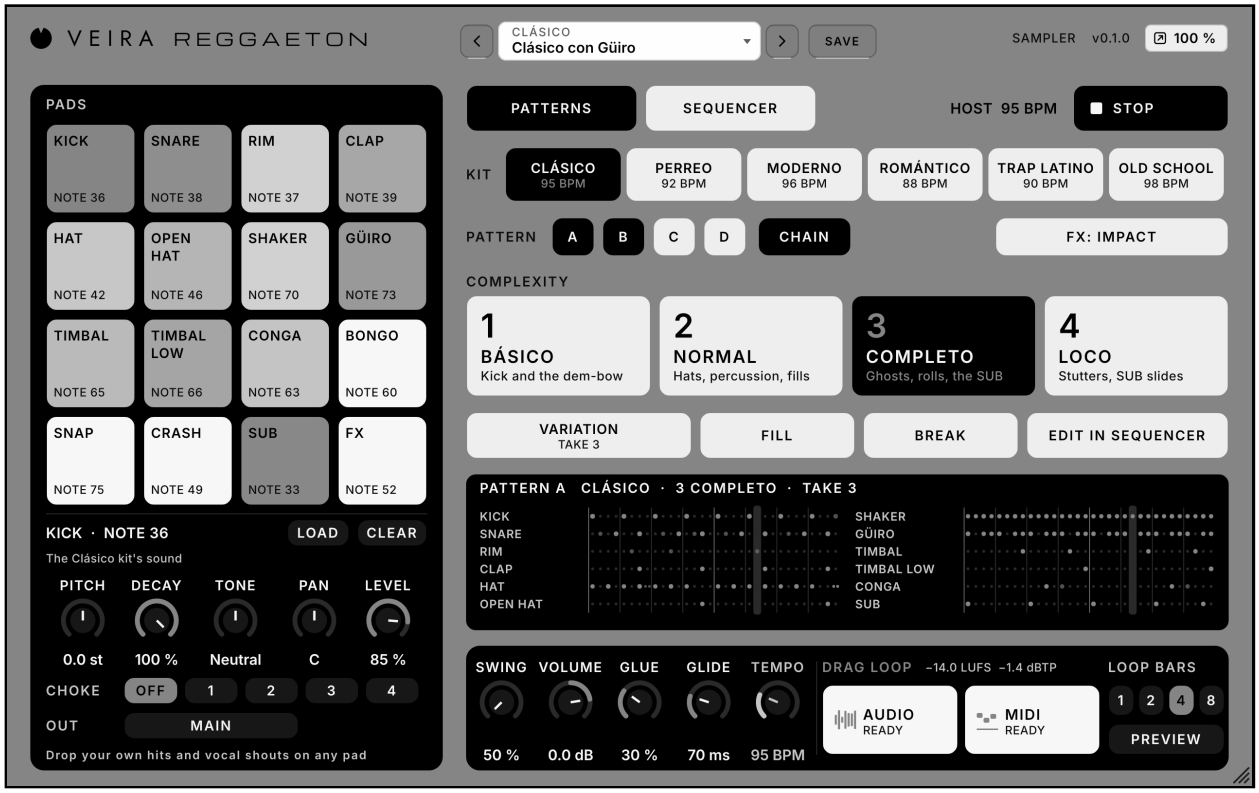
VEIRA

REGGAETON SAMPLER

VEIRA Reggaeton

User Manual

Reggaeton’s drums and the grooves that play them: sixteen pads, six kits made by synthesis, the dem-bow figure over a straight kick at four levels of complexity, a SUB that slides, 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 5
Formats and where the files go 5
The panel at a glance 6
Using the controls 7
How reggaeton's rhythm works 9
The figure 9
What happens inside VEIRA Reggaeton 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 20
The bottom bar 22
SWING 22
VOLUME and GLUE 23
GLIDE and the SUB's slides 24
TEMPO 24
Drag a loop 25
MIDI and outputs 26
Playing it from MIDI 26
The separate outputs 26
Presets 27
The preset browser 27
The preset menu 27
Saving your own presets 27
Presets in your DAW 28
The factory folders 28
Recipes 29
A beat in a minute 29
Verse, hook and the bar between them 29
A sliding bass line 29
A vocal shout in the groove 29
Heavier, for the club 29
Tighter on the bus 29
Specifications 30
Troubleshooting and questions 31

Welcome

Thank you for choosing **VEIRA Reggaeton**. Reggaeton sits on one drum figure: a kick on every beat and a snare that cuts across it in groups of 3 + 3 + 2, at an unhurried 85 to 100 BPM, with a deep sub-bass underneath. VEIRA Reggaeton is a sampler built around that figure: sixteen pads holding a reggaeton kit, grooves that play it from its barest form to a full arrangement, and a sequencer for writing your own.

Switch PLAY on, pick a KIT and a COMPLEXITY, and the groove runs in time with your song. VARIATION gives you another take, FILL and BREAK shape the next bar, and the result drags into a track as audio or as MIDI. The pads also answer to MIDI, and each of them can hold a sample of yours.

Where the sounds come from. Nothing in the kits is a recording. Each sound is computed by our own synthesis when you choose the kit, then played as a sample. For the same reason the kits carry **no vocal shouts**: a voice is the one sound of the genre that synthesis can't make believable, and we don't ship recordings. The panel says it itself: *Drop your own hits and vocal shouts on any pad* (see *Your own samples*).

What makes it different

- **Made for one genre.** Six kits: the classic sound, a heavier and darker one for perreo, a polished modern kit, a soft romantic one, a trap-influenced kit and the early old-school sound.
- **Four levels of complexity.** BÁSICO is the figure and nothing else. NORMAL, COMPLETO and LOCO add hats, hand percussion, ghost notes, rolls, the SUB and stutters. VARIATION writes a new take at the same level whenever you ask.
- **A SUB that slides.** Mark a step SLIDE and the sub-bass glides into its note over the GLIDE time; legato notes on MIDI channel 2 do the same.
- **Fills and breaks that land.** The crash marks the downbeat after a FILL or a BREAK, and a BREAK's reverse crash or riser is started so that it peaks exactly on that downbeat, at any tempo.
- **Locked to your song.** While the DAW plays, each hit falls on the sample that its position in the song gives it, whatever the buffer size, through loops and jumps.
- **A sequencer.** Four patterns of 16 or 32 steps; every step has a velocity, a probability, a roll, a pitch and a slide. EDIT IN SEQUENCER copies a built-in groove 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.
- **Nine outputs.** The main stereo mix and eight more stereo outputs: kick, snare, hats, shakers, timbales, congas, SUB and FX.
- **40 factory presets** in 8 folders, levelled to about −14 LUFS.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window. *How reggaeton's rhythm works* explains the figure and the path the sound takes. *The pads*, *Your own samples*, *The grooves*, *The sequencer* and *The bottom bar* describe each control. *Drag a loop* is about the files you take away, and *MIDI and outputs* about playing the pads from MIDI and mixing them on separate channels. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* come last.

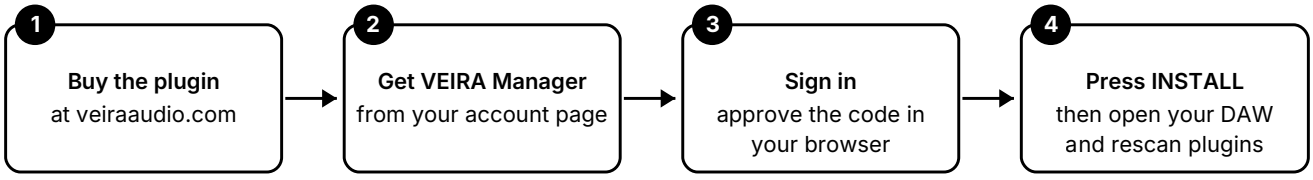
Getting started

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:



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

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 Reggaeton 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.

