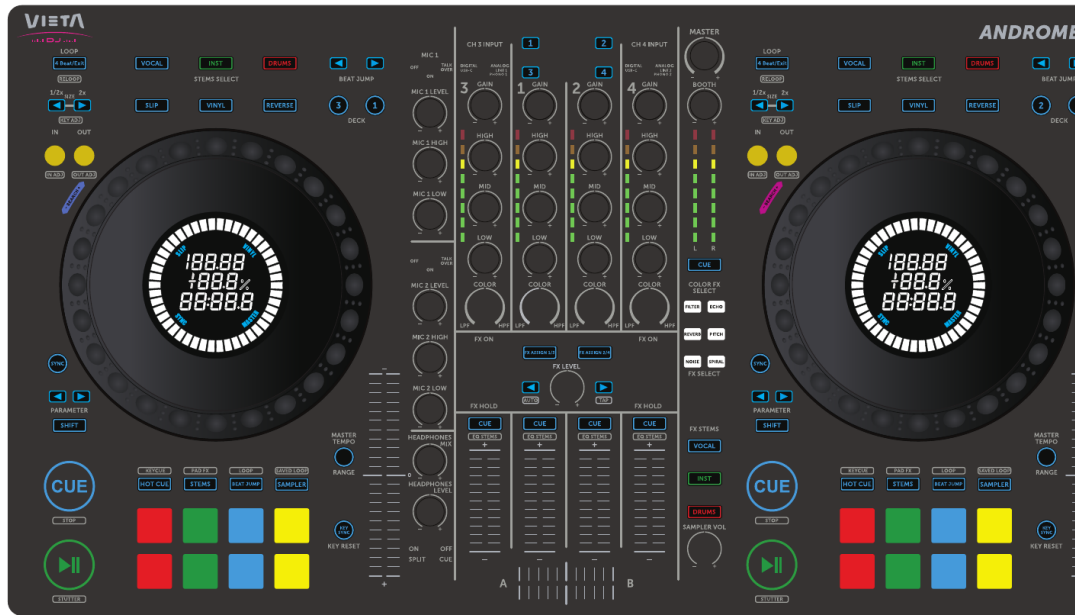


Instruction Manual



DJ Controller

VIETA
DJ

Andromeda

DJV400PRO

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Before you begin

Thank you for choosing the Vieta DJ Andromeda controller. Please read this manual before using the unit and keep it for future reference.

Box contents

1. Andromeda DJ Controller
2. 3.5 mm minijack to RCA cable
3. USB-A to USB-C cable
4. Quick Start Guide
5. Security and warranty card

Intended Use

Andromeda is a four-deck, four-channel DJ controller with a built-in audio interface. You can control compatible DJ software via MIDI and play external sources via the available inputs.

IMPORTANT: The behavior of some features depends on the software, active mapping, and configuration of your computer or mobile device.

Conventions used in this manual

Names printed on the controller are displayed in capital letters, for example [SHIFT], [PLAY/PAUSE], or [BROWSE]. When two controls are joined by a "+" sign, press and hold the first and activate the second. Functions described as dependent on the software may change if another mapping or a later version of the application is installed.

Workplace Preparation

1. Place the unit on a flat, stable surface that is wide enough so that the connectors do not withstand stress.
2. Organize audio cables separate from power adapters and interference sources.
3. Before turning on, set the channel faders and output controls to their minimum position.
4. Check that the voltage and current of the USB source used meet the specifications indicated for the product.

FIRST POWER-up: Connect the controller and sources first. Then turn on the active speakers or amplifiers. To turn off, follow the reverse order.

Using VirtualDJ

Andromeda includes integration by definition and mapping for VirtualDJ. By connecting the controller, the software can identify the unit and automatically assign its main controls.

License and download

The device is identified as a model compatible with VirtualDJ LE. Always download the latest version from virtualdj.com and follow the activation instructions supplied with the product.

System recommendations

1. Keep your computer plugged into power for long sessions.
2. Close resource-intensive applications.
3. Use a direct USB port; avoid unpowered hubs.
4. Keep the operating system and DJ software up to date.
5. Pre-analyze tracks for correct BPM, waveform, and beatgrid.

Access to online features

Download, sign-in, select music catalogs, and some streaming services require an internet connection. Access to third-party content may require a separate subscription and is subject to regional availability.

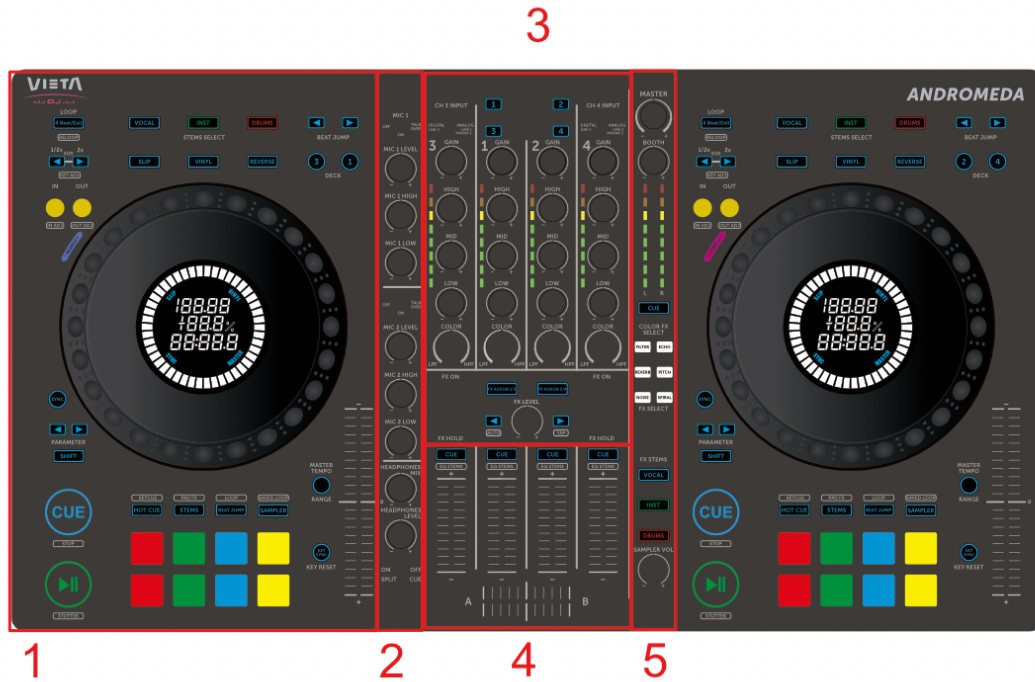
Performance and Compatibility

Meeting the minimum software requirements doesn't guarantee the same performance on all computers. Stems separation, real-time analytics, and very low latency demand more CPU than conventional playback. If the interface responds slowly, increase the audio buffer and reduce background tasks first.

1. On laptops, temporarily turn off power-saving modes that limit CPU or USB ports.
2. Keep a backup of the library, Hot Cue points, and custom mappings.
3. Do not update the operating system or DJ software immediately before a major performance.

