, the complexity, the take, the chain, the tempo it is made for, SWING, GLUE, VOLUME and every pad's controls; the *Sequenced* presets also hold their grids. Your own presets keep the grids, the chain and your samples too.

> **Levels:** every preset was measured playing its own groove for eight bars at its own tempo, and its VOLUME set so the groove reads about −14 LUFS with its peaks under the −1 dBFS safety knee (−13.2 to −14.6 LUFS across the bank). The Dembow Pop and Tambora Fusion presets and a few heavier or slower grooves use GLUE at 30 %. *Init* keeps the defaults: the essential dembow on the Clásico kit at 120 BPM, BÁSICO, at −13.2 LUFS. A busier complexity or a louder pad plays louder: adjust VOLUME. Hover a preset's name to read its note.

Recipes

A dembow in a minute

1. Load *Default* ▸ *Init*, press PLAY and start your DAW: the essential dembow plays in time.
2. Choose a KIT for the style, then raise COMPLEXITY to NORMAL or COMPLETO.
3. Press VARIATION until you like the take, then drag AUDIO (or MIDI) into a track.

Build a song section by section

1. Load a preset in the style you want, for example *Calle* ▸ *Calle Dura*.
2. For the verse, keep COMPLEXITY at NORMAL; for the hook, raise it to COMPLETO or LOCO. Drag a loop of each into your arrangement.
3. Before the hook, press FILL in the bar before it (or put E0 in a MIDI clip); for a drop, BREAK with the FX: key on Reverse or Drop.

Your own vocal shout on the beat

1. Drop your shout (a WAV, cut tight at its start) on the FX pad.
2. Press EDIT IN SEQUENCER, then click the FX lane on the step where it should land; drag the step for its velocity.
3. Shape it with TONE (a little to the right thins a boomy voice) and DECAY, and set its LEVEL against the snare.

A bass line on the SUB

1. Choose COMPLETO or LOCO: the SUB plays under the bar or on the kicks. Set the SUB pad's PITCH to your song's key (it is tuned to A1 at 0.0 st).
2. For your own line, play MIDI on channel 2: each note plays the SUB at its pitch. Or, in the SEQUENCER, choose PITCH and drag the SUB lane's steps.
3. Put the KICK and SUB in the same CHOKE group if the sub's tail crowds the next kick.

Tighter and louder on the bus

1. Raise GLUE to 30 to 50 %: the groove holds together and the loudest hits round off under −1.5 dBFS.
2. Turn VOLUME up a dB or two to make up for what GLUE holds back.
3. If the kick and the SUB together hit the knee hard, lower the SUB pad's LEVEL a little.

Slow and heavy

1. Load *Lento* ▸ *Lento Pesado*, or *Sequenced* ▸ *Grid Perreo Lento* to start from a grid.
2. Keep the tempo between 96 and 104 BPM, and add a little SWING (52 to 55 %) for an old-school lean.
3. Lengthen the kick with the KICK pad's DECAY at 100 % and its PITCH down a semitone or two, and drag an 8-bar loop: its last bar is the fill.

Specifications

Type	Dembow sampler and groove instrument: MIDI input, no audio input; main output stereo or mono, plus nine stereo outputs
Sounds	Sixteen pads; six kits made by synthesis in the plugin (Clásico, Calle, Moderno, Dembow Pop, Lento, Tambora Fusion); no recordings, no vocal shouts; your own samples on any pad
Pads	PITCH −24 to +24 st; DECAY 5 to 100 %; TONE Dark 100 to Bright 100 (12 dB/oct low-pass or high-pass); PAN; LEVEL 0 to 100 % (100 % = 0 dB); CHOKE Off or groups 1 to 4; OUT Main or nine outputs
Grooves	COMPLEXITY Básico, Normal, Completo, Loco; VARIATION takes 1 to 1000; patterns A to D of two bars, CHAIN; FILL, BREAK; FX sound Impact, Reverse, Riser or Drop
Sequencer	Four patterns of 16 or 32 steps, a lane per pad; per step velocity, probability, roll (2 to 4) and pitch; COPY, PASTE, CLEAR, EDIT IN SEQUENCER
Timing	Sample-accurate to the DAW's position in any buffer size; SWING 50 to 75 %; TEMPO 60 to 200 BPM (default 120) when the DAW gives none
Output	VOLUME −24 to +6 dB (0 dB); GLUE 0 to 100 % (off); a safety knee over −1 dBFS on every output
Drag loop	1, 2, 4 or 8 bars (default 4), bar-exact and seamless; WAV 24-bit stereo at −14 LUFS, true peak under −1 dBTP; MIDI at 960 ticks per beat (pads on channel 10, SUB on channel 2)
Your samples	WAV, AIFF, FLAC, Ogg, MP3; up to 10 seconds; saved with the session (embedded copy)
MIDI	The pads' notes (General MIDI drum map), channel 2 for the SUB, C0 – D#0 patterns, E0 FILL, F0 BREAK (C4 = middle C)
Latency	None
Parameters	123, all automatable
Presets	40 factory presets in 8 folders, each about −14 LUFS, plus your own
Window	1280 × 800 points at 100 %; 75 to 200 % or Fit to screen, from the size button, the corner grip or Cmd/Ctrl + = - 0; opens at 100 %, saved with the session and remembered for new instances
Formats	VST3, Audio Units (instrument), standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vdmb

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 can't find it in my DAW's effects. It is an instrument: look for it where your DAW lists software instruments, under the manufacturer **VEIRA**. Make sure VEIRA Manager shows [SHOW] (installed) for it, then rescan plugins.

Nothing plays when I start my song. [PLAY] is off: click it (it then reads [STOP]). The groove follows the DAW's transport only while [PLAY] is on.

The groove plays at the wrong tempo. The label beside [PLAY] says which tempo it follows. [HOST] means your DAW's tempo; [TEMPO] means the DAW gives none, so the [TEMPO] knob sets it. A kit's tempo on its key is only its style's usual tempo.

I changed the kit (or the complexity) and nothing happened. While the groove plays, a change waits for the next bar line, so it always lands in time.

There are no vocal shouts. That's by design: the sounds are synthesis, and a convincing voice is the one dembow sound synthesis can't make. Drop your own shouts on any pad (see *Your own samples*).

A pad shows MISSING. The session refers to a sample file that is no longer where it was, and has no copy of it. The pad plays its kit sound; load the file again with [LOAD].

The OUT key says (MAIN). The output you chose isn't enabled in your DAW, so the pad plays on the main mix. Enable the plugin's extra outputs in your DAW (see *MIDI and outputs*).

The drag cards say PREPARING. The loop is being made for the settings as they are now: wait a moment, without changing anything. If a card says [NOT WRITTEN], the file couldn't be saved: check that [Music/VEIRA Dembow/Loops] can be written to.

The dragged loop has every drum in it, though I sent some to other outputs. The dragged WAV is always the whole groove. To keep the drums apart, record the separate outputs in your DAW.

The lowest notes don't play a pad. C0 to F0 (notes 24 to 29) choose patterns and play [FILL] and [BREAK]. Some hosts call them C-1 to F-1.

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



VEIRA Dembow · User Manual · Version 0.1.0

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

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