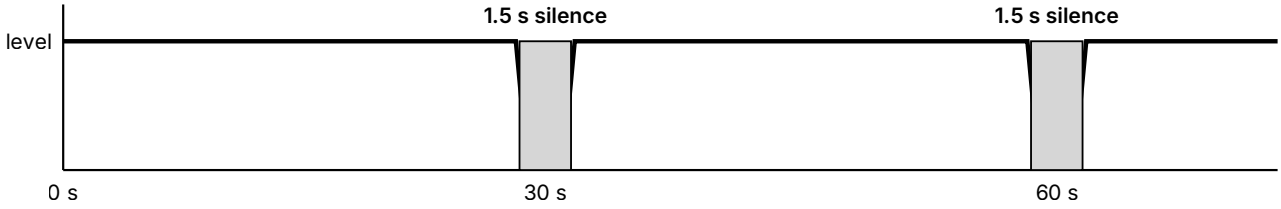


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Reggaeton. 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 Reggaeton 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

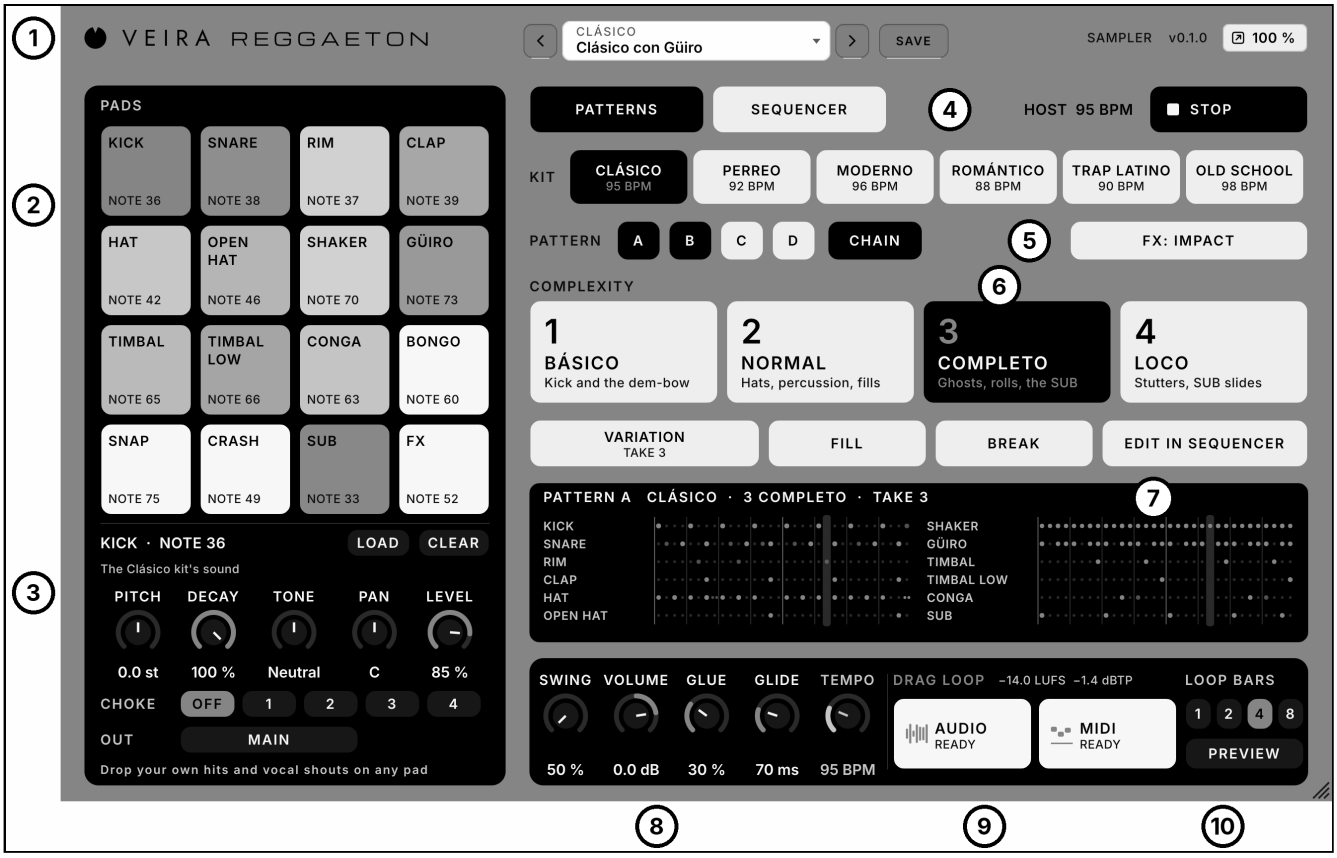


FIGURE 3 VEIRA Reggaeton with the preset *Clásico con Güiro*, the groove playing: 1 the header, 2 PADS, 3 the chosen pad's controls, 4 the views, the tempo and PLAY, 5 KIT, PATTERN and the FX pad's sound, 6 COMPLEXITY with VARIATION, FILL, BREAK and EDIT IN SEQUENCER, 7 the groove as it plays, 8 SWING, VOLUME, GLUE, GLIDE and TEMPO, 9 DRAG LOOP and 10 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 SAMPLER with the version, and the size button.
2	PADS	Sixteen pads with their names and MIDI notes. A click plays and chooses a pad; a file dropped on it loads; a right-click opens its menu.
3	The chosen pad	Whose sound it plays, LOAD and CLEAR, then PITCH, DECAY, TONE, PAN, LEVEL, CHOKE and OUT.
4	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.
5	KIT, PATTERN	The six kits, each with its tempo; patterns A to D and CHAIN; the FX: key for the FX pad's sound.
6	COMPLEXITY	The four levels, and under them VARIATION, FILL, BREAK and EDIT IN SEQUENCER. The SEQUENCER page puts the grid's controls here.

	Part	What it does
7	The groove	The pattern that is playing: a row of dots for each pad and a moving playhead. The SEQUENCER page shows the step grid instead.
8	The knobs	SWING, VOLUME, GLUE, GLIDE and TEMPO.
9	DRAG LOOP	The AUDIO and MIDI cards to drag into a track, with the loop's loudness and true peak printed above.
10	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 SAMPLER 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:

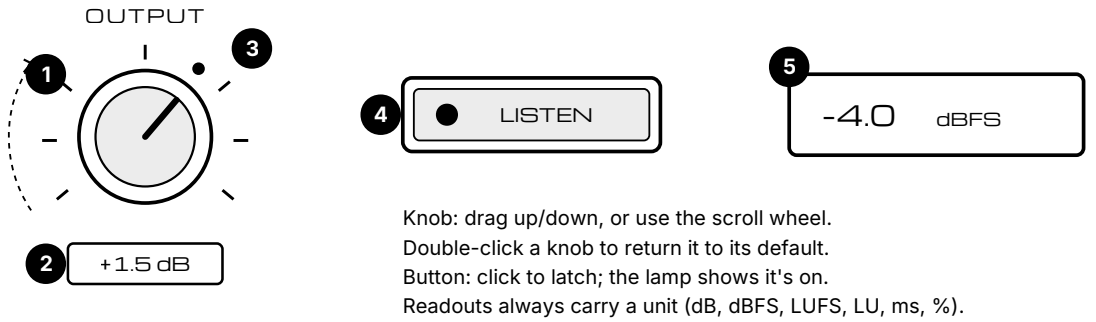


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Reggaeton's panel the parts are drawn differently from the sketch above. The face is flat: a hot pink page, dark plum-charcoal panels set into it, and pale pads and keys. There are no gradients, no glass and no shadows.

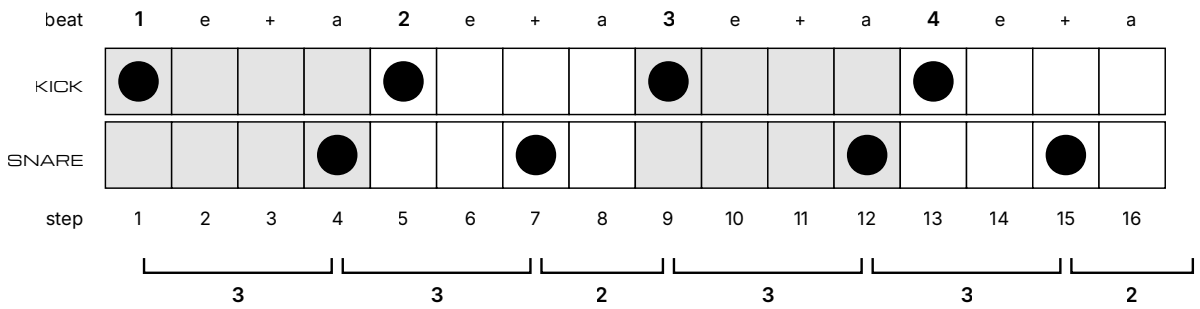
- **Knobs** are dark with a pink arc, and the value is printed under each one (50 %, 70 ms). Drag up or down, or turn the wheel. A double-click restores the default, and a right-click (Control-click on a Mac) lets you type a value.
- **A chosen key is filled dark** with light type: the view, the kit, the complexity, the patterns in the chain, the sequencer's edit mode. The chosen CHOKE group and the chosen loop length are filled pink. On paper, the chosen key is always the darker one.
- **A pad lights pink when it plays**, strongest at the hit and fading in about a tenth of a second. On paper, the pads that are playing are the darker ones.
- **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 (a double-click on it returns to 100 %), 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 Reggaeton 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, and your DAW can enable eight further outputs.

How reggaeton's rhythm works

The figure

Everything in reggaeton hangs on two drums. The kick is plain: one on each beat, four on the floor. The snare is the interesting half. It lands on the last sixteenth of beats 1 and 3 and on the "and" of beats 2 and 4, which are steps 4, 7, 12 and 15 when you count the bar in sixteen. Measured from the start of each half bar, the gaps are three sixteenths, three, and two: the 3 + 3 + 2 that pulls against the straight kick. This is the dembow figure.



The kick is straight: steps 1, 5, 9 and 13, four on the floor. The snare plays steps 4, 7, 12 and 15, which divides each half bar into 3 + 3 + 2 sixteenths. Reggaeton plays it at about 85 to 100 BPM.

FIGURE 6 The figure on a sixteen-step bar: a straight kick, and the snare's 3 + 3 + 2 in each half bar.