Controller overview

The panel is organized into symmetrical zones for decks, a central mixing section, and upper blocks dedicated to effects, loops, and navigation.



Functional distribution of the top panel

1. Jogwheel and deck controls: transport, loops, tempo, Stems and Performance Pads.
2. Side potentiometers: microphones, equalization, Talk Over and headphone monitoring.
3. Core controls: sources, gain, EQ, and channel effects.
4. Faders: four-channel level, preview, assignment, and crossfader.
5. Main Output and Auxiliary Effects: MASTER, BOOTH, Meters, Color FX, FX Stems, and Sampler.

Working architecture

Andromeda combines two deck surfaces with a four-channel center mixer. Each physical side can alternate between two decks: 1 and 3 on the left, 2 and 4 on the right. The state of the selected deck determines which track receives the jog, TEMPO fader, transport, loops, and pads on that side.

The central zone mixes both software decks and external sources. Channel faders control the individual level, while the A/THRU/B assignment decides whether the channel participates in the crossfader. Meters allow you to compare levels before sending the signal to the main output.

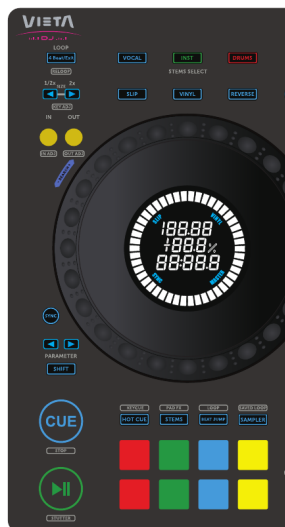
Recommended flow during a session

1. Select the deck, upload the track and confirm your analysis.
2. Adjust GAIN with the channel fader in working position and keep an eye on the VU.
3. Prepare the track by headphones using PFL, HEADPHONE MIX and HEADPHONE VOL.
4. Match tempo and phrase; then transition with EQ, Color FX, and faders.

1 Jogwheel Controls

Decks 1, 2, 3 and 4

Each physical side controls two virtual decks. Use the DECK 1/3 buttons on the left and DECK 2/4 on the right to select the active deck.



Deck detail from technical screen printing

Jogwheel with LCD screen

1. Outside Spin: Applies pitch bend to temporarily correct alignment.
2. Touch surface with active VINYL: allows scratch and direct positioning.
3. With SHIFT: Quick search within the track, based on active mapping.
4. The display shows BPM, tempo variation, time, and status of SLIP, VINYL, SYNC, and MASTER.

Fader TEMPO

Adjust the BPM of the active deck. MASTER TEMPO maintains tonality by varying the velocity. With SHIFT, MASTER TEMPO changes the available pitch range.

Safe deck selection

Before switching from 1 to 3 or 2 to 4, check which deck will be under control. The physical controls may not immediately match the value stored in the software; the exact behavior—pickup, jump, or relative mode—depends on the application. Avoid moving TEMPO or pressing transport until the active deck is confirmed on the screen.

Jog Display Information

1. BPM: Calculated tempo for the loaded track.
2. TEMPO: percentage of variation applied by the fader.
3. TIME: elapsed or remaining time, depending on the software's preference.
4. Rotation pointer: visual reference of position and movement.
5. SLIP, VINYL, SYNC, and MASTER indicators: confirm the deck's active modes.

PITCH BEND: To correct a small deviation without permanently changing the BPM, gently push or brake the jog edge. Avoid touching the top surface if VINYL is active.

Loops and rhythmic scrolling

Control	Main function	With SHIFT
IN	It marks the beginning of the loop.	Adjust the entry point.
OUT	Mark the end of the loop.	Adjust the Out Point.
4 BEAT	Turns a 4-beat loop on or off.	Turn the last loop back on.
1/2X	Halve the loop.	Lower the key by a semitone.
2X	Double the loop length.	Raise the key by a semitone.
BEAT JUMP - / +	Shifts playback by rhythmic jumps.	Select the size of the jump.

TIP: Turn on Quantize to make loop points and jumps fit the beatgrid.

Manually create a loop

Press [IN] on the first stroke of the fragment and [OUT] at the end. If Quantize is active, VirtualDJ brings both points closer to the rhythm grid. To correct a boundary, use the secondary function of IN or OUT and move the jog to precise position; press again to confirm.

Length change

The 1/2X and 2X buttons keep the loop active while modifying its duration. Reducing the loop can create tension before a transition; doubling it allows you to extend an intro or exit. Avoid reducing below a length that produces an unwanted continuous tone.

Beat Jump without losing the phrase

Beat Jump shifts the position while preserving playback and relationship to the beatgrid. Select an appropriate distance first: short movements are used to correct an entrance, and 16 or 32-beat movements allow you to skip entire sections.

Transport and playback modes

PLAY/PAUSE and CUE

1. PLAY/PAUSE starts or pauses the track.
2. CUE returns to the temporary cue point and allows pre-listening while holding down.
3. SHIFT + CUE returns to the start of the track.
4. SHIFT + PLAY enables stutter playback from the cue point.

SYNC, SLIP, VINYL and REVERSE

SYNC	Synchronize BPM and phase; press and hold to define the master deck.
SLIP	Keeps the time position advancing while loops or temporary effects are running.
VINYL	Activate the scratch response of the top surface of the jog.
REVERSE	Activates DUMP while holding down; with SHIFT toggles reverse playback.

Behavior of the CUE

With the track paused, set the cue point to the desired stroke. When holding [CUE], playback starts from that point; when you release it, it returns and stops. If [PLAY/PAUSE] is pressed while holding [CUE], the track can continue to play from the prepared point.

Practical use of SLIP

With SLIP active, the software retains a "virtual" playback position while executing a scratch, loop, or temporary action. When finished, the track returns to where it would have been if the intervention had not been performed. This allows you to add creative resources without losing the structure of the mix.

REVERSE and DUMP

DUMP temporarily plays in reverse and then returns to the correct temporary position. Reverse playback with SHIFT remains active until it is disabled. Use both functions with the level controlled, as inverted transients can be more aggressive.

Stems and Tone Control

The dedicated VOCAL, INSTRUMENTS and DRUMS buttons control the separate components of the track. In VirtualDJ they can be configured to mute each component or to play it solo.

KEY SYNC

Adapts the deck key to a compatible reference to facilitate harmonic mixing. SHIFT + KEY SYNC restores the original key.

STEMS FX

The DRUMS, INSTRUMENTS, and VOCAL selectors in the effects block limit the selected effect to the corresponding component, when the software and Stems analysis allow it.

PERFORMANCE: Separating Stems in real-time can greatly increase CPU usage. Pre-prepare tracks if the computer shows dropouts or latency.

Solo and Mute Modes

In the Andromeda setting for VirtualDJ you can choose whether the three Stems buttons mute each component or play it solo. In Mute mode, each press removes or restores vocals, instrumentation, or drums. In Solo mode, the press retains only the selected component and disables the other solos.

Quality of the result

Separation depends on the source material. Heavily compressed tracks, old recordings, or mixes with overlapping elements can produce remnants, phase shifts, or metallic sound. For clean transitions, pre-test the exact fragment you'll be using.

