VEIRA

MERENGUE GÜIRA INSTRUMENT

VEIRA Güira

User Manual

A merengue güira: seven strokes made by our own synthesis, the patterns of four merengue styles that follow your tempo, a step sequencer for your own, and every groove ready to drag into your session as a seamless loop.



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Welcome

Thank you for choosing **VEIRA Güira**. The güira is the metal scraper of merengue: a steel cylinder covered in raised dots, played with a scraper of fine tines. Its long “chaaa” on the beat and the quick “chi-ki” after it drive the whole band. VEIRA Güira is that one instrument, played for you: seven strokes, the figures of four merengue styles, a step sequencer for writing your own, and loops ready to drag into your song.

Switch PLAY on, pick a STYLE and a VARIATION, and the güira plays in time with your song. FILL and BREAK shape the next bar, the knobs along the bottom set the feel and the sound, and the result drags into a track as audio or as MIDI. The strokes also answer to MIDI, and each of them can play a sample of yours.

Where the sounds come from. Nothing in VEIRA Güira is a recording. Every stroke is computed by our own model of a scraper running over a metal cylinder, when the plugin loads, and then played like a sample. It is convincing as a bright, scraped metal texture with a clear difference between long and short strokes. A recorded güira still has a more irregular resonance and the noise of a player’s hand, and the stroke slots take your own samples for exactly that (see *Your own sounds*).

What makes it different

- **Made for merengue.** Four styles: the straight DERECHO, the slower and heavier APAMBICHAO, the driving JALEO and the hot MAMBO, each with four variations and patterns A to D that turn around at the end.
- **Seven strokes.** Long down and long up, short down and short up, the accent (the scraper striking the body), a muted tap and a roll.
- **Never the same hit twice.** Each stroke has three velocity layers of four takes, and every hit moves a few cents and a fraction of a dB.
- **A player’s feel.** SWING, ACCENT and HUMANISE shape how the strokes fall, the same way on every render.
- **Locked to your song.** While the DAW plays, each stroke falls on the sample its place in the song gives it, at any buffer size.
- **A sequencer.** Four patterns of 16 or 32 steps; every step has a velocity, a probability, a roll and a pitch. EDIT IN SEQUENCER copies a built-in pattern into it.
- **Loops to drag.** 1 to 8 bars, exact to the sample and seamless: a WAV at −14 LUFS with its true peak under −1 dBTP, or a MIDI file.
- **22 factory presets** in 6 folders, levelled to about −18 LUFS.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window. *How the güira plays merengue* explains the figure and the path the sound takes. *The strokes*, *Your own sounds*, *The patterns*, *The sequencer* and *The bottom bar* describe each control. *Drag a loop* is about the files you take away, and *MIDI* about playing it from notes. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* come last.

Getting started

What you need

macOS	macOS 11 Big Sur or later. Native on Apple silicon and Intel Macs (universal).
Windows	Windows 10 or 11, 64-bit.
Plugin formats	VST3 (macOS and Windows), Audio Units (macOS), and a standalone app. Pro Tools (AAX) versions arrive once they are signed for Pro Tools.
Hosts	Any DAW that loads VST3 or Audio Units: Logic Pro, Cubase, Nuendo, Ableton Live, Studio One, Reaper, FL Studio, Bitwig and others.
Account	A VEIRA account at veiraaudio.com, and the free **VEIRA Manager** app.
Internet	Needed to install and to refresh the licence. The plugin itself never goes online.

Install with VEIRA Manager

VEIRA plugins are not downloaded from the website one by one. You install them with **VEIRA Manager**, the free VEIRA app that installs, updates and activates everything you own. Its own manual covers it in full; the short version is:

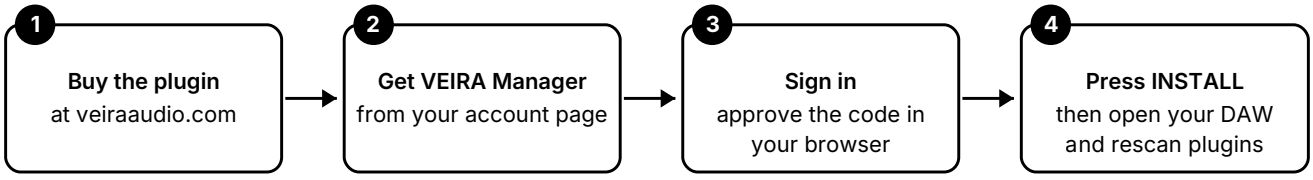


FIGURE 1 From purchase to first sound in four steps.

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

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 Güira 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.

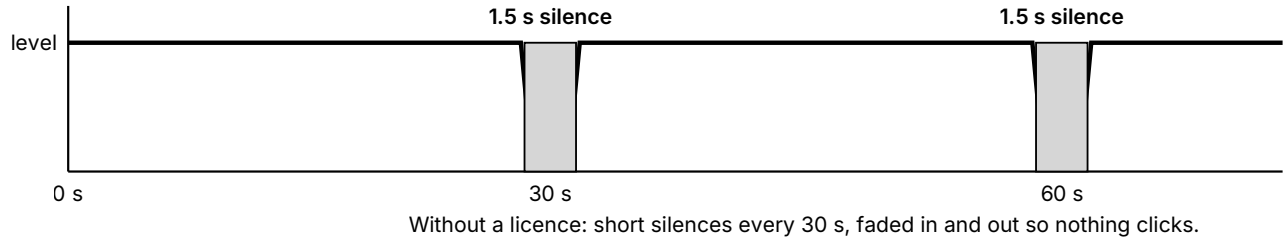


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Güira. 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 Güira 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 Güira with the preset *Derecho Clásico*, the groove playing: 1 the header, 2 the güira, 3 STROKES, 4 the chosen stroke's controls, 5 the views, the tempo and PLAY, 6 STYLE, 7 PATTERN with CHAIN, FILL and BREAK, 8 VARIATION and EDIT IN SEQUENCER, 9 the groove as it plays, 10 the knobs, 11 DRAG LOOP and 12 LOOP BARS with PREVIEW.

	Part	What it does
1	Header	The VEIRA logo and the plugin's name, the preset browser and SAVE, the word MERENGUE with the version, and the size button.
2	The güira	A rendered picture of the instrument and its scraper, made from our own 3D scene. It is a still image: the stroke pads below it show what plays.
3	STROKES	Seven pads with their names and MIDI notes. A click plays and chooses a stroke; a file dropped on it loads; a right-click opens its menu.
4	The chosen stroke	Whose sound it plays, LOAD and CLEAR, then TUNE, DECAY and LEVEL.
5	Views and transport	The PATTERNS and SEQUENCER tabs (the one showing is the one playing), the tempo in use, and PLAY, which reads STOP while the groove runs.
6	STYLE	Derecho, apambichao, jaleo and mambo, each with the tempo it is usually played at.