At 85 to 100 BPM there is room between the hits, and producers fill it: hats in eighths or sixteenths, timbales or hand drums answering the snare, a güiro's scrape, claps and snaps doubling the snare, rolls into the bar line, and a long sub-bass that often slides between its notes. In VEIRA Reggaeton, how much of that is played is one choice, COMPLEXITY.

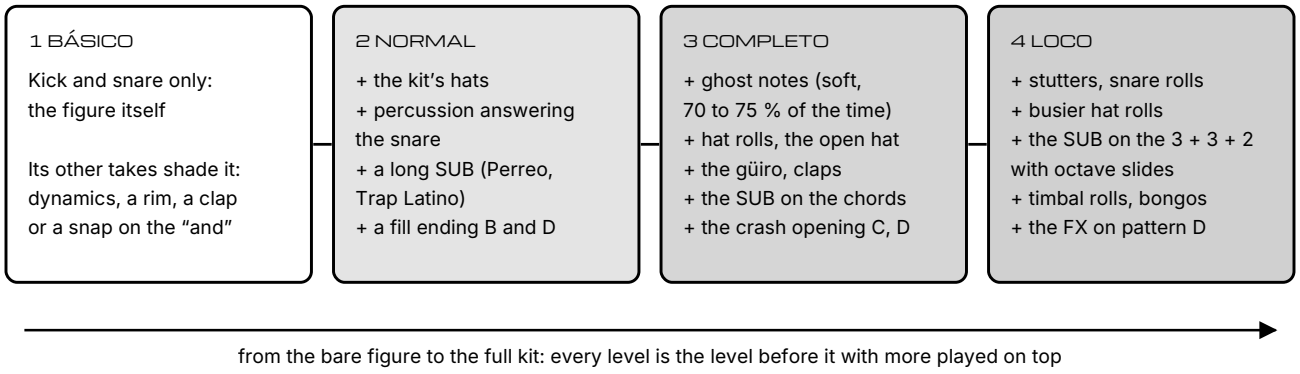
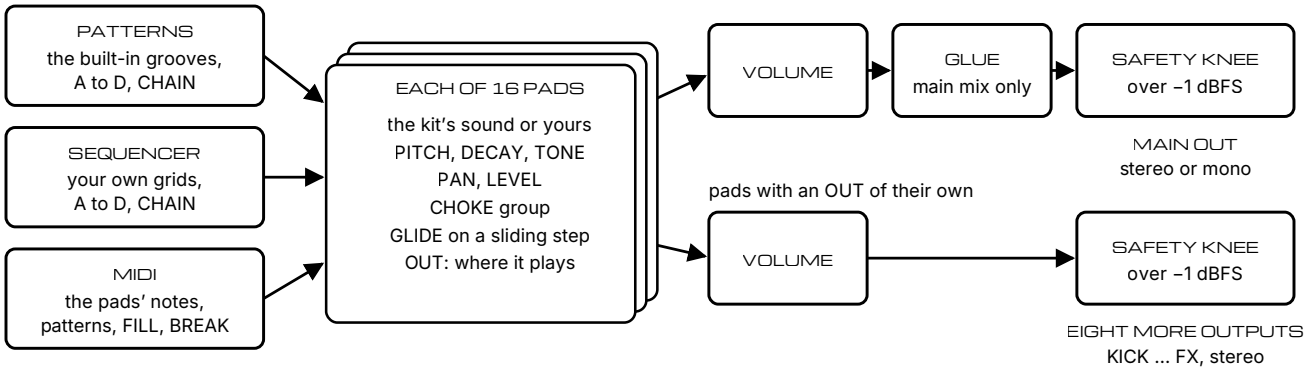


FIGURE 7 The four levels of COMPLEXITY, and what each adds.

The plugin writes each pattern itself from three things: the kit's style, the complexity and the take number that VARIATION counts. Those three always produce the same pattern, on any computer, so a session reopens with exactly the groove it was saved with.

What happens inside VEIRA Reggaeton



The grooves, your grids and MIDI all play the same sixteen pads. A pad on MAIN passes VOLUME, GLUE and the safety knee; a pad on its own output skips GLUE. DRAG LOOP renders the main mix in the background. Nothing adds latency.

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

- **What plays.** The built-in grooves ([PATTERNS]) or your own grids ([SEQUENCER]) decide which pad is hit on which step, how hard, how often, at what pitch and whether it slides. MIDI notes play the same pads.
- **The pads.** Each pad is one sampler voice holding the kit's sound or a sample of yours. Its [PITCH], [DECAY], [TONE], [PAN] and [LEVEL] are read when a hit starts. A pad plays one hit at a time, and a new hit fades out the one before it over 3 ms. Pads that share a [CHOKE] group silence each other.
- **The main mix.** It passes [VOLUME], then [GLUE] if that is above 0 %, then a safety knee that does nothing below −1 dBFS and keeps any peak from reaching full scale.
- **Separate outputs.** A pad whose [OUT] is not [MAIN] goes through [VOLUME] and its own safety knee, but not through [GLUE].

The plugin adds no latency. Hits end in true silence, and nothing clicks: not a retriggered pad, not a choke, not a knob in motion, and not the host's bypass, which fades the output over 10 ms before it stops the hits.

The pads



FIGURE 9 PADS: four rows of four, each pad with its name and MIDI note. The pads that are playing are lit pink; the strongest here are KICK, SNARE, GÜIRO and SUB.

A click on a pad plays it and chooses it, and the controls under the pads then show that pad's settings. **The higher you click, the harder the hit**: 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 kit's sound* and *Play it*.

Pad	MIDI note	Pad	MIDI note
KICK	36 (and 35)	TIMBAL	65 (and 48, 50)
SNARE	38 (and 40)	TIMBAL LOW	66 (and 41, 43, 45, 47)
RIM	37	CONGA	63 (and 62, 64)
CLAP	39	BONGO	60 (and 61)
HAT	42 (and 44)	SNAP	75 (and 76, 77)
OPEN HAT	46	CRASH	49 (and 57)
SHAKER	70 (and 69, 82)	SUB	33 (and 34); MIDI channel 2 plays it pitched
GÜIRO	73 (and 74)	FX	52 (and 55)

Where the General MIDI drum map has the instrument, the pad uses its note, so most of a drum part written for another drum instrument finds the right pads. Two pads have no instrument of their own in that map: SNAP answers on the claves' note and FX on the china cymbal's. Notes in brackets play the same pad.

The sounds

Choosing a kit computes its sixteen sounds, which takes about a tenth of a second, and from then on they play as samples:

- KICK: a sine that falls from its punch to a low note between 46 and 56 Hz, depending on the kit, with a beater click and some saturation. The tail after the punch is short in the Clásico and Old School kits and long and saturated in Perreo and Trap Latino.
- SNARE: two tones of the shell dropping in pitch, noise for the wires and a stick crack near 3.6 kHz. It is the bright, tight snare that carries the figure. Old School's rings; Moderno's and Romántico's sit in a small room.
- RIM: two hard tones and a click. CLAP: three quick bursts and a tail. SNAP: a finger snap, the thumb slipping and then the finger striking the palm, in a small room.
- HAT and OPEN HAT: six metallic tones at inharmonic ratios, filtered, with a little noise. Moderno and Romántico play two differently tuned copies for width; Trap Latino's are the tightest and brightest, made for rolls. CRASH: the same metal tuned higher, with a wash of noise, a bloom and a long decay. SHAKER: two grains of shaped noise.
- GÜIRO: a stick drawn along the ridges of a gourd: 230 to 300 small impacts a second, speeding up a little through the stroke, sounding through woody resonances between 1.2 and 6 kHz.
- TIMBAL and TIMBAL LOW: a drum head whose pitch falls after the stroke, with the ring of the metal shell above it. CONGA (the open tone) and BONGO (smaller, tighter and drier) are made the same way without the shell.
- SUB: a long sub-bass note tuned to A1. It drops onto its note from slightly above, holds, then decays over 1.0 to 2.4 seconds depending on the kit, and is saturated enough to be heard on small speakers. It follows the sequencer's pitch per step and MIDI channel 2, and it can slide (see *GLIDE and the SUB's slides*).
- FX: an impact, a reverse crash, a riser or a drop, chosen with the FX: key (see *The grooves*). BREAK plays it.

The kits

KIT sets the style of all sixteen sounds and of the grooves. Each key also prints the tempo that style is usually played at. That number is a suggestion used by the presets; the groove always plays at your DAW's tempo.

Key	Style	BPM
CLÁSICO	The classic sound: a punchy kick, the bright tight snare, timbales and güiro.	95
PERREO	Heavier and darker: a long saturated sub kick, a hard dry snare, the rim's click, a clap on the snare.	92
MODERNO	Polished: a clean deep kick, a layered snare in a small room, wide hats, congas and bongos.	96

Key	Style	BPM
ROMÁNTICO	Round and soft: a gentle kick, snaps on the snare, bongos in eighths, shakers, a room.	88
TRAP LATINO	Trap-influenced: a long kick and the longest SUB, a crisp snare and clap, hats that roll in 32nds, triplets and 64ths.	90
OLD SCHOOL	The early sound: a boomy, clicky kick, a ringing snare, timbales and güiro up front.	98

If the groove is running when you change the kit, the new kit comes in at the next bar line. Its sounds are computed in the background, and any hit that is still ringing finishes with the old sound.