Harmonic Mixing

KEY SYNC brings the key closer to the reference deck, while MASTER TEMPO prevents the key from changing when moving TEMPO. Use small changes: Extreme transposition can reduce the naturalness of vocals and percussion.

Performance Pads

Each deck has eight RGB pads and four mode buttons. The main and secondary modes defined for Andromeda are:



Performance Pads & Transport Controls - silkscreen

Mode Button	Normal pulsation	With SHIFT
1	Hot Cues	Key Cue
2	Stems	Pads FX
3	Beat Jump	Loop
4	Sampler	Saved Loops

The PARAMETER +/- buttons modify the main parameter of the pad mode. With SHIFT they control the second available parameter.

Illuminated indications

The color and brightness of the pads inform of the assigned function, the status of the point, or the contents of the sampler. A dull pad usually represents an empty slot, although the specific behavior depends on the active page. The mode button may flash when its child page is accessed with [SHIFT].

Page Flipping

Press one of the four mode buttons to access the main pages. Hold [SHIFT] and press the same button for pages 5 through 8. Before acting on a pad, confirm the page displayed in VirtualDJ; the same pad can trigger a Hot Cue, mute a Stem, move playback, or launch a sample.

Parameters

PARAMETER +/- modifies values such as Beat Jump size, sampler bank, or loop length. With [SHIFT] you control the second parameter when the page offers it. The changes are reflected in the software interface.

Pad Modes: Hot Cue and Key Cue

Hot Cues

They allow you to save and trigger up to eight cue points on a track. They are useful for entrances, breaks, drops, and vocal sections.

1. Upload and analyze the track.
2. Select Hot Cues mode.
3. Press an empty pad at the desired point.
4. Press the same pad to return to that point.
5. Use the software's erase function or the secondary action indicated on the screen to remove it.

Key Cue

Play the track or display notes or tonal variations on the pads, depending on the VirtualDJ settings. Use sparingly to avoid unwanted harmonic jumps.

Hot Cues Organization

Assign constant logic to all eight pads. For example: intro, first hit, vocal, break, drop, exit, rescue point, and emergency loop. Consistent encoding reduces errors when switching between four decks.

1. Check that the Hot Cue is exactly on the beatgrid before a performance.
2. Name and color the dots in the library to identify them on the screen.
3. Do not overwrite an important slot during playback; prepare the points in advance.

Musical use of Key Cue

Key Cue allows you to play fragments of the track at different pitches. It works best with vocals, tonal beats, or sustained samples and with Quantize active. Combine the function with Master Tempo and keep an eye on the overall key to avoid dissonances.

Pad Modes: Stems and FX Pads

Stems

The pads allow access to combinations of vocal, melodic and rhythmic separation. The result depends on the quality of the track analysis.

Pads FX

The defined bank includes variations of the Beat Grid and effects applied to vocals or instrumentation, such as Echo Out and Reverb. Press and hold the pad to apply the effect when the function is set to momentary.

NOTE: The names and results of the FX Pads may vary if the mapping is edited or DJ software is changed.

Transitions with Stems

A useful technique is to remove the vocal from the outgoing track while entering the vocal from the incoming track. Another option is to conserve only drums and bass for several bars to reduce density before changing. Always adjust levels: Removing a component can significantly change the perceived energy.

Bench Pads FX defined

Andromeda's mapping includes four variations of Beat Grid and vocal or instrumentation-oriented effects: Vocal Echo, Vocal Reverb, Instrument Beat Grid, and Instrument Echo. These effects combine intensity, rhythmic duration, and Stem selection to produce performance-ready action.

ATTENTION: A Pad FX can alter several parameters at once. Release the pad and check the status of the effect before loading another track or changing decks.

Pad modes: Beat Jump, Loops and Sampler

Beat Jump

Move the playback position forward or backward while preserving the rhythmic structure. Adjust the distance with PARAMETER +/-.

Loop and Saved Loops

Loop allows you to create automatic loops from pads. Saved Loops retrieves loops saved on the track for use in later sessions.

Sampler

Trigger samples, hits, effects, or vocals from all eight pads. SAMPLER VOL controls the overall level of the VirtualDJ sampler.

Preparing the Sampler

Normalize samples so that they don't exceed the level of the tracks. Organize banks by function—drum, effects, voices, or handles—and remove rests at startup. Check whether each sample plays only once, on a loop, or while holding down the pad.

Saved Loops

Saved loops are part of track preparation. They can mark an expandable intro, a clean break, or an emergency exit. When retrieving them, check length, Quantize, and position before opening the channel to the public.

Combination with Beat Jump

If a track has loaded too close to its end, turn on a stable loop or use Beat Jump to return a full phrase. These tools allow you to regain margin without stopping playback.

Performance Pads mode reference

This table summarizes the eight pads pages configured by default for Andromeda. The columns "Pads 1–4" and "Pads 5–8" indicate the physical layout of the two rows.

Mode	Selection	Pads 1–4	Pads 5–8	PARAMETER -/+
Hot Cues	Mode 1	Hot Cues 1–4	Hot Cues 5–8	Page or bank, if available
Key Cue	[SHIFT] + Mode 1	Tonal Positions 1–4	Tonal Positions 5–8	Scale or page, according to VirtualDJ
Stems	Mode 2	Stems Actions 1–4	Stems Actions 5–8	Stems page or variant
Pads FX	[SHIFT] + Mode 2	Beat Grid 1–4	Vocal/Instrumental FX	Effect Parameter
Beat Jump	Mode 3	Rhythmic Jumps 1–4	Rhythmic Jumps 5–8	Jump Distance
Loop	[SHIFT] + Mode 3	Automatic loops 1–4	Automatic loops 5–8	Loop Length
Sampler	Mode 4	Samples 1–4	Samples 5–8	Bank or Page
Saved Loops	[SHIFT] + Mode 4	Saved loops 1–4	Saved loops 5–8	Bank or Page

Numbering and common operation

The pads are numbered from left to right: 1 to 4 in the top row and 5 to 8 in the bottom row. Mapping sends PAD 1 to PAD 8 to the live VirtualDJ page, so the same position executes a different function when switching modes.

Secondary actions of pads

When you hold [SHIFT] and press a pad, Andromeda sends the PADSHIFT child action of that position. The specific operation is defined by the active VirtualDJ page. Before using it during a session, confirm on the screen whether you delete, stop, edit or modify the assigned element.

Status indicators

Each pad receives its color and brightness level from the software. The mode button remains illuminated on the main page and may flash on the selected secondary page with [SHIFT]. A pad that is turned off usually indicates a slot with no content, but it must be confirmed in the interface.

