

# PROFESSIONAL MIXER

## USER MANUAL

### Mix 4FX

4-Channel compact mixer with effects

### P-Mix 4FX

4-Channel compact mixer with effects

### Mix 6FX

6-Channel compact mixer with effects

### Mix 8FX

8-Channel compact mixer with effects

### P-Mix 8FX

8-Channel compact mixer with effects

### Mix 12FX

12-Channel compact mixer with effects

[www.ventoaudio.com](http://www.ventoaudio.com)



## Important safety instructions



### Caution !

To reduce the risk of electric shock, do not remove the top cover (or the rear section). No user-serviceable parts inside. Refer servicing to qualified personnel.

### Caution !

To reduce the risk of fire or electric shock, do not expose this appliance to rain and moisture. The apparatus shall not be exposed to dripping or splashing liquids and no objects filled with liquids, such as vases, shall be placed on the apparatus.



This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Please read the manual.



This symbol, wherever it appears, alerts you to the presence of uninsulated dangerous voltage inside the enclosure - voltage that may be sufficient to constitute a risk of shock.

### Caution !

- [1] Keep these instructions.
- [2] Heed all warnings.
- [3] Follow all instructions.
- [4] Follow all instructions.
- [5] Do not use this apparatus near water.
- [6] Clean only with dry cloth.
- [7] Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
- [8] Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- [9] Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
- [10] Place the power cord so that it is protected from being walked on and sharp edges. Be sure that the power cord is protected particularly at plugs, convenience receptacles and the point where it exits from the apparatus.
- [11] The apparatus shall be connected to a MAINS socket outlet with a protective earthing connection.

- [12] Where the MAINS plug or an appliance coupler is used as the disconnect device, the disconnect device shall remain readily operable.



- [13] Only use attachments/accessories specified by the manufacturer.
- [14] Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
- [15] Unplug this apparatus during lightning storms or when unused for long periods of time.
- [16] Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

## Before you get started

### Shipment

Your mixing console was carefully packed in the factory to guarantee safe transport. Nevertheless, we recommend that you carefully examine the packaging and its contents for any signs of physical damage, which may have occurred during transit.

- ☞ If the unit is damaged, please do NOT return it to us, but notify your dealer and the shipping company immediately, otherwise claims for damage or replacement may not be granted.

### Initial operation

Be sure that there is enough space around the unit for cooling purposes and to avoid over-heating please do not place your mixing console on high-temperature devices such as radiators or power amps. The console is connected to the mains via the supplied cable. The console meets the required safety standards. Blown fuses must only be replaced by fuses of the same type and rating.

- ☞ Please note that all units must be properly grounded. For your own safety, you should never remove any ground connectors from electrical devices or power cables, or render them inoperative.
- ☞ Please ensure that only qualified people install and operate the mixing console. During installation and operation, the user must have sufficient electrical contact to earth, otherwise electrostatic discharges might affect the operation of the unit.

# Introduction

Please read through this manual carefully before beginning use, so that you will be able to take full advantage of this mixer's superlative features.

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You've got yourself a mixer and now you're ready to use it.

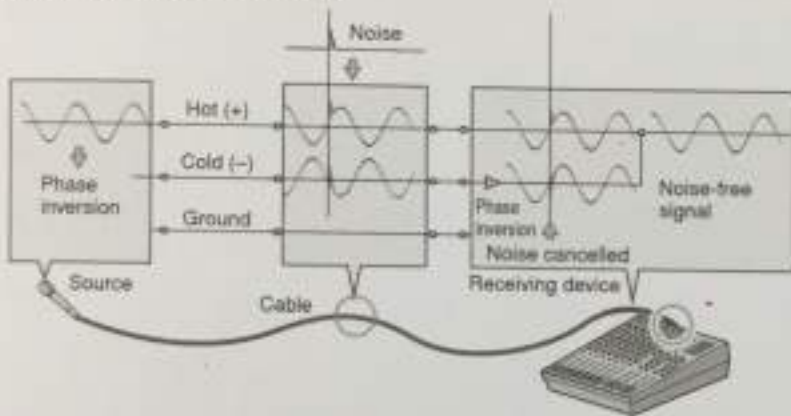
Just plug everything in, twiddle the controls, and away you go ... right?