The chosen pad

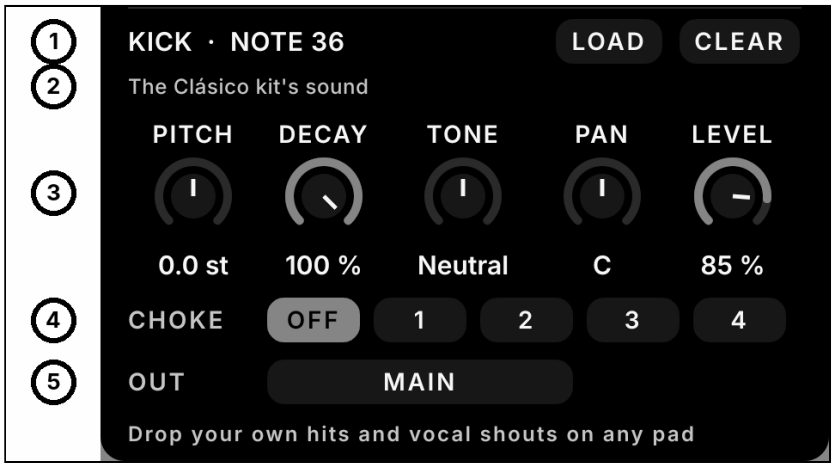


FIGURE 10 The chosen pad, here KICK: 1 its name and note, with LOAD and CLEAR; 2 whose sound it plays; 3 PITCH, DECAY, TONE, PAN and LEVEL; 4 CHOKE; 5 OUT.

Control	Range	Default	What it does
PITCH	−24 to +24 st	0.0 st	Tunes the sound in semitones. Like any sampler, it plays faster to go up and slower to go down.
DECAY	5 to 100 %	100 %	Shortens the sound. 100 % plays all of it.
TONE	Dark 100 to Bright 100	Neutral	Left of centre a low-pass darkens the sound; right of centre a high-pass thins it. Neutral is no filter.
PAN	L 100 to R 100	by pad	Where the pad sits between the speakers.
LEVEL	0 to 100 %	by pad	The pad's level. 100 % is 0 dB and 50 % is −12 dB.
CHOKE	OFF, 1 to 4	OFF (1 for the hats)	Pads in one group silence each other.
OUT	MAIN, KICK … FX	MAIN	The output the pad plays on.

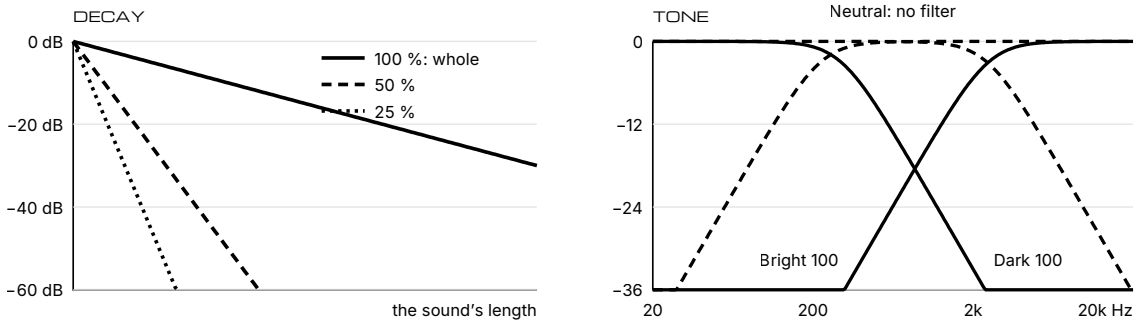
PITCH, DECAY and TONE are read **when a hit starts**. Turn one while a sound rings and you hear the change on the next hit. LEVEL and PAN move smoothly over 15 ms, so they can be ridden while the groove plays.

The defaults are already a rough mix. The kick is at 85 %, the snare at 76 %, the SUB at 78 % and the crash low at 44 %. The percussion is spread out: shaker, timbal and conga to the left, güiro, low timbal and bongo to the right, the hats a little right of centre. *Init* and every preset build on this.

PITCH

The range is two octaves each way, and the sound's length changes with its pitch. When a pad is tuned up by more than half an octave it plays a filtered copy of its sound prepared for that, so that high content can't fold back down as a harsh tone. On the SUB, PITCH is how you set the key of the bass line: 0.0 st is A1.

DECAY and TONE



Left: DECAY at 100 % (solid) plays the whole sound; lower settings reach −60 dB at that share of its length. Right: TONE's 12 dB per octave filters at half (dashed) and full: a low-pass down to 300 Hz at Dark 100, a high-pass up to 2.5 kHz at Bright 100.

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

DECAY adds a fade that reaches −60 dB at the chosen share of the sound's length, so at 50 % the sound is over halfway through. Two common uses: shorten Perreo's long kick so that it leaves room for the SUB, and shorten the SUB itself to make a bass line of separate notes. TONE is two filters on one knob, both 12 dB per octave. To the left, a low-pass comes down from 20 kHz to 300 Hz at Dark 100. To the right, a high-pass goes up from 20 Hz to 2.5 kHz at Bright 100. In the middle, at Neutral, the filter is bypassed completely.

CHOKE

With CHOKE at OFF, a pad rings regardless of the others. Put pads in the same group, 1 to 4, and a hit on one fades the others in that group over 4 ms. HAT and OPEN HAT start in group 1, so the closed hat stops the open one as a drummer's foot would. Another use is to give KICK and SUB a group of their own, so that every kick cuts off the sub's tail.

> **Note:** a slide needs the previous SUB note to be still sounding. If the KICK chokes the SUB, or DECAY makes it very short, the next note starts at its own pitch with no glide.

OUT

OUT puts the pad on the main mix (MAIN) or on one of the eight separate stereo outputs, KICK to FX. Click the key for its menu. *MIDI and outputs* explains the outputs.

Your own samples

Each pad can play a file of yours in place of the kit's sound. That might be a snare you always use or a chopped phrase, but most of all it is how the **voices** get in. Shouts, chants and adlibs are part of the genre, and the kits have none, because synthesis can't produce a convincing voice and no recordings are bundled.

To load a sample, do any of these:

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

From then on the grooves, the sequencer and MIDI play your sample on that pad, and PITCH, DECAY, TONE, PAN, LEVEL, CHOKE and OUT work on it as they do on a kit sound. The line under the pad's name tells you what the pad holds: *The Clásico kit's sound*, or *Your sample:* and the file's name. CLEAR, or *Back to the kit's sound* in the pad's menu, returns the pad to the kit.

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 pad's file and embeds samples up to 1 MB
Missing	If a file can't be found, the pad is marked MISSING and plays its kit sound

> **Tip:** most grooves leave the FX and SNAP pads unused, which makes them good places for a shout. *Recipes ▸ A vocal shout in the groove* goes through it.

Files are read and prepared outside the audio processing, so loading one never interrupts the sound. The sound a pad held before is released only when no hit is still playing it.

The grooves

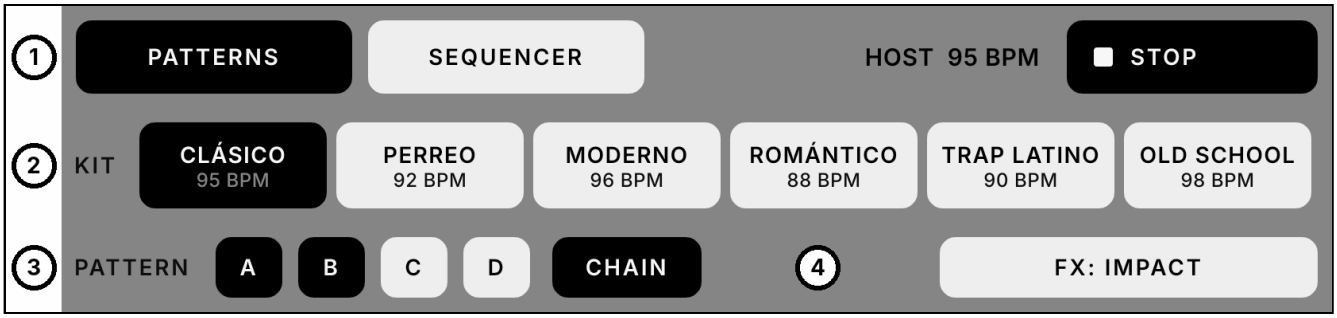


FIGURE 12 1 the views PATTERNS and SEQUENCER, the tempo (HOST 95 BPM) and PLAY (reading STOP because the groove is running); 2 KIT; 3 PATTERN A to D and CHAIN (A and B are chained here); 4 the FX pad's sound.