Pads FX Bank Reference

Mappings included in the PADS FX custom page of the definition supplied for VirtualDJ:

Pad	Name in the mapping	Function
1	BEATGRD 1	Beat Grid with 0% intensity; intelligent momentary action.
2	BEATGRD 2	Beat Grid with 40% intensity; intelligent momentary action.
3	BEATGRD 3	Beat Grid with 60% intensity; intelligent momentary action.
4	BEATGRD 4	Beat Grid with 80% intensity; intelligent momentary action.
5	Voc Echo	Echo Out at 80%, 1 beat duration, applied to the voice.
6	Voc Reverb	80% reverb, applied to the voice.
7	Instr BtGrid	Beat Grid applied to the melodic and rhythmic component.
8	Instr Echo	Echo Out at 80%, 1 beat duration, applied to the melodic and rhythmic component.

How the custom bank works

The definition of Andromeda adds a specific FX Pads page. The first four pads apply variations of the Beat Grid effect. The remaining four act on vocals or on the instrumental part using Stems effects.

PARAMETER Controls

PARAMETER +/- modifies the main parameter of the active page. [SHIFT] + PARAMETER +/- modifies the second parameter when the page supports it. The result and the selected value are displayed in VirtualDJ.

IMPORTANT: The eight mappings listed correspond to the supplied mapping. If the user edits the mapping, replaces the definition, or uses another DJ application, the functions and colors may change.

Transport and modes technical reference

The functions in this section correspond to the mapping provided for VirtualDJ. They apply to the selected deck on each side of the controller.

Control	Normal action	With SHIFT	Indicator
SYNC	Tap: Syncs the deck. Hold – Sets the master deck.	Press: Enables Beat Lock. Hold: Resets the pitch.	Powered on with SYNC; flashes during pitch reset.
CUE	Run the Cue function of the deck.	Go back to the start of the track.	On or flashing depending on load, pause and cue position.
PLAY/PAUSE	Start or pause playback.	Run Play Stutter.	Power on during playback; flashes on pause.
SLIP	Turn Slip Mode on or off.	No additional function defined.	Flashes while Slip is performing; stays on if mode is on.
VINYL	Turn Vinyl Mode on or off.	No additional function defined.	The status is also displayed on the jog screen.
REVERSE	Activate DUMP while holding it down.	Toggle reverse playback.	It flashes or stays on based on Reverse and Dump.
KEY SYNC	Match the hue to the software reference.	Reset the hue to 0.	Status displayed by VirtualDJ.
MASTER TEMPO	Turn Master Tempo on or off.	Change the available range of the TEMPO fader.	Status displayed by VirtualDJ.

Jog loops and tempo

Control	Normal action	With SHIFT
IN	Defines the loop input.	Turn on the In Point setting.
OUT	Set the loop output.	Turn on the Out Point setting.
4 BEAT	If there is no loop, create a 4-beat loop; if it is active, exit the loop.	Reactivate the last loop using Reloop.
1/2X	Halve the length of the loop.	Lower the key by a semitone.
2X	Double the length of the loop.	Raise the key by a semitone.
BEAT JUMP -	Skip back the selected distance.	Reduce the size of Beat Jump.
BEAT JUMP +	Skip forward the selected distance.	Increase the size of Beat Jump.
JOG	Control the jog by turning and contacting the surface.	Turn or contact: search within the track.
TEMPO	Modify the pitch and, therefore, the speed of the active deck.	The range is changed with SHIFT + MASTER TEMPO.

Loop indicators

The IN and OUT indicators flash every 250 ms when the corresponding point setting is active. Outside the adjustment mode they display the status of the Pioneer Loop In and Loop Out functions defined by VirtualDJ.

2 Side potentiometers



Side potentiometers for microphones and headphones

Microphones 1 and 2

Control	Function
MIC 1 / MIC 2 LEVEL	Adjust the level of each microphone separately.
MIC 1 / MIC 2 HIGH	Adjust the high frequencies of the corresponding microphone.
MIC 1 / MIC 2 LOW	Adjust the low frequencies of the corresponding microphone.
TALK OVER OFF / ON	Turn Talk Over on or off separately for each microphone.

Headphones

Control	Function
HEADPHONES MIX	Mix the CUE/PFL signal with the MASTER output.
HEADPHONES LEVEL	Adjust the output volume of the headphones.
SPLIT CUE	Turn on or off split monitoring between CUE and MASTER.

TALK OVER: Screen printing confirms a separate OFF/ON selector for each microphone. The supplied documentation does not specify the threshold, speed, or amount of attenuation applied; check its response at moderate volume before using it in public.

3 Central Controls

Effects and Color FX

Control	Normal action	With SHIFT
FX ON LEFT	Activate the effect on deck 1 or 3, according to FX ASSIGN LEFT.	No additional action defined.
FX ON RIGHT	Activate the effect on deck 2 or 4, according to FX ASSIGN RIGHT.	No additional action defined.
FX ASSIGN LEFT	Toggle the effect assignment between decks 1 and 3.	No additional action defined.
FX ASSIGN RIGHT	Toggles the effect assignment between decks 2 and 4.	No additional action defined.
FX SELECT	Select an effect and replicate it across all decks.	No additional action defined.
Pulsar FX SELECT	Open the selection window and replicate the effect on all decks.	No additional action defined.
FX BEAT -	Reduces the rhythmic duration of the effect on all decks.	Reanalyze the tracks on all decks.
FX BEAT+	Increases the rhythmic duration of the effect on all decks.	Introduce Beat Tap on all decks.
FX LEVEL	Controls the effect parameter 1 on all decks.	Control the effect parameter 2.

Stems FX App

The VOCAL, INSTRUMENTS, and DRUMS buttons on the Stems FX block limit the effect to the vocal, melodic, or rhythm component, respectively. Color FX selectors activate Filter, Reverb, Noise, Echo, Pitch, or Flanger on all decks; the FILTER knob on each channel strip controls the selected effect.

Mixer and monitoring

Control	Confirmed function in mapping
GAIN	Adjust the channel gain.
EQ HIGH / MID / LOW	Adjusts treble, midrange and bass respectively.
FILTER	Controls the filter or Color FX active.
VOLUME	Adjust the channel level.
PFL	Send or remove the pre-listening channel.
SHIFT + PFL	If Stems is available, it changes the deck's EQ mode; it doesn't work when Stems separation is completely disabled.
VU METER	Displays the channel level.
CROSSFADER	Mix the channels assigned to the left and right sides.
CF ASSIGN A / THRU / B	Assign the channel strip to the left side, outside the crossfader, or to the right side.
CF CURVE	Select Smooth or Scratch curve; the Scratch position applies the fast cut curve.

SOURCE SELECTORS: The PC and LINE positions appear on the screen printing and generate control commands, but the supplied documentation does not describe the entire internal audio switching with sufficient precision. For this reason, an unconfirmed signal path is not attributed here.

Monitoring & Sampler

Control	Confirmed Function
MASTER PFL	Switch HEADPHONE MIX cyclically between 0%, 50%, and 100%.
HEADPHONE VOL	Adjust the headphone volume.
HEADPHONE MIX	Mix the preview signal and the Master output.
SPLIT CUE	Turn split monitoring on or off.
SAMPLER VOL	Adjust the Master volume of the Sampler.