Well, if you've done this before you won't have any problems, but if this is the first time you've ever used a mixer you might want to read through this little tutorial and pick up a few basics that will help you get better performance and make better mixes.

## Balanced, Unbalanced—What's the Difference?

In a word: "noise." The whole point of balanced lines is noise rejection, and it's something they're very good at. Any length of wire will act as an antenna to pick up the random electromagnetic radiation we're constantly surrounded by: radio and TV signals as well as spurious electromagnetic noise generated by power lines, motors, electric appliances, computer monitors, and a variety of other sources. The longer the wire, the more noise it is likely to pick up. That's why balanced lines are the best choice for long cable runs. If your "studio" is basically confined to your desktop and all connections are no more than a meter or two in length, then unbalanced lines are fine—unless you're surrounded by extremely high levels of electromagnetic noise. Another place balanced lines are almost always used is in microphone cables. The reason for this is that the output signal from most microphones is very small, so even a tiny amount of noise will be relatively large, and will be amplified to an alarming degree in the mixer's high-gain head amplifier.

Balanced noise cancellation



To summarize

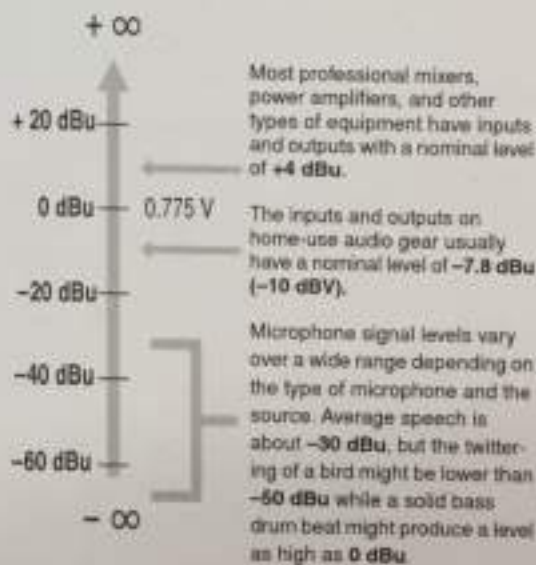
Microphones	Use balanced lines.
Short line-level runs	Unbalanced lines are fine if you're in a relatively noise-free environment.
Long line-level runs	The ambient electromagnetic noise level will be the ultimate deciding factor, but balanced is best.

## Signal Levels and the Decibel

Let's take a look at one of the most commonly used units in audio: the decibel (dB). If the smallest sound that can be heard by the human ear is given an arbitrary value of 1, then the loudest sound that can be heard is approximately 1,000,000 (one million) times louder. That's too many digits to deal with for practical calculations, and so the more appropriate "decibel" (dB) unit was created for sound-related measurements. In this system the difference between the softest and loudest sounds that can be heard is 120 dB. This is a non-linear scale, and a difference of 3 dB actually results in a doubling or halving of the loudness.

You might encounter a number of different varieties of the dB: dBu, dBV, dBm and others, but the dBu is the basic decibel unit. In the case of dBu, "0 dBu" is specified as a signal level of 0.775 volts. For example, if a microphone's output level is -40 dBu (0.00775 V), then to raise that level to 0 dBu (0.775 V) in the mixer's preamp stage requires that the signal be amplified by 100 times.

A mixer may be required to handle signals at a wide range of levels, and it is necessary match input and output levels as closely as possible. In most cases the "nominal" level for a mixer's input and outputs is marked on the panel or listed in the owner's manual.