	Part	What it does
7	PATTERN	Patterns A to D, CHAIN, FILL and BREAK.
8	VARIATION	Four figures in each style, and EDIT IN SEQUENCER. The SEQUENCER page puts the grid's controls here.
9	The groove	The pattern that is playing: a row of dots for each stroke and a moving playhead. The SEQUENCER page shows the step grid instead.
10	The knobs	SWING, HUMANISE, ACCENT, TONE, ROOM, WIDTH, VOLUME and TEMPO.
11	DRAG LOOP	The AUDIO and MIDI cards to drag into a track, with the loop's loudness and true peak printed above.
12	LOOP BARS	The loop's length, 1, 2, 4 or 8 bars, and PREVIEW, which plays the loop exactly 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 appears once you change something), 5 SAVE, 6 MERENGUE 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:

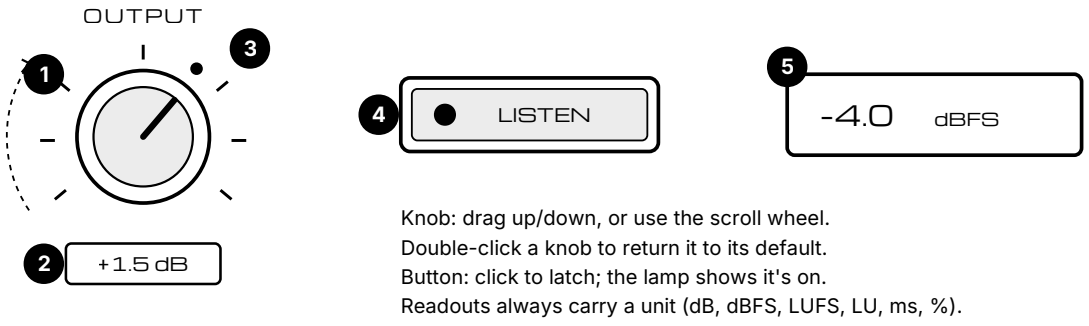


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Güira's panel the parts are drawn differently from the sketch above. The page is near-black with charcoal panels, the stroke pads are ivory, and champagne gold marks what is chosen or playing.

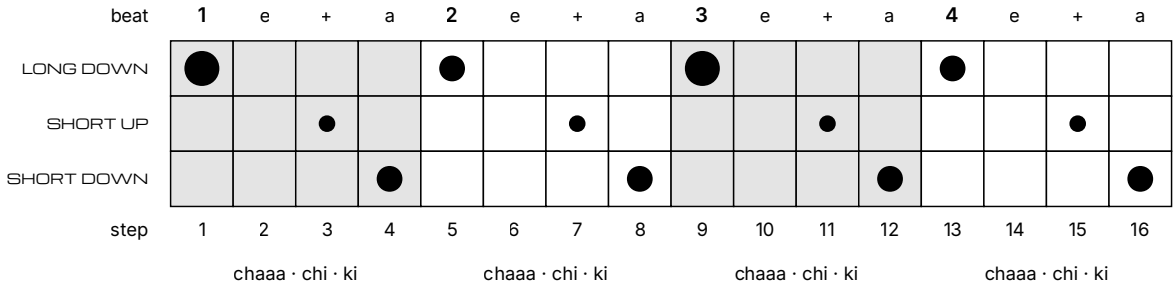
- **Knobs** are dark with a gold arc, and the value is printed under each one (50 %, Neutral). Drag up or down, or turn the wheel. A double-click restores the default, and a right-click (Control-click on a Mac) lets you type a value.
- **A chosen key is filled gold**: the view, the style, the patterns in the chain, the variation, the sequencer's edit mode, the loop length. On paper, the chosen key is the lighter one.
- **A stroke pad flashes gold when it plays**, strongest at the hit and then fading.
- **Tooltips** describe every control when you hover over it.
- **The window size.** The window opens at 100 %, which is 1280 × 800 points. The size button 7 offers 75, 90, 100, 125, 150 and 200 % and *Fit to screen*, leaving out any size too large for your display. You can also drag the grip in the bottom-right corner, or press Cmd + = and Cmd + - (Ctrl on Windows) to step through the sizes and Cmd + 0 for 100 %. The size is saved with the session, and the next instance you open starts at the size you last chose.

VEIRA Güira is an instrument, so it belongs on an instrument (software instrument) track. It has no audio input. It receives MIDI and plays in stereo or mono.

How the güira plays merengue

The figure

Merengue's güira part is built on one gesture per beat. On the beat the scraper is dragged down the whole cylinder: a long "chaaa". On the last two sixteenths of the beat come two quick flicks, one up and one down: "chi-ki". Beats 1 and 3 lean a little harder than 2 and 4. Played at 130 to 160 BPM, that is the straight merengue, the *derecho*.

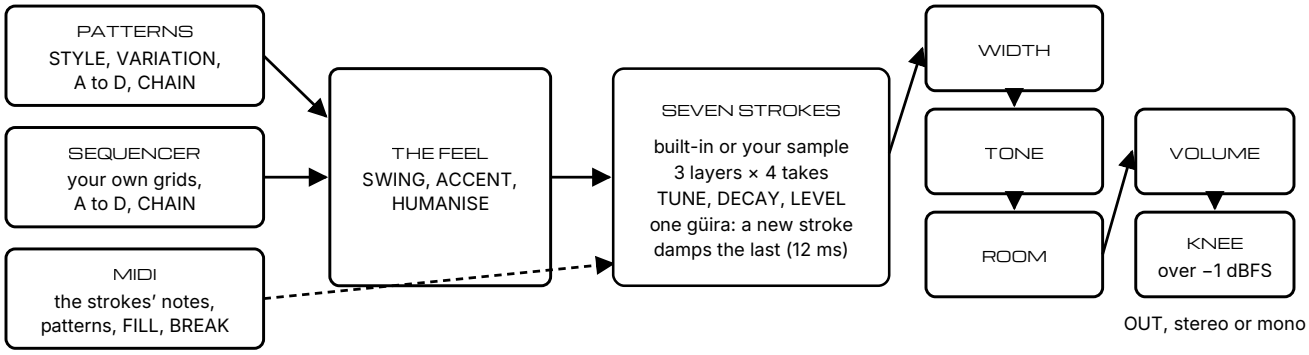


Derecho, VARIATION 1, pattern A, one bar of sixteenths. A long down-stroke on every beat, a soft short up-stroke and a short down-stroke on the beat's last two sixteenths. Bigger dots are harder strokes: beats 1 and 3 lean the most.