Navigation, Loading, and Displays

Control	Normal action	With SHIFT
BROWSE	Move your cursor through your browser.	Quick 10-position forward or backward movement, depending on the direction.
Press BROWSE	Toggles the window between folders and songs.	Go to the selected folder.
LOAD 1 / 2 / 3 / 4	Load the selected track into the indicated deck.	There is no additional SHIFT action defined.
DECK 1 / 3	Select deck 1 or 3 on the physical left side.	There is no additional SHIFT action defined.
DECK 2 / 4	Select deck 2 or 4 on the physical right side.	There is no additional SHIFT action defined.

Jog screen information

Element	Information Displayed
BPM	Deck BPM with update limited to four times per second.
TEMPO	Sign and percentage value of the pitch applied.
TIME	Deck playback time.
SLIP / VINYL / SYNC / MASTER	Status of the four corresponding modes.
Circular pointer	Deck rotation position.

NOTE: The control names have been kept as they appear in mapping and silkscreen. If the mapping file is modified, the behavior may change.

Multi FX Effects

The Multi FX block controls a syncable effect and allows it to be assigned to the left or right side deck.



Effects Top Block - silkscreen

Control	Application
FX SELECT / Pulsation	Select the effect; tapping it opens the list of effects in the software.
FX ON LEFT / RIGHT	Activate the effect on the deck assigned to each side.
FX ASSIGN LEFT / RIGHT	Toggle the assignment between the main deck and the secondary deck on the side.
FX BEAT - / +	Reduce or increase the rhythmic duration of the effect.
FX LEVEL	Adjust the primary parameter; with SHIFT, the secondary parameter.

Assignment to four decks

The FX ASSIGN buttons determine which of the two decks on each side receives the effect. On the left, deck 1 or 3 can be selected; on the right, deck 2 or 4. Confirm the assignment before activating FX ON, especially if multiple channels are open.

Rhythmic synchronization

FX BEAT -/+ changes the duration expressed in fractions or multiples of beats. Short values produce fast repeats; single or multi-beat values generate wider echoes or modulations. The result depends on the BPM and beatgrid being correct.

Parameter control

FX LEVEL controls the first parameter of the effect, and with SHIFT, the second. Before switching effects, reduce or disable the level to avoid sudden jumps. Pressing FX SELECT opens the on-screen selection and makes it easy to confirm the loaded name.

Color FX

The six selection buttons activate a color effect on the channels. The FILTER/COLOR knob for each channel determines the intensity and direction of the effect.

Selector	Expected effect
1	Filter
2	Reverb
3	Noise
4	Echo
5	Pitch
6	Flanger

Reselect the effect or move the knob to its central position to neutralize it, depending on the behavior of the software.

Application by channel

The Color FX selection is global, but each channel has its own FILTER/COLOR knob. This allows the same type of effect to be applied with different intensity to various sources. In the center position the treatment should be neutralized; Gradually rotate to each side to obtain opposite variations or different ranges of the effect.

Typical uses

1. Filter: Remove bass or treble to create space during a transition.
2. Reverb: Add tail and depth to an output; avoid accumulating reverberated bass.
3. Noise: Build rhythmic tension with short, controlled movements.
4. Echo: Close a phrase or remove a vocal without a dry cut.
5. Pitch and Flanger: Reserve more marked changes for suitable musical moments.

Four-channel mixer

Each channel has built-in input, gain, EQ, Color FX, level, preview, and crossfader assignment controls.



Four-channel center mixer

Control	Function
PC / LINE	Select or enable the flow from the software or external source, depending on the channel.
GAIN	Adjust the channel input level.
HI / MID / LOW	Equalization of treble, midrange and bass.
FILTER	Control of the filter or the selected FX Color.
PFL/CUE	Send the channel to headphone monitoring.
Channel Fader	Adjust the level sent to the main mix.

Adjustment order

The gain sets the input level before EQ and fader. Set GAIN to the loudest part of the track, then use HI/MID/LOW to balance frequencies and reserve the fader for mixing. Do not compensate for GAIN that is too low by permanently placing the fader above its nominal area.

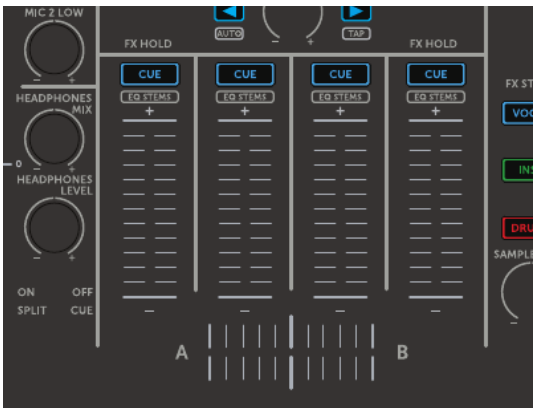
Software inputs and external sources

The PC/LINE position determines whether the channel is working with computer audio or a physical input, depending on the channel and settings. Lower the fader before switching sources to avoid bumps, noise, or sudden differences in level.

Equalization during transition

When two tracks have rich bass, reduce LOW on one of them to avoid over-summing. Swap bass at a phrase point and use MID/HI to control vocals, snares, and brightness. Then correct the level with the fader, not just EQ.

4 Faders



Channel faders and crossfaders - silkscreen

Channel faders and pre-listen

The four vertical faders adjust the level sent by each channel to the mix. The CUE knob above each fader selects that channel for preview; with SHIFT, the secondary EQ STEMS function depends on active mapping.

Control	Function
1/2/3/4 Channel Fader	Adjust the level of the corresponding channel strip.
CUE	Send or remove the pre-listen channel through headphones.
SHIFT + CUE / EQ STEMS	Change the Stems EQ mode when available in the software.

Crossfader and assignment

Each channel can be assigned to side A, side B, or left in THRU so as not to be dependent on the crossfader.

A	The channel is heard with the crossfader shifted to the left.
THRU	The channel avoids the crossfader; its level depends on the channel fader.
B	The channel strip is heard with the crossfader shifted to the right.

Crossfader curve

Select a smooth curve for progressive mixes or a fast curve for scratch and cutting techniques.

Common configurations

For a classic two-deck mix, assign the left channel to A and the right channel to B. In a four-channel mix, leave the channels that need to remain constant—for example, a sampler or base—in THRU, and assign the crossfader only the sources that will be alternated.

Smooth curve and scratch curve

The smooth curve progressively increases and decreases the level along the course. The scratch curve opens up the channel near each end and facilitates quick cuts. Select the curve before acting; changing it with the crossfader in motion can alter the level unexpectedly.

5 Main output and auxiliary effects



Main Output Controls and Auxiliary Effects - silkscreen

MASTER BOOTH and stereo meter

This column brings together the final control of the mix and the auxiliary functions located to the right of the mixer. Always adjust the levels from low values and keep an eye on the L and R indicators.

Control	Function
MASTER	Adjust the level of the main output.
BOOTH	Adjust the level of the cab monitoring output.
L/R Meters	They show the stereo level of the main mix.
CUE	Send the main mix to the pre-listen through headphones.