## To EQ or Not to EQ

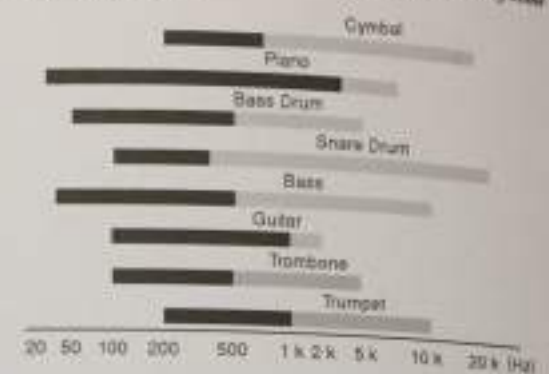
In general, less is better. There are many situations in which you'll need to cut certain frequency ranges, but use boost sparingly, and with caution. Proper use of EQ can eliminate interference between instruments in a mix and give the overall sound better definition. Bad EQ—and most commonly bad boost—just sounds terrible.

### Cut for a Cleaner Mix

For example: cymbals have a lot of energy in the mid and low frequency ranges that you don't really perceive as musical sound, but which can interfere with the clarity of other instruments in these ranges. You can basically turn the low EQ on cymbal channels all the way down without changing the way they sound in the mix. You'll hear the difference, however, in the way the mix sounds more "spacious," and instruments in the lower ranges will have better definition. Surprisingly enough, piano also has an incredibly powerful low end that can benefit from a bit of low-frequency roll-off to let other instruments—notably drums and bass—do their jobs more effectively. Naturally you won't want to do this if the piano is playing solo.

The reverse applies to kick drums and bass guitars: you can often roll off the high end to create more space in the mix without compromising the character of the instruments. You'll have to use your ears, though, because each instrument is different and sometimes you'll want the "snap" of a bass guitar, for example, to come through.

The fundamental and harmonic frequency ranges of some musical instruments.



- Fundamental: The frequency that determines the basic musical pitch.
- Harmonics: Multiples of the fundamental frequency that play a role in determining the timbre of the instrument.

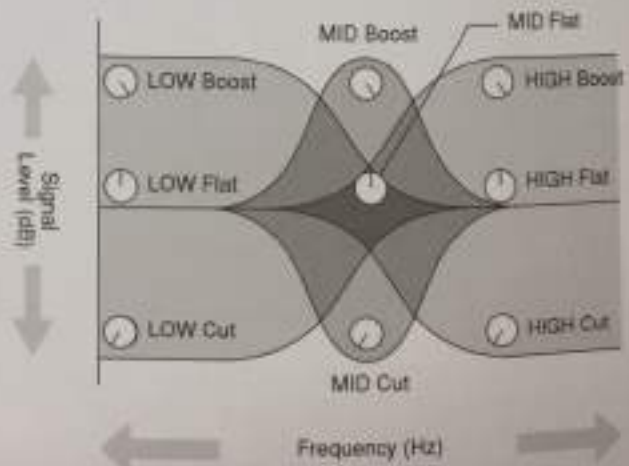
### Some Frequency Facts

The lowest and highest frequencies that can be heard by the human ear are generally considered to be around 20 Hz and 20,000 Hz, respectively. Average conversation occurs in the range from about 300 Hz to about 3,000 Hz. The frequency of a standard pitchfork used to tune guitars and other instruments is 440 Hz (this corresponds to the "A3" key on a piano tuned to concert pitch). Double this frequency to 880 Hz and you have a pitch one octave higher (i.e. "A4" on the piano keyboard). In the same way you can halve the frequency to 220 Hz to produce "A2" an octave lower.

### Boost with Caution

If you're trying to create special or unusual effects, go ahead and boost away as much as you like. But if you're just trying to achieve a good-sounding mix, boost only in very small increments. A tiny boost in the midrange can give vocals more presence, or a touch of high boost can give certain instruments more "air." Listen, and if things don't sound clear and clean try using cut to remove frequencies that are cluttering up the mix rather than trying to boost the mix into clarity.