PATTERNS or SEQUENCER, and PLAY

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

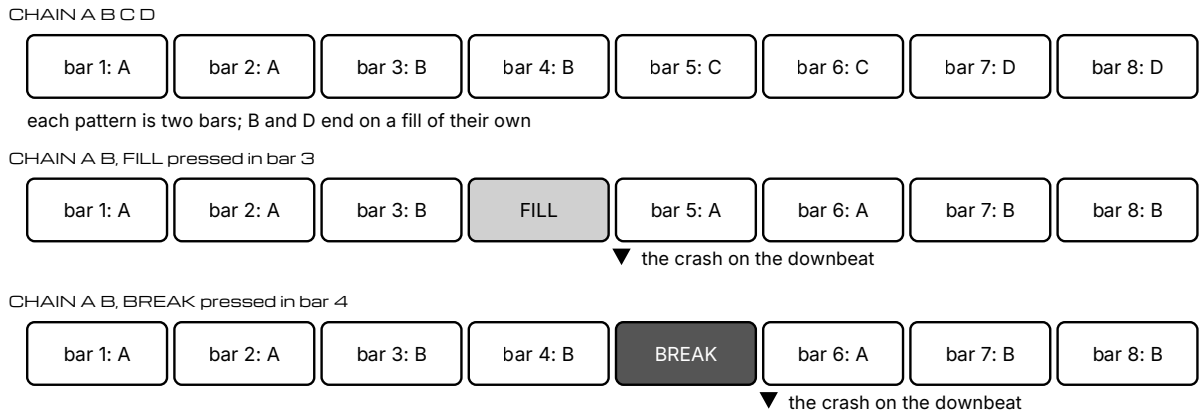
PLAY switches the groove on; the key then reads STOP. While it is on, the groove **follows your DAW's transport**. It starts and stops with the song, and each hit falls on the sample that its place in the song gives it, at any buffer size, across loops and jumps. If the DAW is stopped, or you are in the standalone app, the groove runs on a clock of its own. The label next to the key shows the tempo in use: HOST 95 BPM when the DAW supplies it, TEMPO 95 BPM when the TEMPO knob does.

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

KIT and PATTERN

KIT is covered in *The pads*. PATTERN has four letters, A to D, each a pattern of two bars. On the PATTERNS page they are four takes of the same groove: B and D finish with a fill, C is busier and D is the busiest. 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; the LOCO presets chain all four.



FILL and BREAK wait for the next bar line and last one bar. From NORMAL up, the built-in grooves mark the downbeat after either with the CRASH pad (black triangle). In BREAK the kick, the SUB and the snare drop out and the FX pad plays. From MIDI, E0 is FILL and F0 is BREAK.

FIGURE 13 CHAIN, FILL and BREAK on the time line, with the crash that follows.

FX: IMPACT sets the sound of the FX pad: Impact, Reverse Crash, Riser or Drop. Click the key for the menu. It matters most for BREAK, which plays that pad.

COMPLEXITY and the takes

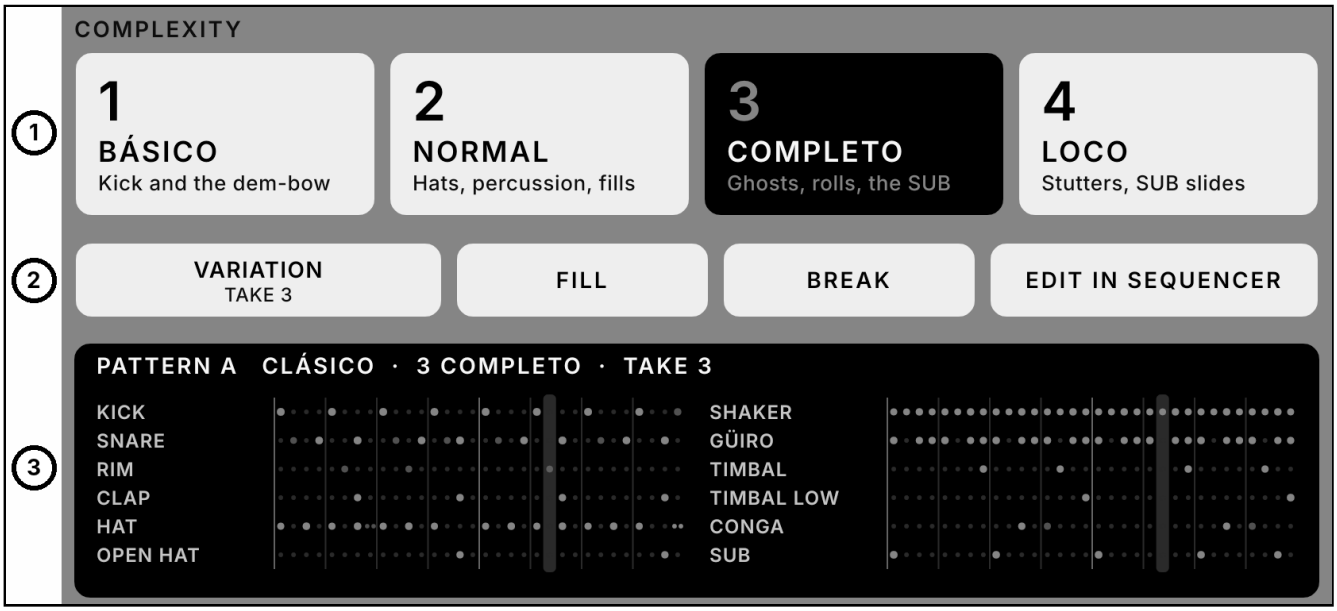


FIGURE 14 1 COMPLEXITY, here 3 COMPLETO; 2 VARIATION (showing the take's number), FILL, BREAK and EDIT IN SEQUENCER; 3 the groove as it plays. A busy groove like this one is shown in two columns of pads; the lighter bar in each is the playhead.

COMPLEXITY has four keys, each with a line saying what it adds:

1. BÁSICO, *Kick and the dem-bow*. Kick and snare play the figure and nothing else. Other takes at this level don't add drums; they vary the dynamics, double the snare's early notes with the rim, or put a clap (in Romántico, a snap) on the "and".

2. NORMAL, *Hats, percussion, fills*. The kit's hats come in: eighths in Clásico, Perreo, Romántico and Old School, sixteenths in Moderno, sixteenths with 32nd-note rolls in Trap Latino. The kit's own percussion answers the snare: timbales in Clásico and Old School, the rim's click and a clap in Perreo, congas and bongos in Moderno, bongos and snaps in Romántico, a clap in Trap Latino. Old School adds the güiro, Moderno and Romántico the shaker, and Perreo and Trap Latino a long SUB under each bar. B and D end with a fill on the last beat.
3. COMPLETO, *Ghosts, rolls, the SUB*. Soft ghost notes that play 70 to 75 % of the time, hat rolls (triplets in Trap Latino), the open hat on the "and" of 4, the güiro, claps layered on the snare, a kick just before the next downbeat, and the crash at the start of C and D. The SUB follows a chord progression in a minor key, four chords in two bars, and which progression depends on the take. In Perreo and Trap Latino it slides into the next bar line.
4. LOCO, *Stutters, SUB slides*. Stutters and snare rolls, busier hat rolls (Trap Latino's climb in pitch step by step towards the bar line), timbal rolls and bongos (snaps in Trap Latino), and the FX in pattern D. The SUB plays on the 3 + 3 + 2 with the snare, jumping up an octave with a slide and coming back down.

VARIATION asks for a new take with the same kit and complexity. The key shows the number (TAKE 3). A take number always gives the same groove and is stored in the session and in presets, so you can't lose one you liked. A right-click on the key offers *Back to the first take* and *Previous take*. Like the kit, a new complexity or take waits for the next bar line when the groove is running.

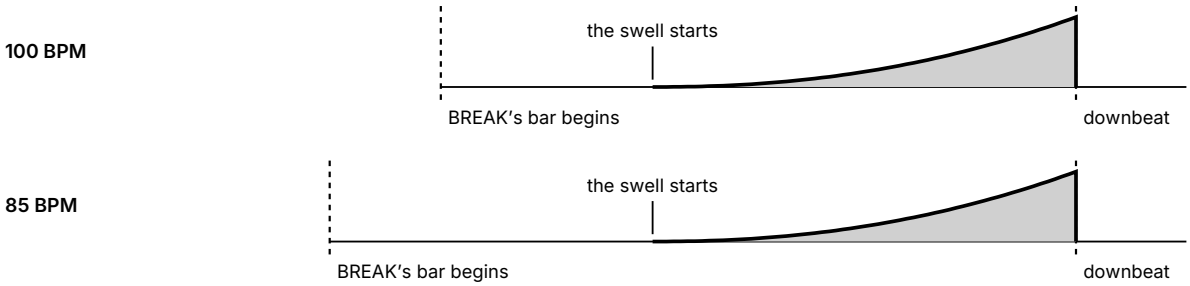
Control	Range	Default	What it does
COMPLEXITY	BÁSICO, NORMAL, COMPLETO, LOCO	BÁSICO	How much is played on top of the figure.
VARIATION	Take 1 to 1000	Take 1	Another take of the groove at the same complexity.

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 groove into a snare that builds across beats 3 and 4, while the kit's drums run downwards beneath it: the timbales in Clásico, Perreo and Old School, bongo and conga in Moderno and Romántico, and a hat roll rising in pitch in Trap Latino. At BÁSICO the fill is a run on the snare alone.
- BREAK takes out the kick, the SUB and the snare for one bar and plays the FX pad; the snare then leads back in. An Impact or a Drop hits on the first beat of the break.