COLOR FX SELECT

The FILTER, ECHO, REVERB, PITCH, NOISE, and SPIRAL buttons select the Color FX to be used by the channel strip's COLOR controls. Availability and result depend on software and active mapping.

FX STEMS and SAMPLER VOL

Control	Function
VOCAL / INST / DRUMS	Select the Stems components on which the effect acts, when the software supports it.
SAMPLER VOL	Adjust the overall volume of the sampler.

LEVEL CONTROL: If the meters remain at their maximum zone, reduce the channel levels first and then MASTER. BOOTH controls the booth listening independently.

Meters and Level Adjustment

VU meters allow you to monitor the level of each channel and the main output. Adjust GAIN first, then the channel fader.

1. Play the most intense part of the track.
2. Position the channel fader in its normal working area.
3. Adjust GAIN to get a solid level without continuous saturation.
4. Equalize and apply effects; check the meter again.
5. Adjust the MASTER output to the connected sound system.

AVOID SATURATION: If the maximum indicators remain on, reduce GAIN or the output level. Digital distortion is not corrected by turning up the volume of the external system.

Win Structure

A correct structure maintains dynamic headroom at all stages: file, channel, main mix, and amplification system. If a stage saturates, reducing a later stage does not eliminate the distortion already generated. That is why GAIN must be adjusted before MASTER.

Comparison between tracks

Two tracks with the same peak value can be perceived at different volumes. Use the meters as a reference and confirm by headphones. If Auto Gain produces differences, make a small correction with GAIN when loading each track.

1. Prevent spikes from continuously remaining at the top end of the meter.
2. After applying EQ, Stems, or effects, check the level again.
3. Reserve additional margin if the signal will be sent to an external processor or mixer.

Track navigation and loading

BROWSE

Rotate the knob to navigate the library. Press it to toggle focus between folders and song list. With SHIFT, you can make quick scrolls or access the folder tree, depending on the mapping.

LOAD 1 / 2 / 3 / 4

Load the selected track onto the indicated deck. Before loading, confirm that the deck is not playing audio to the audience.

SESSION SECURITY: Turn on software load protection options to prevent a track from accidentally replacing a track that is playing.

Library Preparation

Analyze tracks before the session and organize them into lists by style, energy, or moment. Fill in title, artist, BPM, key, and comments. A ready-made library reduces search time and avoids relying on an internet connection.

Load on four decks

The LOAD 1 through LOAD 4 buttons load directly onto the indicated deck, even if the other deck on the same side is selected for control. Note the printed number and status on the screen. Use the load guard to prevent replacing a track that is playing.

1. Pre-listen for new files to detect silences, errors, or incorrect versions.
2. Check the start point and first sentence after loading.
3. Do not remove an external drive while there are tracks loaded from it.

Headphone monitoring

HEADPHONE VOL	Adjust the volume of the headphones.
HEADPHONE MIX	Mix the CUE/PFL signal with the MASTER output.
SPLIT CUE	Separate CUE and MASTER between the sides of the earbuds.
MASTER PFL	Quickly switch the monitor mix between CUE, mix, and MASTER.
PFL per channel	Select the channels that will be listened to in pre-listen.

Always start with HEADPHONE VOL to a minimum and gradually increase to protect hearing.

Preparing a Track

Activate PFL on the channel you want to listen to. Position HEADPHONE MIX towards CUE to hear the prepared track, and turn it towards MASTER to compare with the public mix. A midpoint allows you to simultaneously check rhythm, phrase, and EQ.

Split Cue

SPLIT CUE separates the pre-listen and the main signal between the two sides of the headphones. This technique makes it easier to align tracks in noisy environments, but it requires getting used to listening to two different signals. Turn it off to bring back the normal stereo mix.

Hearing protection

Properly isolate the headphones before turning up the volume. In noisy rooms, continuously increasing the level can mask listening fatigue. Pause and reduce HEADPHONE VOL before connecting or removing the connector.

Back panel and connections



Functional grouping of the posterior connections

1	XLR microphone inputs and associated controls.
2	Analog/phono inputs and signal connections.
3	USB-C data/power, additional power, and general controls.
4	RCA/XLR main outputs for the sound system.

CAUTION: Make connections with the lowered volumes. Connect the sources and controller first; turn on the amplification system last.

Connection sequence

With all levels lowered, connect microphones and analog sources first, then the outputs to the sound system, and finally USB and power. Check that the XLR connectors are locked and that the RCAs do not support the weight of the cable.

Noise prevention

Use balanced XLR connections when supported by the target equipment, especially over long distances. If humming occurs, connect all audio equipment to a common electrical distribution and separate signal cables from chargers and transformers.

1. Do not connect or disconnect XLR or RCA with the MASTER open.
2. Do not force a USB-C connector; confirm orientation and replace if it has slack.
3. Label the wires on each channel to resolve issues quickly.

External inputs and microphones

Analog/phono inputs

Andromeda supports two analog/phono sources. Select the correct signal type and adjust its level before opening the channel fader.

Microphone inputs

The unit has two mono XLR inputs for microphones. Reduce the level before connecting or disconnecting a microphone and keep it away from the speakers to avoid feedback.

IMPORTANT: Do not connect a line-level source to an input configured for phono. Differences in level and EQ can result in excessive volume or incorrect sound.

Line Fountains and Turntables

A line input receives players, telephones, interfaces, or other equipment with amplified output. A phono signal coming from a turntable is much weaker and needs specific equalization. Select the appropriate mode before raising GAIN and connect the turntable ground when required by the system.

Microphone Adjustment

Start with the level at the minimum, speak at the actual distance of use, and gradually increase. Check the voice over a track, not just silently. If feedback appears, reduce the level, move the microphone away from the speakers, and avoid pointing it at them.

1. Mute the channel before handing over or removing the microphone.
2. Do not directly hit or blow the capsule to check.
3. Keep microphone cables away from power sources.

Audio Outputs

MASTER

Use balanced XLR outputs for professional installations and long runs. RCA outputs allow you to connect amplifiers, active speakers, or compatible home systems.

Headphones

You can use 3.5 mm or 6.3 mm connectors. Avoid using both simultaneously if this affects the output level or impedance.

Audio Interface

The built-in interface works at 16 bit / 44.1 kHz and allows you to send the main mix and preview from compatible software.

Choice of Output

Balanced XLR outputs are the recommended choice for active speakers, stages, or professional consoles. RCA is suitable for equipment with unbalanced inputs and short travels. Do not connect an output to two destinations using improvised adapters if you are unaware of the resulting impedance.

Adjustment with an external system

Set Andromeda MASTER to a moderate level, adjust the sensitivity of the external system, and then use MASTER for operational control. If the external equipment indicates saturation even though the controller reads a correct level, reduce the controller output or input sensitivity.

Recording

When using a Record output or a computer recording input, perform a test and check the resulting file. Make sure that microphones and external sources are included in the selected path.

USB-C, Power, and Mobile Devices

The unit has USB-C for power and data and an additional power connection. The commercial specification indicates 5V/3A input and 5V/2A output or passthrough, with up to 10W.