FIGURE 6 The derecho figure on a sixteen-step bar.

The other sections of a merengue change that gesture. The *apambichao* is slower and heavier, with the second half of each beat pushed. The *jaleo*, the call-and-response section, drives with sixteenths and accents the beats. The *mambo* is the hottest part of the song, with long strokes on every beat, accents on the offbeats, doubled strokes and rolls. In VEIRA Güira these are the four STYLE keys.

What happens inside VEIRA Güira



The grooves and your grids pass through the feel; MIDI notes play the strokes as you send them (HUMANISE does not move them). Every stroke then passes WIDTH, TONE, ROOM, VOLUME and a safety knee. Nothing adds latency.

FIGURE 7 From the patterns and your MIDI to the output.

- **What plays.** The built-in patterns ([PATTERNS]) or your own grids ([SEQUENCER]) decide which stroke plays on which step, how hard, how often and at what pitch. [SWING], [ACCENT] and [HUMANISE] then shape the timing and the force. MIDI notes play the same strokes directly.
- **The strokes.** Each stroke holds its built-in sound or a sample of yours. A hit picks one of three velocity layers (harder hits are a faster, brighter, longer scrape) and one of four takes, then moves a few cents and a fraction of a dB. [TUNE], [DECAY] and [LEVEL] act as on a sampler.
- **One instrument.** A player has one güira, so a new stroke damps the one still ringing over 12 ms, as the scraper would.
- **The sound.** [WIDTH] places each stroke a little left or right, [TONE] darkens or brightens the whole güira, [ROOM] adds a small bright room, then [VOLUME] and a safety knee that does nothing below −1 dBFS and keeps any peak from reaching full scale.

The plugin adds no latency. Its tail is about two seconds, the room.

The strokes

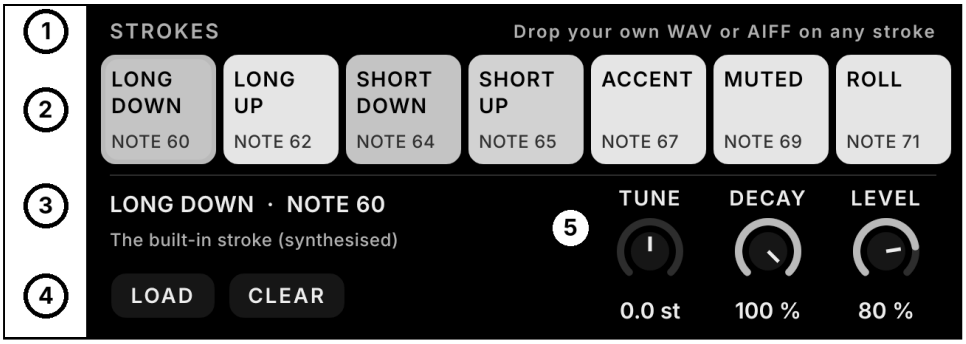


FIGURE 8 (1) STROKES; (2) the seven stroke pads, with the ones playing lit; (3) the chosen stroke, its MIDI note and whose sound it plays; (4) LOAD and CLEAR; (5) TUNE, DECAY and LEVEL.

A click on a stroke pad plays it and chooses it, and the controls under the pads then show that stroke's settings. **The higher you click, the harder the stroke**: about velocity 57 at the bottom edge, 127 at the top. A right-click (Control-click on a Mac) opens the pad's menu: *Load a sample…*, *Back to the built-in sound* and *Play it*.

Stroke	MIDI note	What it is
LONG DOWN	60 (C3)	The scraper dragged down the whole cylinder: "chaaa", about 0.3 s, fast at first and easing off.
LONG UP	62 (D3)	The same upwards: a little brighter and lighter, speeding up.
SHORT DOWN	64 (E3)	A flick down: "chi", about 65 ms.
SHORT UP	65 (F3)	A flick up: "ki", about 55 ms.
ACCENT	67 (G3)	The scraper striking the body: the shell rings longer, the handle knocks, a short scrape follows.
MUTED	69 (A3)	A tap of the hand on the metal: the shell damped to a few milliseconds.
ROLL	71 (B3)	A trill: ten short strokes back and forth, swelling and easing.

The white keys of every octave from C1 upwards play the strokes in the same order (C long down … B roll), so you can play them from any octave of a keyboard. Black keys play nothing, apart from the pattern keys in the lowest octave (see *MIDI*).

How the sound is made

A güira's sound is thousands of tiny clicks. Each of the scraper's four steel tines clicks as it falls off a raised dot, so a stroke is a train of clicks at the scrape's speed divided by the spacing of the dots: 300 to 600 a second. The tines are a little out of step with each other, and each click differs a little in time and strength.

The clicks ring sixteen short, bright, inharmonic resonances of a thin metal cylinder, between 1.9 and 13.9 kHz and lasting 34 to 140 ms, with filtered friction noise underneath. A brightness filter and a low cut at 380 Hz finish the stroke.

Each stroke is rendered at your session's sample rate in three velocity layers of four takes. Harder hits are a faster scrape, brighter and a little longer.

The chosen stroke

Control	Range	Default	What it does
TUNE	−12 to +12 st	0.0 st	Tunes the stroke in semitones. Like any sampler it plays faster to go up and slower to go down. Tuned up, it plays a filtered copy prepared for that, so high content can't fold back as a harsh tone.
DECAY	5 to 100 %	100 %	Shortens the stroke. 100 % plays all of it.
LEVEL	0 to 100 %	70 to 80 %, by stroke	The stroke's level in the mix.

The defaults are already balanced: the long down-stroke and the accent at 80 %, the long up and short down at 76 %, the short up at 74 %, the roll at 72 % and the muted tap at 70 %. *Init* and every preset build on this.

Your own sounds

Each stroke can play a file of yours in place of its built-in sound: a recorded güira, another scraper, or any short sound you want the merengue patterns to play.

To load a sample, do any of these:

- **Drop** a file from your computer onto a stroke pad.
- Choose the stroke and click LOAD.
- Right-click the pad and choose *Load a sample…*

From then on the patterns, the sequencer and MIDI play your sample on that stroke, and TUNE, DECAY and LEVEL work on it as on the built-in sound. The line under the stroke's name says what it holds: *The built-in stroke (synthesised)*, or your file's name. CLEAR, or *Back to the built-in sound* in the menu, returns the stroke to its own sound.