The crash after a fill or a break. From NORMAL upwards, the built-in grooves play the CRASH pad on the downbeat that follows a FILL or a BREAK, as a drummer would mark the new section. At BÁSICO there is no crash, and in the SEQUENCER you place your own.

The BREAK swell



With FX on Reverse Crash or Riser, BREAK starts the sound its own length before the next downbeat, so its peak lands on the downbeat to the sample, at any tempo. If the bar is shorter than the sound, it starts with the bar, that far into the sound.

FIGURE 15 A reverse crash or a riser in a BREAK is started so that it ends on the downbeat.

A [Reverse Crash] (the kit's crash in a room, played backwards) and a [Riser] both grow towards their end, and they only work if that end meets the downbeat. So in a [BREAK], the plugin works out how long the sound is at the FX pad's [PITCH] and starts it exactly that long before the next downbeat. The peak then falls on the downbeat to the sample, whether the song is at 85 or 100 BPM. If the tempo is fast enough that one bar is shorter than the sound, the sound starts with the break's bar, from a point that far into it, and still ends on time.

The groove display shows the pattern playing now under a title such as [PATTERN A CLÁSICO · 3 COMPLETO · TAKE 3]. Each pad in the pattern has a row, each hit a dot, and a bigger dot is a harder hit. A faint dot is a hit that plays only some of the time; a split dot is a roll. When nine or more pads play, the rows are set in two columns so that the names stay readable. During a fill or a break the title says [FILL] or [BREAK]. While the groove is stopped, the display shows the pattern you have chosen.

The sequencer

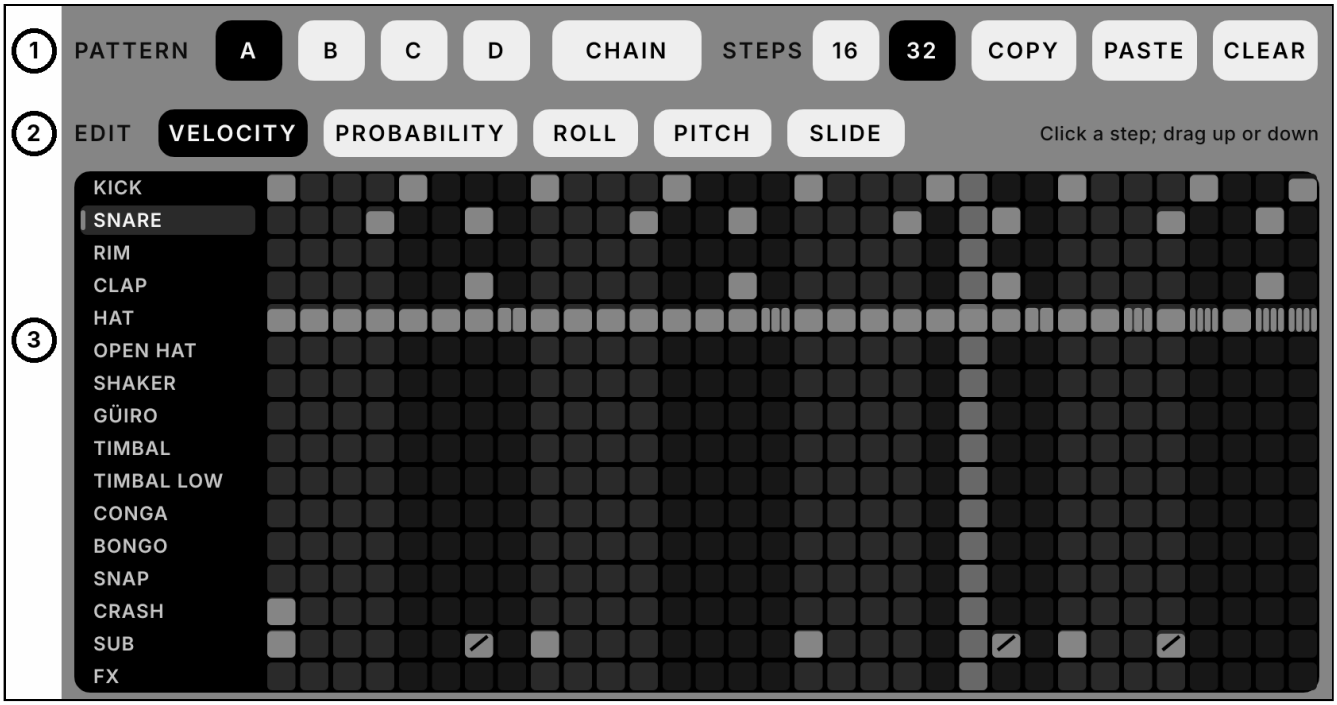
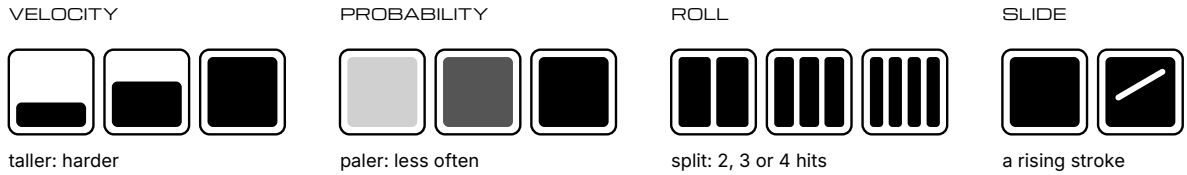


FIGURE 16 The SEQUENCER page with the preset *Grid Trap Latino*: 1 PATTERN with CHAIN, STEPS 16 or 32, COPY, PASTE and CLEAR; 2 EDIT: what a drag on a step changes, with a hint or the step's value at the right; 3 the step grid, one lane for each pad. The steps with a rising stroke on the SUB lane are slides, the split steps on the HAT lane are rolls, and the lighter column is the playhead.

The sequencer is where you write grooves of your own. It holds **four patterns**, A to D. Each is 16 or 32 steps long, that is one or two bars of sixteenths, and has a lane for every pad. When the SEQUENCER tab is chosen, these play in place of the built-in grooves.

- **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 hit is, 1 to 127.
  - PROBABILITY: how often the step plays, 1 to 100 %.
  - ROLL: 2, 3 or 4 hits inside the step. Three gives a run of 32nd-note triplets, four a run of 64ths.
  - PITCH: semitones up or down. On the SUB lane this writes the bass line; it works on any pad.
- With SLIDE chosen, a click on a step marks it as a slide, and a second click clears the mark. A sliding step is drawn with a rising stroke.
- Hover over a step and the text at the right of the EDIT row gives its value.
- **Click a pad's name** on the left of the grid to choose that pad. 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 step with a rising stroke is a SLIDE: it glides in from the note before it.

FIGURE 17 What a step shows in the grid.

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 into the grids and switches to the SEQUENCER page. It is the fastest way to begin: find a groove 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.

> **Note:** two things that the built-in grooves do for you are yours to write here. The crash after a FILL or a BREAK is not added to a sequenced groove, and a reverse crash or riser placed on a step of the FX lane begins on that step like any other sample. Only BREAK times the swell to the downbeat.

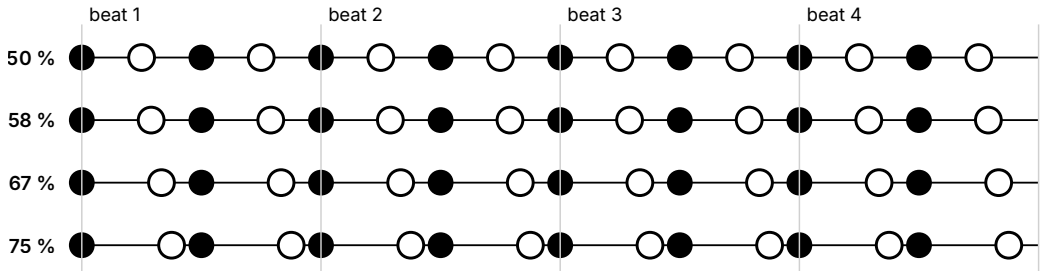
The bottom bar



FIGURE 18 1 SWING, 2 VOLUME, 3 GLUE, 4 GLIDE, 5 TEMPO (dimmed, because the DAW is giving the tempo), 6 AUDIO and 7 MIDI under DRAG LOOP, with the loop's loudness and true peak, and 8 LOOP BARS and PREVIEW.

Control	Range	Default	What it does
SWING	50 to 75 %	50 %	Swings the sixteenths. 50 % is straight.
VOLUME	−24 to +6 dB	0.0 dB	The output level.
GLUE	0 to 100 %	0 %	A gentle compressor and soft knee on the main mix. Off at 0 %.
GLIDE	Off, 1 to 300 ms	70 ms	How long a slide takes.
TEMPO	60 to 200 BPM	95 BPM	The tempo when the DAW supplies none, as in the standalone app.