1. Use good quality USB cables and moderate length.
2. For mobiles or tablets, use a compatible adapter for data and power.
3. If the device does not supply enough power, connect a suitable external power source.
4. Do not disconnect the USB cable while the software is playing.

Independent power supply

A computer may not supply sufficient current when using adapters, low batteries, or multiple USB devices. Additional power stabilizes the unit and allows for the indicated passthrough. Use a regulated source and a cable capable of carrying the required current.

Mobile or tablet connection

The adapter must support USB data, not just charging. Some devices need an external source to maintain battery during the session. After connecting, select Andromeda as the audio and MIDI device within the supported app.

Safe Disconnect

Stop playback and close the software before removing the USB. A disconnect while writing the library may lose recent changes; a disconnect during playback immediately cuts off the audio.

Installing VirtualDJ on PC/Mac

1. Download VirtualDJ from the official site.
2. Install the application and restart the computer if prompted.
3. With the software closed, connect Andromeda via USB-C.
4. Open VirtualDJ and log in.
5. Follow the driver's detection prompt and activate the appropriate license.
6. Allow the software to load the definition and mapping of Andromeda.
7. Set up MASTER and HEADPHONES in the audio section.

DRIVER NOT DETECTED: Try another USB cable or port, close other audio apps, and reopen VirtualDJ with Andromeda connected.

Driver Recognition

Upon startup, VirtualDJ compares Andromeda's USB identifiers with your device definition. If a detection window is displayed, accept the recommended settings and allow the software to use the built-in interface. The expected name of the audio device is "Vieta DJ Andromeda".

License Activation

Log in with a VirtualDJ account and follow the instructions provided with the product. Keep the associated account for easy recovery on another computer. Feature availability depends on the software edition and its license terms.

First test

1. Load a track on each deck and check PLAY, CUE, jog, and TEMPO.
2. Check that the displays show BPM and time.
3. Turn on PFL and confirm that MASTER and headsets are independent paths.
4. Try a pad and effect at moderate volumes.

Audio Settings

Fit	Initial recommendation
Departure	Master + Headphones via the Vieta DJ Andromeda interface.
Frequency	44.1 kHz.
Resolution	16 bit.
Latency/buffer	Average value; reduce only if the system is stable.
Auto Win	Use it as a starting point and always check with the meters.

If only the main output is heard and not pre-listened, review the output mode, interface selection, and channels assigned to headphones.

Latency and stability

A small buffer reduces the delay between control movement and sound, but leaves less room for the computer. If pops or cuts appear, increase the buffer by one step and repeat the test with active Stems and effects. Use the lowest value that remains stable, not the minimum available.

Output channels

In Master + Headphones mode, public mixing and pre-listening use different output pairs from the interface. If both arrive at the same destination, check the routing in the audio settings and don't try to fix it with HEADPHONE MIX alone.

Conflict resolution

1. Close browsers, editors, and other applications that are using the interface.
2. On macOS, check audio permissions; on Windows, prevent another app from monopolizing the device.
3. Keep the sample rate consistent across software, interface, and recording application.

Basic Use: First Mix

1. Connect headphones and sound system with the volumes at minimum.
2. Open the software and load one track on deck 1 and one on deck 2.
3. Activate PFL on the first channel and adjust GAIN.
4. Start the track and turn up your channel fader.
5. Preview the second track with PFL.
6. Adjust BPM with SYNC or the TEMPO fader.
7. Line up the strokes with the jog.
8. Transition with faders, EQ, and crossfader.
9. Reduce the outgoing channel and prepare the next track.

Preparation before opening channels

Confirm that both input selectors are on PC, assign the channels to the crossfader, and set the curve to smooth mode. Place the FILTER controls in the center, the EQ in neutral position, and the channel faders down. This starting position prevents an adjustment from the previous session from affecting the first track.

During the transition

Listen to the incoming track via PFL and align BPM first, then beat, and finally phrase. Reduce LOW on one of the channels so that the kicks don't add up. Progressively open the incoming channel, swap the bass at a musical point, and remove the outgoing channel.

After the transition

Disable PFL from the previous channel, return EQ and FILTER to neutral, stop the deck when it is no longer audible, and load the next track. Maintaining this routine prevents errors when working with four decks.

Manual mixing and synchronization

With SYNC

Check the beatgrid of both tracks first. Select the reference deck as the master and enable SYNC on the second deck.

No SYNC

Equalize the BPM with TEMPO. Use the edge of the jog to temporarily accelerate or slow down until the strokes match. Correct the tempo again if the alignment is consistently lost.

Alignment by phrase

Start the transition in equivalent blocks of music—for example, every 8, 16, or 32 bars—and use Beat Jump to correct an input in the wrong phrase.

Diagnosing a misalignment

If the beats are consistently separated, the BPMs do not match: correct TEMPO. If they remain separated by a fixed distance, the BPMs match but the phase does not: correct with the jog. If they match for a few bars and then the musical pattern does not fit, check the phrase or beatgrid.

Using the Master Deck

The master deck serves as the BPM and phase reference. Maintain SYNC according to the assigned function to select the master manually or allow VirtualDJ to choose it. Avoid rereferencing during a complex transition unless you understand how the other synchronized decks will react.

Transitions with a big difference in BPM

Do not force a TEMPO fader to one end if the track loses naturalness. Use a break, an exit effect, a key change, a loop, or a bridge track with intermediate tempo.

Creative Use of Loops, Stems, and Effects

1. Extend a short outing with a 4 or 8 beat loop.
2. Progressively reduce the loop before applying Echo Out.
3. Mute vocals on one track while keeping instrumental on the other.
4. Apply Reverb or Echo to an isolated voice using Stems FX.
5. Use Color FX with small motions; return to center before switching effects.
6. Combine Sampler with empty phrases to avoid clutter.

BEST PRACTICE: Rehearse pad and effect combinations with the same mapping you'll use live. A software remapping can change your behavior.

Example: Clean Vocal Output

On the last bar of a phrase, isolate or hold the voice, apply Vocal Echo, and gradually remove the fader from the channel. Turn off the effect before reusing that side on another deck.

Example: rhythmic construction

Keep DRUMS of the outgoing track, introduce the instrumental part of the new track, and add the vocals only when the next phrase begins. Adjust GAIN because the sum of components can exceed the level of any of the tracks separately.

Example: Loop reduction

Activate a 4-beat loop, reduce it to 2 and 1 beat during the end of the phrase, and apply a synchronized Echo. Release the loop or close the channel on the first beat of the new section.

CONTROL: A creative technique must be able to be canceled quickly. Identify first how to get out of the loop, deactivate the effect and restore the Stems.

Advanced settings in VirtualDJ

Quantize and beatgrid

Activate Quantize for Hot Cues, loops, and Beat Jump. Manually correct the beatgrid when the automatic analysis does not match the actual hits.

Key Lock / Master Tempo

Maintains tonality by varying BPM. In extreme changes can generate artifacts; value a lower tempo range.

Stems

Select a quality mode that matches your computer's performance. Pre-analysis provides greater stability during a performance.

Crossfader curve

Adjust the curve to the mix style: progressive for transitions or fast for scratch.