Files	WAV, AIFF, FLAC, Ogg and MP3, mono or stereo
Length	The first 10 seconds are used
Rate	Converted to the session's sample rate on loading
Saved	In the session, as the file's location plus an embedded copy (24-bit FLAC), so the session also plays on another computer
In a preset	A preset you save keeps each stroke's file and embeds samples up to 1 MB
Missing	If a file can't be found, the stroke is marked MISSING and plays its built-in sound

> **Tip:** a sample plays the same take every time, with no velocity layers. Trim it tight at its start, and let HUMANISE vary the force so the repeats sound played.

The patterns

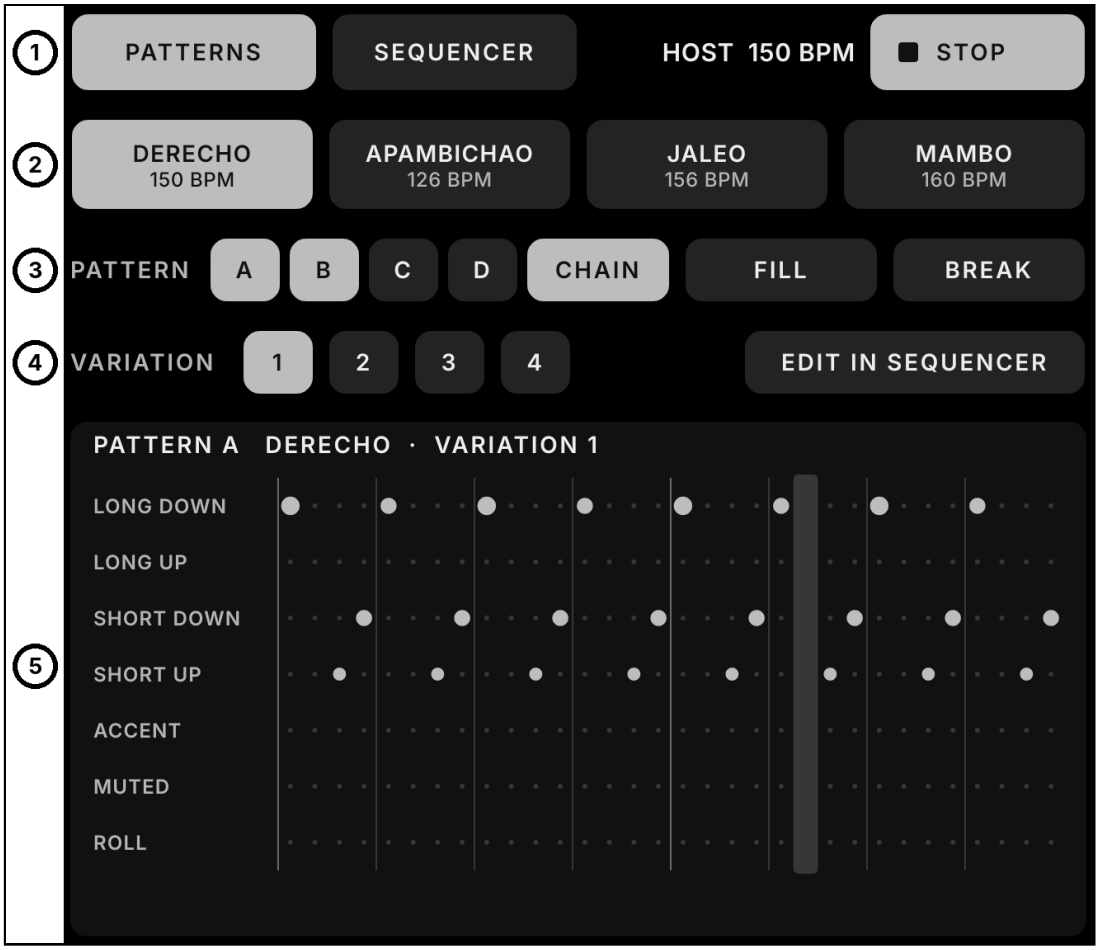


FIGURE 9 1 the views PATTERNS and SEQUENCER, the tempo (HOST 150 BPM) and PLAY (reading STOP because the groove is running); 2 STYLE; 3 PATTERN A to D with CHAIN (A and B are chained here), FILL and BREAK; 4 VARIATION and EDIT IN SEQUENCER; 5 the groove as it plays, with the playhead.

PATTERNS or SEQUENCER, and PLAY

The two tabs decide what plays. PATTERNS plays the built-in figures and SEQUENCER plays the grids you write. The page you are looking at is the one you hear.

PLAY switches the groove on; the key then reads STOP. While it is on, the groove **follows your DAW's transport**: it starts and stops with the song, and each stroke falls on the sample that its place in the song gives it, at any buffer size. If the DAW is stopped, or you are in the standalone app, the groove runs on its own at TEMPO. The label next to the key shows the tempo in use: HOST 150 BPM when the DAW supplies it, TEMPO 150 BPM when the knob does.

With PLAY off, no groove plays. The strokes sound only when you click them or send MIDI.

STYLE and VARIATION

Key	The style	BPM	The four variations
DERECHO	The straight merengue.	150	1: a long down-stroke on every beat, a short up and a short down on its last two sixteenths, beats 1 and 3 the strongest. 2: long up-strokes on the offbeats. 3: sixteenths all the way. 4: muted taps between.
APAMBICHAO	Slower and heavier, the second half of each beat pushed.	126	Accents on the backbeat's "and", long up-strokes between the beats with a soft tap, and a full figure with its roll.
JALEO	The call-and-response section: driving sixteenths, the beats accented.	156	Accent hits answering on the "and" of 2 and 4, long up-strokes on every offbeat, and a roll in the middle of the bar.
MAMBO	The hottest section: long strokes on every beat, short ones between.	160	Accent hits on the offbeats, muted taps and doubled short strokes, and everything with rolls.

The number on each STYLE key is the tempo that style is usually played at. It is a suggestion used by the presets; the groove always plays at the tempo in use. VARIATION 1 to 4 chooses another figure in the same style. If the groove is running, a new style or variation takes over at the next bar line, so it is always in time.

PATTERN, CHAIN, FILL and BREAK

PATTERN has four letters, each two bars long. On the PATTERNS page they are four takes of the chosen figure: A plays the figure, B turns around on its last beat, C is brighter, with accents on the second bar's backbeat, and D turns around over its last half bar. On the SEQUENCER page they are your four grids. A click on a letter plays that pattern from the next bar line.