SWING



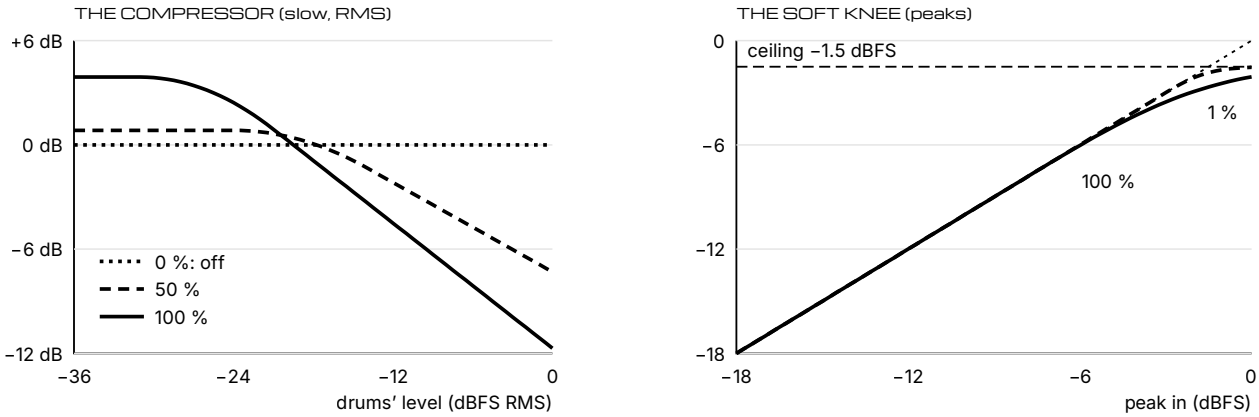
The white sixteenths are the ones SWING moves: straight at 50 %, a triplet feel near 67 %, dotted at 75 %.
It is read once for each pair of sixteenths, so turning it while the groove plays never doubles or loses a step.

FIGURE 19 SWING delays every second sixteenth.

SWING pushes the second sixteenth of every pair later. Reggaeton is mostly played straight, and the figure has plenty of lean without it. A few percent takes the stiffness out of a groove; the presets *Clásico Tranquilo*, *Romántico Íntimo* and *Old School Callejero* use 52 to 54 %. Built-in patterns and your grids are swung alike.

VOLUME and GLUE

VOLUME is the output level of the main mix and of the separate outputs. Each preset uses it to bring its groove to about −14 LUFS.



Left: the compressor's gain against the drums' level (80 ms RMS above 90 Hz, 40 ms attack, 1.6 s release, up to 2.5:1; it gives back about two thirds of what it takes). Right: the soft knee on the peaks, starting 1.5 dB under −1.5 dBFS at 1 %, 6.5 dB at 100 %.

FIGURE 20 GLUE: a slow compressor that follows the groove, then a soft knee for the loudest hits.

GLUE is a mild bus stage on the main mix, placed after VOLUME as a compressor on a master bus would be. It works in two parts.

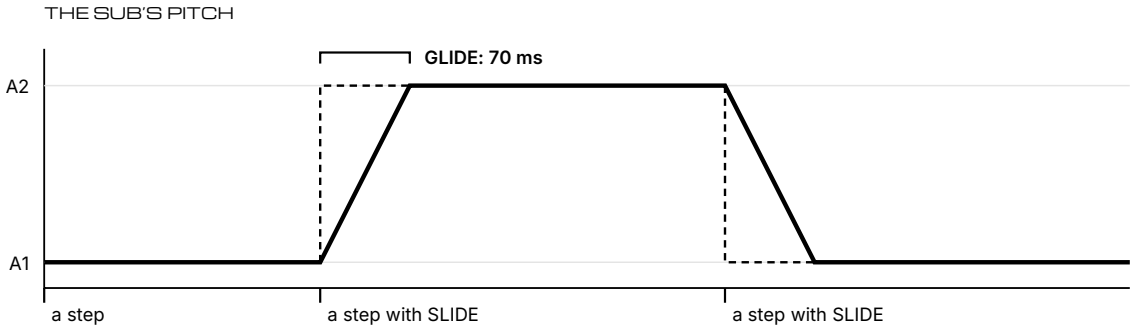
The first is a slow compressor. It measures the average level over 80 ms and listens only above 90 Hz, so the long swells of the SUB don't steer it. Its attack is 40 ms and its release 1.6 seconds. At these tempos a beat lasts 0.6 to 0.7 seconds, so the compressor follows the bar and does not pump on each beat. The ratio goes up to 2.5:1 with a 10 dB knee, and it adds back about two thirds of the gain it removes.

The second part is a soft knee that bends the loudest hits towards a ceiling at −1.5 dBFS. It begins 1.5 dB below the ceiling at 1 % and 6.5 dB below it at 100 %.

Raising GLUE holds the groove together more firmly. It also makes the groove a little quieter for the same peaks, because the slow attack lets the kick through, so bring VOLUME up with it. The factory presets that use GLUE have it at 30 %, and they are levelled so that the knee removes no more than 4 dB from the loudest hit, which is where the kick and the SUB coincide. Pads on separate outputs are not affected.

Whatever GLUE is set to, each output ends with the **safety knee**: no change below −1 dBFS, and above it a rounding that stops peaks short of full scale.

GLIDE and the SUB's slides



Solid: a step marked SLIDE glides from the note still sounding to its own pitch, in a straight line in semitones, over GLIDE. Dashed: the same steps without SLIDE (or with GLIDE at Off) jump. Legato notes on MIDI channel 2 slide the same way.

FIGURE 21 A slide: the SUB glides from the note still sounding to the new one.

Sliding sub-bass notes are one of the sounds of the genre, and GLIDE sets how long each slide lasts. A slide happens in two cases:

- a sequencer step marked SLIDE is played, or
- a SUB note arrives on MIDI channel 2 **while the previous one is still held** (legato).

The new note then starts at the pitch that is sounding on the pad and moves to its own pitch in a straight line in semitones over the GLIDE time. The default is 70 ms. Longer times, as in the presets *Trap Latino Lento* (110 ms) and *Trap Latino Deslizado* (140 ms), are slower and more obvious. At Off (0) nothing slides.

Three things to know:

- **The previous note has to be still sounding.** When the SUB's DECAY is short, or something has choked it, there is nothing to glide from, and the new note begins at its own pitch.
- **One time for the whole kit.** GLIDE is a single knob, not a setting per step. It is read at the start of each hit, so automation can change it from one note to the next.
- **Any pad can slide.** SLIDE is available on every lane. It is most useful on the SUB, but a sliding timbal or conga is yours to try.

The built-in grooves use slides at the upper levels: at COMPLETO the SUB slides into the next bar line in Perreo and Trap Latino, and at LOCO it leaps an octave with a slide and returns.

TEMPO

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), each pad's sound and settings, SWING, VOLUME, GLUE and GLIDE. 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. The pads are on channel 10 at their drum-map notes and the SUB's line is on channel 2, where a sliding note overlaps the note before it. On this plugin's track it plays the same groove, slides included. On another drum instrument, the pads that share the drum map play.
- 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, and from NORMAL upwards the first downbeat carries the crash that the fill leads back into, as it would live.
- 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. The plugin makes the files in the background, starting when the settings have been left alone for 120 ms. 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 -1.4 dBTP), or PREPARING THE LOOP.

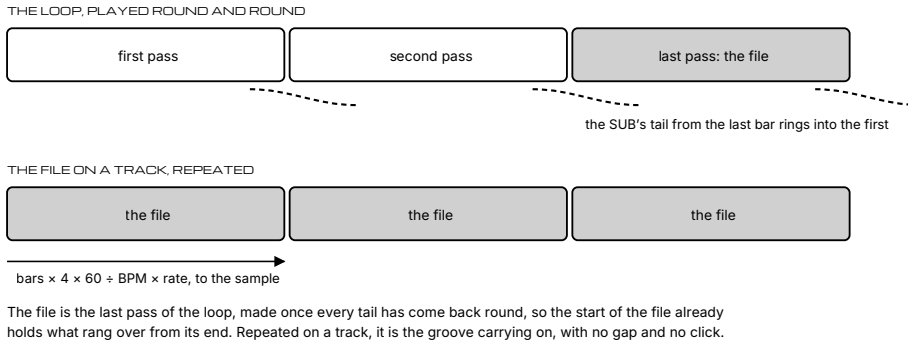


FIGURE 22 Why the loop is seamless.

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 has returned to the start, and keeps the last pass as the file. On a track, repeated, it sounds like the groove simply continuing: the SUB's tail from the last bar rings on into the first. The limiter that holds the true peak also works around the join, so the join stays below −1 dBTP as well.

Where the files go. They are stored in Music/VEIRA Reggaeton/Loops, named after the groove with its tempo, its length and a short code for its settings (Reggaeton Perreo Completo 92 BPM 4 bars 1a2b3c4d.wav), so a file that 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 and outputs

Playing it from MIDI

MIDI	What it does
The pads' notes (see *The pads*)	Play the pads. Velocity sets how hard; at velocity 110 a pad plays at its LEVEL.
Channel 2, any note	Plays the SUB at that note's pitch, for a bass line. A note played while the last is held slides.
C0 – D#0 (notes 24 – 27)	Choose pattern A to D (taking C4 as middle C). Held while PLAY is off and the DAW is stopped, one of them plays its pattern.
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 groove plays from notes that you can edit one by one.