Jog sensitivity

Adjust the pitch bend and scratch response separately if the software allows. Excessive sensitivity makes small corrections difficult; too low sensitivity forces wide movements. Try a clear percussion track.

TEMPO fader range

A narrow range offers greater accuracy for squaring; a wide range allows you to mix styles far away. SHIFT + MASTER TEMPO traverses the ranges defined in the mapping. Check the on-screen value before moving the fader.

Library and Analytics

Analyze BPM, key, gain, and Stems before the performance. Manually review tracks with variable tempo, non-percussive intros, or irregular time signatures. An incorrect beatgrid affects SYNC, loops, Beat Jump, and synchronized effects.

Backup

Periodically export the database, mappings, and music folders. Keep an unmodified copy of the official Andromeda mapping.

Use with other DJ apps

Andromeda transmits MIDI messages and can be used with other compatible applications. Specific mapping may need to be imported or created.

1. Select Vieta DJ Andromeda as the MIDI and audio device.
2. Assign controls and outputs following the software documentation.
3. Check LEDs, jogs, and LCDs after importing the mapping.
4. Keep a backup copy before modifying mappings.
5. Do not assume that SHIFT child functions match between applications.

COMPATIBILITY: The "compatible with all DJ software via mapping" indication implies that some applications require manual configuration and may not control all displays or LEDs.

Adaptation process

Create a basic layer with transport, jog, tempo, gain, EQ, faders, crossfader, and PFL first. Then add pads, loops, and effects. LCD screens and advanced lighting may require specific MIDI or SysEx messages and are not always available in all programs.

Mapping Verification

1. Move each control and confirm that the correct channel and deck are responsive.
2. Try tap and unlock on momentary controls.
3. Review all combinations with SHIFT to avoid duplicate actions.
4. Confirm that the position of the faders matches when switching decks.
5. Check the path of Master and headphones before trying effects.

MAPPING: Modifying an XML can leave controls, LEDs, or screens unresponsive. Always work on a copy and document each change.

Troubleshooting

Problem	Checks
Won't turn on	Check cable, USB port, and 5V/3A power.
Not showing up in the software	Reconnect before opening the app; try another port and confirm permissions.
No MASTER sound	Check audio device, output channels, GAIN, faders, and wiring.
No pre-listening	Turn on PFL, check out HEADPHONE MIX/VOL and Master + Headphones mode.
Outages or latency	Increase buffer, close applications, connect power, and reduce Stems quality.
Incorrect jogs or pads	Confirm Andromeda mapping and reset custom mappings.

Systematic isolation of the cause

Change a single variable at a time. Start with power and USB; then review the selected device in the software, audio routing, physical controls, and finally the sound system. Trying multiple simultaneous changes can hide the real cause.

Audio is distorted

Reduce GAIN and check the channel meters. Return EQ and effects to neutral, lower MASTER, and try another input from the external system. If it only happens with one track, check its file or Auto Gain.

Screens or LEDs do not match

Close and reopen the software with the controller connected. Select the official mapping, remove duplicate assignments, and try without other MIDI devices. If the audio works but the display doesn't, the problem may be limited to feedback communication.

Bluetooth or mobile device

Confirm that your app supports the type of connection used. Bluetooth can work for certain sources, but MIDI control and low-latency audio often require a USB data connection.

Technical Specifications

Model	DJV400PRO Andromeda
Channels / decks	4 / 4
Product Dimensions	616 × 337 × 66 mm
Weight	3651 g
Input power	5 V / 3 A
Exit/passthrough	5 V / 2 A; up to 10 W
Tickets	3.5mm, 2 × XLR mono, 2 × analog/phono, USB-C data and power
Departures	3.5mm, 6.3mm, RCA, Stereo XLR, and Balanced XLR
Audio Interface	16 bit / 44.1 kHz
Frequency Response	20 Hz - 20 kHz
Signal-to-noise ratio	104 dB
Total harmonic distortion	0,003 %
Working temperature	+5°C to +35°C
Working humidity	5% to 85%
Compatibility indicated	PC, Mac, Android, iOS, and iPadOS; DJ software via mapping

Spec Notes

Frequency response, signal-to-noise ratio, and distortion figures describe the system under defined measurement conditions. The final result also depends on files, cables, gain, speakers, and environment. Keep equipment within the stated temperature and humidity range to maintain stable operation.

Dimensions and transport

At 616 mm wide and 3651 g in weight, Andromeda needs a suitable surface and sleeve. Leave extra space for rear connectors and avoid transporting the unit with cables inserted.

POWER: Use a 5V source capable of delivering the required current. Insufficient power supply may cause restarts, loss of connection, or unstable operation.

Safety and maintenance

1. Keep the unit away from water, excessive moisture, and heat sources.
2. Do not block ventilation or place heavy objects on the controls.
3. Turn off power before cleaning; use a soft, dry cloth.
4. Do not apply solvents, aerosols, or liquids directly to the surface.
5. Protect faders, jogs and connectors during transport.
6. Do not open the housing. Have qualified personnel repaired.
7. Avoid high levels of headphones for extended periods.

Storage

Store the controller in a dry, dust-free place within the recommended environmental range. Use a suitable cover or flight case for frequent transport.

Cleaning Controls

Remove dust with a microfiber cloth or soft brush. Clean around faders and knobs without getting debris into the slots. If liquid is spilled, immediately disconnect power and USB and do not turn the unit back on until it has been checked.

Transportation

Use a hard case or flight case with even support. Do not allow the cover to press down on jogs, faders, or knobs. Remove adapters and cables and protect connectors from side impacts.

Condensation

After moving the equipment from a cold to a warm environment, wait for it to reach room temperature before plugging it in. Internal condensation can cause electrical failures.

Technical Service

If the unit exhibits odor, abnormal heat, liquid inside, or connector damage, unplug it and call for assistance. Do not open the enclosure or attempt to repair the power supply.

Additional information

Third-Party Trademarks and Software

Vieta and Vieta DJ are trademarks of Vieta Electronics S.A. VirtualDJ is a trademark of Atomix Productions. Bluetooth and the other trademarks mentioned belong to their respective owners.

Feature and Specifications Notice

Displays, feature names, and assignments may vary with software or mapping updates. Product specifications and appearance are subject to change without notice.

Copyright

Please comply with applicable laws when using and playing music. Acquiring the controller does not grant rights to third-party works.

Support

Please retain proof of purchase, warranty card, and product documentation. For up-to-date information, please refer to vieta.es and official help of the DJ software used.

Limitation of documentation

This manual describes the intended configuration from the screen printing, specifications, and mapping supplied for Andromeda. Firmware, software, or mapping updates may modify names, screens, effects, and child combinations. Always refer to the installed release notes.

Data retention

The controller is not a substitute for the library backup. Before a performance, keep a second copy of the music and database on a separate medium. Export custom settings and mappings as well.

Responsible disposal

At the end of its useful life, return the product and its electrical accessories to an authorized collection point in accordance with local regulations. Do not dispose of electronic equipment or device batteries associated with household waste.