CHAIN plays patterns in a row. Click CHAIN, then click letters to put them in the chain or take them out. The lit letters play in the order A, B, C, D and then start again. Most presets chain A and B; *Derecho con Sabor*, *Pambiche de Salón*, *Jaleo con Repique* and *Mambo Final* chain all four.

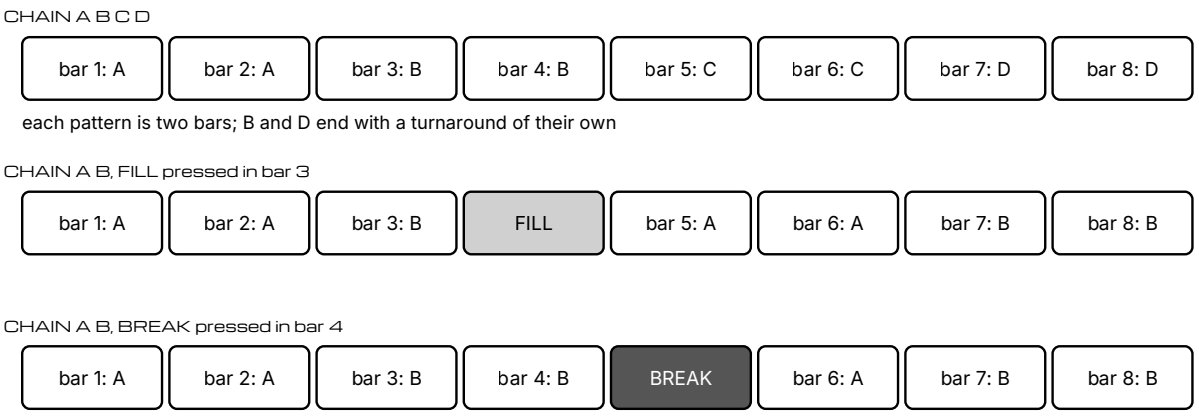


FIGURE 10 CHAIN, FILL and BREAK on the time line.

FILL and BREAK each change the bar that comes next, and the key glows from the moment you press it until that bar is over.

- FILL plays the figure for the first half of the bar, then the short strokes rise through a roll into the accent on the last sixteenth: the push into a new section.
- BREAK stops the figure for a bar: the accent on the downbeat, soft muted taps, and a long up-stroke on the last beat leading back in.

The groove display shows the pattern playing now under a title such as PATTERN A DERECHO · VARIATION 1. Each stroke has a row and each hit a dot; a bigger dot is a harder stroke. A faint dot plays only some of the time and a split dot is a roll. During a fill or a break the title says so. While the groove is stopped, the display shows the pattern you have chosen.

The sequencer

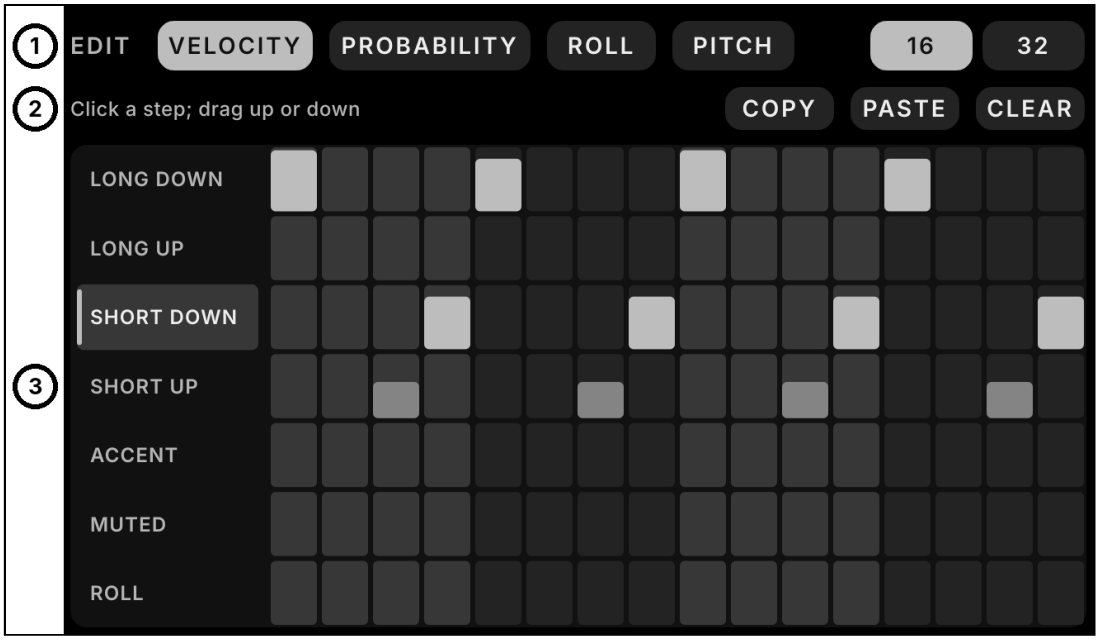
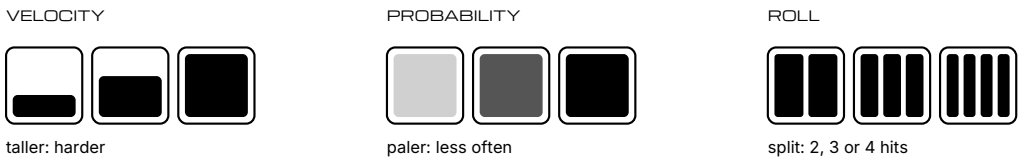


FIGURE 11 The SEQUENCER page with the preset *Grid Derecho*: 1 EDIT, what a drag on a step changes, and STEPS 16 or 32; 2 a hint or the step's value, with COPY, PASTE and CLEAR; 3 the step grid, one lane for each stroke. SHORT DOWN is the chosen stroke; the paler steps on the SHORT UP lane are softer.

The sequencer is where you write güira parts of your own. It holds **four patterns**, A to D. Each is 16 or 32 steps long, one or two bars of sixteenths, with a lane for every stroke. When the SEQUENCER tab is chosen these play in place of the built-in figures; STYLE keys stay visible but only matter on the PATTERNS page.