The separate outputs

Your DAW can enable eight more stereo outputs. Each belongs to a family of pads:

Output	Pads	Output	Pads
KICK	KICK	TIMBALES	TIMBAL, TIMBAL LOW
SNARE	SNARE, RIM, CLAP, SNAP	CONGAS	CONGA, BONGO
HATS	HAT, OPEN HAT, CRASH	SUB	SUB
SHAKERS	SHAKER, GÜIRO	FX	FX

To mix the pads on channels of their own:

1. Enable the plugin's additional outputs in your DAW. This is usually done from the instrument's output menu or in the mixer, under a name such as *multi-output*, or by adding auxiliary returns fed by the instrument. The outputs carry the names in the table.
2. In the plugin, click a pad's OUT and pick an output. To route the whole kit in one go, choose *Every pad to its family's output*; *Every pad to Main* reverses it.
3. Treat each output as its own channel: mix it, process it, record it.

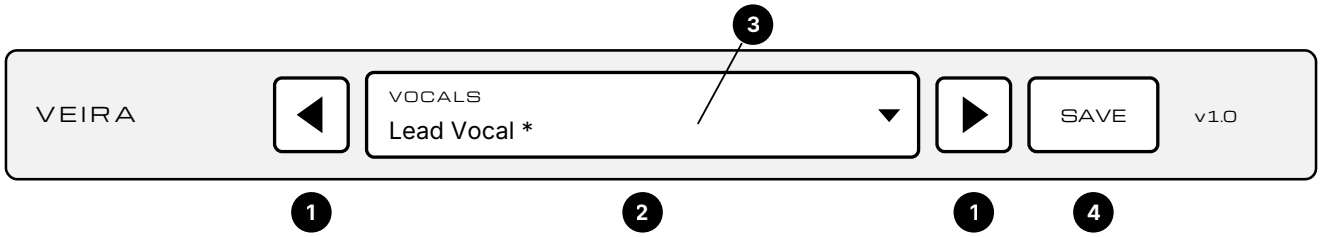
If you choose an output that the DAW has not enabled, the pad stays on the main mix and its OUT key tells you, for example SNARE (MAIN). Nothing falls silent. Remember that GLUE works on the main mix alone, and that a dragged loop always contains every pad, whatever its OUT. For separate audio files of the drums, record the outputs in your DAW.

Presets

VEIRA Reggaeton 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 23 The preset browser.

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

The preset menu

Clicking the display opens a menu with:

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

Saving your own presets

1. Set VEIRA Reggaeton 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 Reggaeton/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Reggaeton\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 Esquina, Clásico con Güiro, Clásico Timbalero, Clásico Encendido, Clásico Tranquilo
Perreo	Perreo Básico, Perreo Sucio, Perreo Oscuro, Perreo Intenso, Perreo Lento, Perreo Duro
Moderno	Moderno Limpio, Moderno Abierto, Moderno Brillante, Moderno Total, Moderno Reverso, Moderno Ancho
Romántico	Romántico Suave, Romántico de Noche, Romántico Bailable, Romántico Lleno, Romántico Íntimo, Romántico Brillante
Trap Latino	Trap Latino Base, Trap Latino Rolls, Trap Latino Oscuro, Trap Latino Total, Trap Latino Lento, Trap Latino Deslizado
Old School	Old School Esencial, Old School Timbales, Old School Güiro, Old School Fiesta, Old School Callejero
Sequenced	Grid Clásico, Grid Perreo, Grid Trap Latino, Grid Old School

A factory preset stores the kit, the complexity, the take, the chain, the tempo it was made for, SWING, GLUE, GLIDE, VOLUME and all the pads' controls. The four *Sequenced* presets are grids written step by step, with the SUB's lines and slides written out. Presets you save also keep the grids, the chain 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 −14 LUFS (−13.9 to −14.4 across the bank) with its peaks under the −1 dBFS safety knee. Eighteen presets use GLUE at 30 % to get there, among them all of Romántico. *Init* is the exception: it keeps the parameter defaults (Clásico, BÁSICO, 95 BPM, VOLUME at 0 dB) and plays quieter, at −15.2 LUFS. The kits differ in weight on purpose. If you raise the complexity or a pad's level, the groove gets louder, so trim VOLUME. Hover over a preset's name to read its note.

Recipes

A beat in a minute

1. Load *Default* ▸ *Init*, switch [PLAY] on and start your DAW at 90 to 95 BPM. The bare figure plays in time.
2. Try the kits, then move [COMPLEXITY] up to [NORMAL] or [COMPLETO].
3. Press [VARIATION] until a take suits the song, and drag [AUDIO] or [MIDI] onto a track.

Verse, hook and the bar between them

1. Start from a preset in the right style, such as *Perreo* ▸ *Perreo Sucio*.
2. Use [NORMAL] for the verse and [COMPLETO] or [LOCO] for the hook, and drag a loop of each.
3. In the bar before the hook, press [FILL] (or put an E0 in a MIDI clip). The crash marks the hook's first beat.
4. For a drop, set [FX:] to [Reverse Crash] and press [BREAK] (F0): the swell peaks on the downbeat.

A sliding bass line

1. Load *Sequenced* ▸ *Grid Trap Latino*, or press [EDIT IN SEQUENCER] on a groove of your own.
2. Choose [PITCH] under [EDIT] and drag the [SUB] lane's steps to your notes. Set the [SUB] pad's [PITCH] for the song's key (0.0 st is A1).
3. Choose [SLIDE] and click the steps that should glide in. Keep the [SUB]'s [DECAY] long enough that each note is still sounding when the next arrives.
4. Set [GLIDE] by ear: around 70 ms is a quick scoop, 110 to 140 ms a slow one.

A vocal shout in the groove

1. Drop the shout, trimmed tight at its start, on the [FX] or the [SNAP] pad.
2. Press [EDIT IN SEQUENCER] and click that pad's lane at the step where the shout belongs. Drag the step to set its velocity.
3. Use [TONE] a little to the right if the voice is boomy, shorten it with [DECAY], and balance its [LEVEL] against the snare.

Heavier, for the club

1. Load *Perreo* ▸ *Perreo Duro* or *Perreo* ▸ *Perreo Lento*.
2. Tune the [KICK] down a semitone or two with [PITCH] and leave its [DECAY] at 100 % for the full tail.
3. If kick and [SUB] together sound crowded, shorten the [SUB]'s [DECAY], or lower its [LEVEL] slightly.

Tighter on the bus

1. Bring [GLUE] up to between 30 and 50 %.
2. Add a dB or two of [VOLUME] to recover the level.
3. Watch the loudness printed above the drag cards: it shows where the loop ends up.

Specifications

Type	Reggaeton sampler and groove instrument: MIDI input, no audio input; main output stereo or mono, plus eight stereo outputs
Sounds	Sixteen pads; six kits made by synthesis in the plugin (Clásico, Perreo, Moderno, Romántico, Trap Latino, Old School); 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 eight outputs
Grooves	COMPLEXITY Básico, Normal, Completo, Loco; VARIATION takes 1 to 1000; patterns A to D of two bars, CHAIN; FILL, BREAK; the crash after a fill or break (from Normal); FX sound Impact, Reverse Crash, Riser or Drop
Sequencer	Four patterns of 16 or 32 steps, a lane per pad; per step velocity, probability, roll (2 to 4), pitch and slide; COPY, PASTE, CLEAR, EDIT IN SEQUENCER
Slides	GLIDE Off, 1 to 300 ms (default 70 ms); on steps marked SLIDE and on legato SUB notes on MIDI channel 2
Timing	Sample-accurate to the DAW's position in any buffer size; SWING 50 to 75 %; TEMPO 60 to 200 BPM (default 95) 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	124, all automatable
Presets	40 factory presets in 8 folders, about −14 LUFS (Init −15.2), 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 Vrgt

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 Reggaeton 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 groove 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 kit's key says. The number on a kit's key is the tempo its 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, used when the DAW supplies none.

I picked another kit, complexity or take, 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.

A step is marked SLIDE but the SUB doesn't slide. Check three things. GLIDE must not be at Off. The note before must be still sounding when the sliding step plays, so raise the SUB's DECAY if it is short. And the SUB must not share a CHOKE group with a pad that plays in between.

No crash plays after my fill. The crash after a FILL or BREAK belongs to the built-in grooves from NORMAL upwards. At BÁSICO, and on the SEQUENCER page, it is not added: put a step on the CRASH lane yourself.

My riser on a sequencer step ends in the wrong place. A reverse crash or riser on a step starts on that step. Only BREAK times the swell so that it ends on the downbeat.

Where are the vocal shouts? There are none, on purpose: the kits are synthesis, which can't make a convincing voice. Drop your own on any pad (see *Your own samples*).

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

The OUT key shows (MAIN) after the output's name. That output isn't enabled in your DAW, so the pad is playing on the main mix. Enable the plugin's additional outputs (see *MIDI and outputs*).

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 Reggaeton/Loops can be written to.

I routed pads to other outputs, but the dragged loop still has all the drums. The dragged WAV is always the complete groove. To get separate drums, record the separate outputs in your DAW.

The lowest MIDI notes don't play a pad. Notes 24 to 29 (C0 to F0) are reserved for choosing patterns and for 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 Reggaeton · User Manual · Version 0.1.0

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

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