- **Click a step** to switch it on or off.
- **Drag a step up or down** to change the property chosen under EDIT:
  - VELOCITY: how hard the stroke is, 1 to 127.
  - PROBABILITY: how often the step plays, 1 to 100 %.
  - ROLL: 2, 3 or 4 strokes inside the step.
  - PITCH: semitones up or down, −24 to +24.
- Hover over a step and the text above the grid gives its value.
- **Click a stroke's name** on the left of the grid to choose that stroke. A right-click on the name clears its lane and leaves the others.
- STEPS 16 or 32 is the length of the pattern you are editing. COPY and PASTE carry one pattern to another letter, and CLEAR empties the pattern.
- PATTERN and CHAIN behave as on the PATTERNS page. The letter you click is both the one you hear and the one you edit.



How the grid draws a step. Height is VELOCITY (1 to 127) and strength is PROBABILITY (1 to 100 %). A step split in two, three or four is a ROLL. A PITCH other than 0 is printed on the step in semitones (+3, −5).

FIGURE 12 What a step shows in the grid.

FILL and BREAK work on the SEQUENCER page too, with the built-in fill and break bars of the chosen style. Chance, for steps with a PROBABILITY under 100 %, is worked out the same way on every render: each pass through the pattern may differ from the last, but a bounce or a dragged loop repeats what you heard.

EDIT IN SEQUENCER, on the PATTERNS page, copies the four built-in patterns of the chosen style and variation into the grids and switches to the SEQUENCER page. It is the fastest way to begin: find a figure close to what you want, then change it one step at a time. The four grids are overwritten, so save a preset first if they hold something you need.

The bottom bar

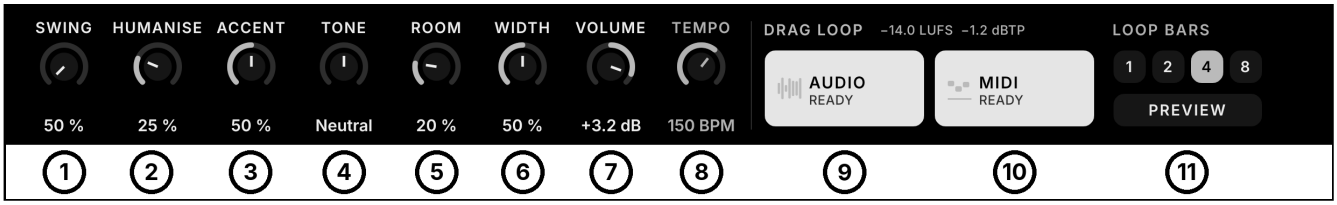
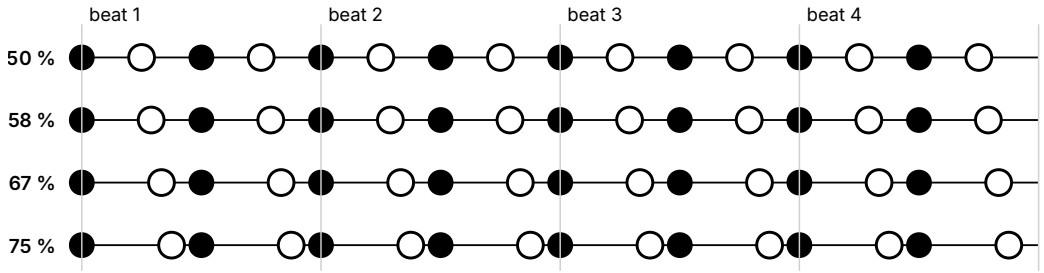


FIGURE 13 1 SWING, 2 HUMANISE, 3 ACCENT, 4 TONE, 5 ROOM, 6 WIDTH, 7 VOLUME, 8 TEMPO (dimmed, because the DAW is giving the tempo), 9 AUDIO and 10 MIDI under DRAG LOOP, with the loop's loudness and true peak, and 11 LOOP BARS and PREVIEW.

Control	Range	Default	What it does
SWING	50 to 75 %	50 %	Swings the sixteenths. 50 % is straight.
HUMANISE	0 to 100 %	25 %	Each stroke a little late and a little softer or harder, as a player would. 0 % is machine-exact.
ACCENT	0 to 100 %	50 %	How far the strong strokes stand out from the soft ones. 50 % is the figure as written.
TONE	Dark 100 to Bright 100	Neutral	Darkens or brightens the whole güira.
ROOM	0 to 100 %	20 %	A small, bright room around the güira. 0 % is dry.
WIDTH	0 to 100 %	50 %	How far each stroke moves left or right of the centre, and how wide the room is. 0 % is mono.
VOLUME	−24 to +6 dB	0.0 dB	The output level.
TEMPO	60 to 200 BPM	150 BPM	The tempo when the DAW supplies none, as in the standalone app.

SWING

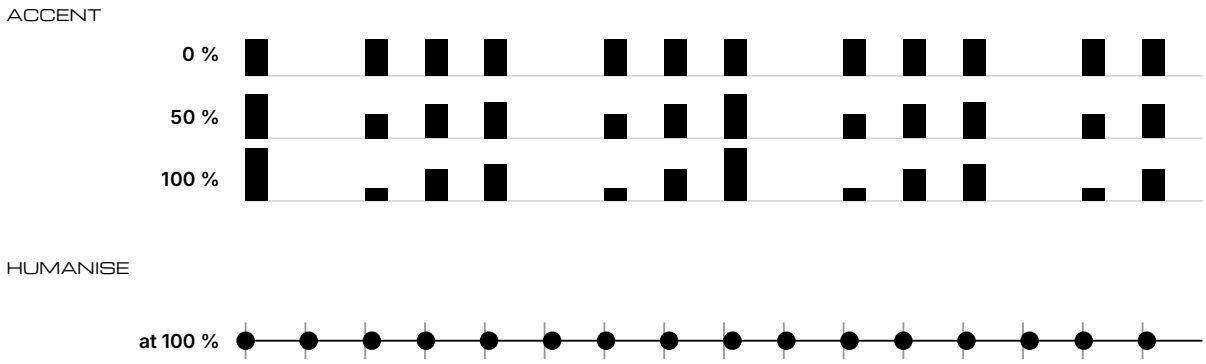


The white sixteenths are the ones SWING moves: straight at 50 %, a triplet feel near 67 %, dotted at 75 %. The built-in patterns and your grids are swung alike; most merengue is played straight.

FIGURE 14 SWING delays every second sixteenth.

SWING pushes the second sixteenth of every pair later. Merengue is played straight, so the factory presets leave it at 50 %, apart from *Pambiche Lento* at 54 %. A few percent can relax a slow figure.

ACCENT and HUMANISE



ACCENT scales each stroke's distance from velocity 96: 0 % plays every stroke at 96, 50 % as written, 100 % doubles the gap. HUMANISE moves each stroke up to 3.5 % of a beat late (the grey ticks are the grid) and up to 12 velocity steps softer or harder, differently on every pass through the pattern and identically on every render.

FIGURE 15 ACCENT spreads the strokes' force; HUMANISE loosens their timing and force.

ACCENT works on the velocities written in the pattern. At 0 % every stroke plays with the same force, a flat, machine-like line. At 50 % the figure plays as written, and at 100 % the difference between strong and soft strokes is doubled, so the long strokes on beats 1 and 3 jump out.

HUMANISE plays each stroke up to 3.5 % of a beat late and up to 12 velocity steps softer or harder. The amounts are drawn from the stroke's place in the song: they differ on every pass through the pattern, as a player's hand would, but they are the same on every render, so a bounce matches what you heard. The notes you send from MIDI are not humanised.

TONE, ROOM and WIDTH

TONE is a tilt around 2.5 kHz. To the right the top end rises, up to 7 dB brighter; to the left it falls, up to 14 dB darker. At Neutral the filter is bypassed completely. Turn it left if the güira sounds too bright or too even against the band; *Derecho Oscuro* sits at Dark 35.

ROOM is a small, bright room: four combs a side into two all-pass filters. At 0 % it is switched off entirely. The factory presets use 0 to 40 %.

WIDTH moves each stroke a little left or right of the centre at random, as the player's hand moves, and sets the room's width. At 0 % the güira is mono and in the middle. There is no pan for each stroke.

VOLUME and TEMPO

VOLUME is the output level; each preset uses it to bring its groove to about −18 LUFS. After it comes the safety knee: no change below −1 dBFS, and above it a rounding that stops peaks short of full scale.

When the DAW provides a tempo, the groove uses it and the TEMPO knob is dimmed. In the standalone app, or in a host that provides none, the knob sets the tempo. Either way the label beside PLAY shows which is in use, and dragged loops are made at that tempo.

Drag a loop

DRAG LOOP makes a file of the groove as it is playing now, for you to drag into your session. Everything is in it: the chain, the page (PATTERNS or SEQUENCER), the style, your own sounds and every control. LOOP BARS sets how long it is.

- AUDIO is a 24-bit stereo WAV at the session's sample rate, brought to **−14 LUFS** with a true peak below **−1 dBTP**.
- MIDI is a MIDI file at 960 ticks per beat, every stroke on its own note on channel 1 (C3 long down to B3 roll). On this plugin's track it plays the same groove back.
- LOOP BARS is 1, 2, 4 or 8, and starts at 4. In a loop of 4 or 8 bars the last bar is the fill.
- PREVIEW swaps the live groove for the loop exactly as it will be dragged, in step with the DAW when the DAW plays.

To use a loop, drag the AUDIO or the MIDI card onto a track. A card says READY once its file matches the current settings and PREPARING while the file is being made in the background. A card never gives out a file that was made for earlier settings. Above the cards you can read the WAV's loudness and true peak (-14.0 LUFS -1.2 dBTP).

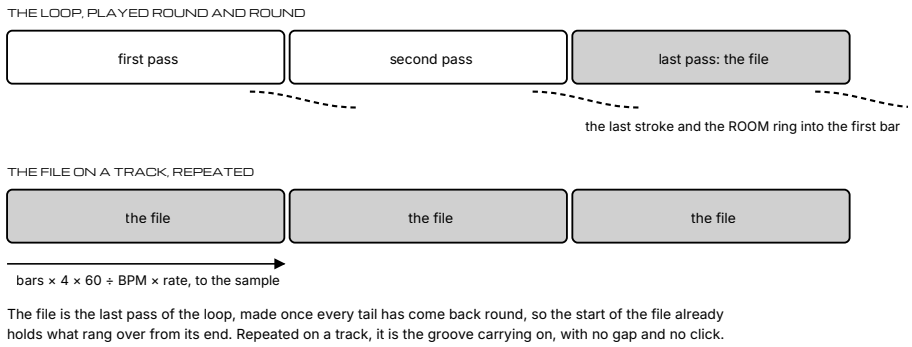


FIGURE 16 Why the loop is seamless.

Exact and seamless. The file's length is the number of bars you chose at the tempo in use, to the sample. To have no seam, the plugin plays the loop round until every tail and the room have come back to the start, and keeps the last pass as the file. Repeated on a track, it sounds like the güira simply carrying on.

Where the files go. They are stored in Music/VEIRA Guira/Loops, named after the groove with its tempo and length (Guira Mambo 4 160 BPM 4 bars …), plus a short code for its settings, so a file a session uses is never replaced by a different groove. Without a licence, the last 1.5 seconds of the audio loop are silent (in a short loop, the last quarter); the MIDI file has no restriction.

MIDI

MIDI	What it does
The white keys from C1 up (C3 = note 60)	Play the strokes: C long down, D long up, E short down, F short up, G accent, A muted, B roll. Velocity sets how hard.
C0 – D#0 (notes 24 – 27)	Choose pattern A to D.
E0 (note 28)	FILL
F0 (note 29)	BREAK

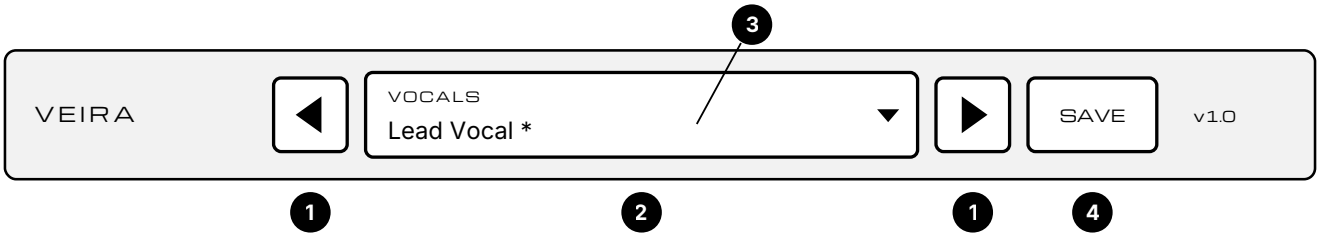
MIDI and the groove can sound together. With PLAY on, the notes you send play over the groove. With PLAY off, you hear only the notes. That second case is how a dragged MIDI file is used: put it on the plugin's track, leave PLAY off, and the güira plays from notes that you can edit one by one. Some DAWs name the octaves one lower, so that note 60 reads C4; the note numbers are what count.

Presets

VEIRA Güira comes with **22 factory presets** in 6 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 17 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 Güira 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 Güira/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Güira\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
Merengue Derecho	Derecho Clásico, Derecho con Sabor, Derecho Ligero, Derecho Corrido, Derecho Oscuro
Apambichao	Pambiche Clásico, Pambiche Lento, Pambiche Brillante, Pambiche de Salón
Jaleo	Jaleo Caliente, Jaleo Respuesta, Jaleo Largo, Jaleo con Repique
Mambo	Mambo Encendido, Mambo Seco, Mambo Ancho, Mambo Final
Sequenced	Grid Derecho, Grid Pambiche, Grid Jaleo, Grid Mambo Hits

A factory preset stores the style, the variation, the chain, the tempo it was made for, SWING, HUMANISE, ACCENT, TONE, ROOM, WIDTH, VOLUME and the strokes' controls. PLAY is never stored, so loading a preset doesn't start or stop the groove. The four *Sequenced* presets are grids written step by step. Presets you save also keep the grids and your samples.

> **Levels:** each preset was measured playing its own groove for eight bars at its own tempo, and its VOLUME was set so that the groove reads about −18 LUFS with its peaks at −1.5 dBFS or lower. The busiest jaleo figures are held back by their peaks and sit 1 to 4 dB under that. *Init* keeps the parameter defaults (Derecho, variation 1, 150 BPM, VOLUME at 0 dB) and plays at −21.2 LUFS. Hover over a preset's name to read its note.

Recipes

A güira in a minute

1. Load *Merengue Derecho* ▸ *Derecho Clásico*, switch [PLAY] on and start your DAW at 140 to 160 BPM.
2. Try the four [VARIATION] keys, then the other styles for the other sections of the song.
3. Drag [AUDIO] or [MIDI] onto a track.

A song's sections

1. Use [DERECHO] for the verses and [JALEO] or [MAMBO] for the hot sections, and drag a loop of each (4 or 8 bars end on the fill).
2. In the bar before a new section press [FILL] (or put an E0 in a MIDI clip). For a stop, press [BREAK] (F0).
3. Chain all four patterns ([CHAIN], then [A] to [D]) when a section needs the turnarounds every few bars.

Your own figure

1. Find a figure close to what you want and press [EDIT IN SEQUENCER], or load *Sequenced* ▸ *Grid Derecho*.
2. Click steps on and off, then choose [VELOCITY] under [EDIT] and drag the strong strokes up.
3. Put a [ROLL] of 3 or 4 on a step before the bar line, and [PROBABILITY] around 60 % on a muted tap for a figure that breathes.

Softer, behind a vocal

1. Load *Merengue Derecho* ▸ *Derecho Oscuro*, or turn [TONE] to the left on any preset.
2. Lower [ACCENT] towards 30 % and bring [ROOM] up a little so the güira sits back.

A recorded güira of your own

1. Drop your recordings on the strokes: a long down, a long up, two short flicks, a hit, a muted tap and a roll.
2. Balance them with [LEVEL] and trim long ones with [DECAY]. Every pattern now plays your instrument.

Specifications

Type	Merengue güira instrument: MIDI input, no audio input; one output, stereo or mono
Sounds	Seven strokes made by synthesis in the plugin (long down, long up, short down, short up, accent, muted, roll); three velocity layers of four takes each; no recordings; your own samples on any stroke
Strokes	TUNE −12 to +12 st; DECAY 5 to 100 %; LEVEL 0 to 100 %
Patterns	STYLE Derecho, Apambichao, Jaleo, Mambo; VARIATION 1 to 4; patterns A to D of two bars, CHAIN; FILL, BREAK
Sequencer	Four patterns of 16 or 32 steps, a lane per stroke; per step velocity, probability, roll (2 to 4) and pitch (±24 st); COPY, PASTE, CLEAR, EDIT IN SEQUENCER
Feel	SWING 50 to 75 %; HUMANISE 0 to 100 % (up to 3.5 % of a beat, ±12 velocity); ACCENT 0 to 100 %
Sound	TONE Dark 100 to Bright 100 (tilt at 2.5 kHz, +7 / −14 dB); ROOM 0 to 100 %; WIDTH 0 to 100 %; VOLUME −24 to +6 dB; a safety knee over −1 dBFS
Timing	Sample-accurate to the DAW's position in any buffer size; TEMPO 60 to 200 BPM (default 150) when the DAW gives none
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 on channel 1
Your samples	WAV, AIFF, FLAC, Ogg, MP3; up to 10 seconds; saved with the session (embedded copy)
MIDI	White keys from C1 play the strokes (C3 = 60 long down … B3 = 71 roll); C0 – D#0 patterns, E0 FILL, F0 BREAK
Latency	None; tail about 2 s
Parameters	34, all automatable
Presets	22 factory presets in 6 folders, about −18 LUFS (Init −21.2), 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 Vgui

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*.

It isn't in my DAW's list of effects. VEIRA Güira is an instrument. Look where the DAW lists software instruments, under the manufacturer **VEIRA**. If it isn't there, check that VEIRA Manager shows SHOW (installed) for it and rescan your plugins.

My song plays but the güira doesn't. Switch PLAY on; the key reads STOP when it is. The groove follows the transport only while PLAY is on.

The tempo is not what the style's key says. The number on a STYLE key is the tempo that style is usually played at. The groove plays at the tempo shown beside PLAY: HOST is your DAW's, and TEMPO is the knob's.

I picked another style or variation, and it didn't change straight away. With the groove running, such a change comes in at the next bar line, so that it is always in time.

The long strokes sound short at a fast tempo. A long stroke is about 0.3 s at any tempo, and the next stroke damps it, as a player's next stroke would. At high tempos there is less room between strokes; try a variation with fewer short strokes, or a long up-stroke sample of your own.

It sounds too bright. Turn TONE to the left; Dark 30 to 40 takes the edge off. Lowering ACCENT also makes the figure less insistent.

A stroke says MISSING. The session points to a sample that has moved or been deleted, and holds no copy of it. The stroke plays its built-in sound meanwhile. Load the file again with LOAD.

A drag card stays on PREPARING. The file is being made for the current settings; leave the controls alone for a moment. NOT WRITTEN means the file couldn't be saved: make sure Music/VEIRA Guira/Loops can be written to.

The lowest MIDI notes don't play a stroke. Notes 24 to 29 (C0 to F0) choose patterns and play FILL and BREAK. Some hosts label 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 Güira · User Manual · Version 0.1.0

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

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