One of the biggest problems with too much boost is that it adds gain to the signal, increasing noise and potentially overloading the subsequent circuitry.





## Ambience

Your mixes can be further refined by adding ambience effects such as reverb or delay. The GS-12FX's internal effects can be used to add reverb or delay to individual channels in the same way as external effects processors. (Refer to page 15).

### Reverb and Delay Time

The optimum reverb time for a piece of music will depend on the music's tempo and density, but as a general rule longer reverb times are good for ballads, while shorter reverb times are more suited to up-tempo tunes. Delay times can be adjusted to create a wide variety of "grooves". When adding delay to a vocal, for example, try setting the delay time to dotted eighth notes corresponding to the tune's tempo.

### Reverb Tone

Different reverb programs will have different "reverb tone" due to differences in the reverb time of the high or low frequencies. Too much reverb, particularly in the high frequencies, can result in unnatural sound and interfere with the high frequencies in other parts of the mix. It's always a good idea to choose a reverb program that gives you the depth you want without detracting from the clarity of the mix.

### Reverb Level

It's amazing how quickly your ears can lose perspective and fool you into believing that a totally washed-out mix sounds perfectly fine. To avoid falling into this trap start with reverb level all the way down, then gradually bring the reverb into the mix until you can just hear the difference. Any more than this normally becomes a "special effect."

## The Modulation Effects:

### Phasing, Chorus, and Flanging

All of these effects work on basically the same principle: a portion of the audio signal is "time-shifted" and then mixed back with the direct signal. The amount of time shift is controlled, or "modulated", by an LFO (Low-frequency Oscillator).

For phasing effects the shift is very small. The phase difference between the modulated and direct signals causes cancellation at some frequencies and reinforces the signal at others and this causes the shimmering sound we hear.

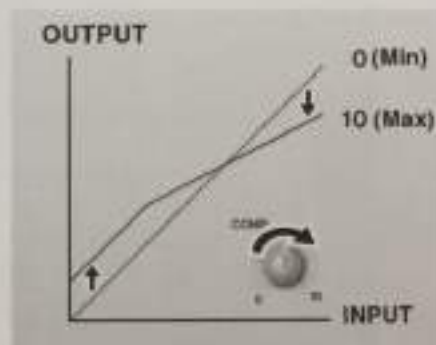
For chorus and flanging the signal is delayed by several milliseconds, with the delay time modulated by an LFO, and recombined with the direct signal. In addition to the phasing effect described above, the delay modulation causes a perceived pitch shift which, when mixed with the direct signal, results in a harmonically rich swirling or swishing sound.

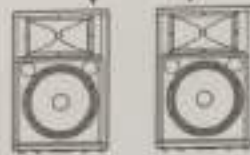
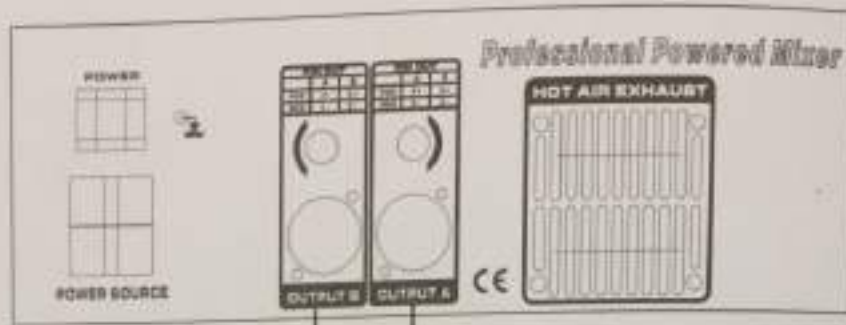
The difference between chorus and flanging effects is primarily in the amount of delay time and feedback used—flanging uses longer delay times than chorus, whereas chorus generally uses a more complex delay structure. Chorus is most often used to thicken the sound of an instrument, while flanging is usually used as an outright "special effect" to produce otherworldly sonic swoops.

## Compression

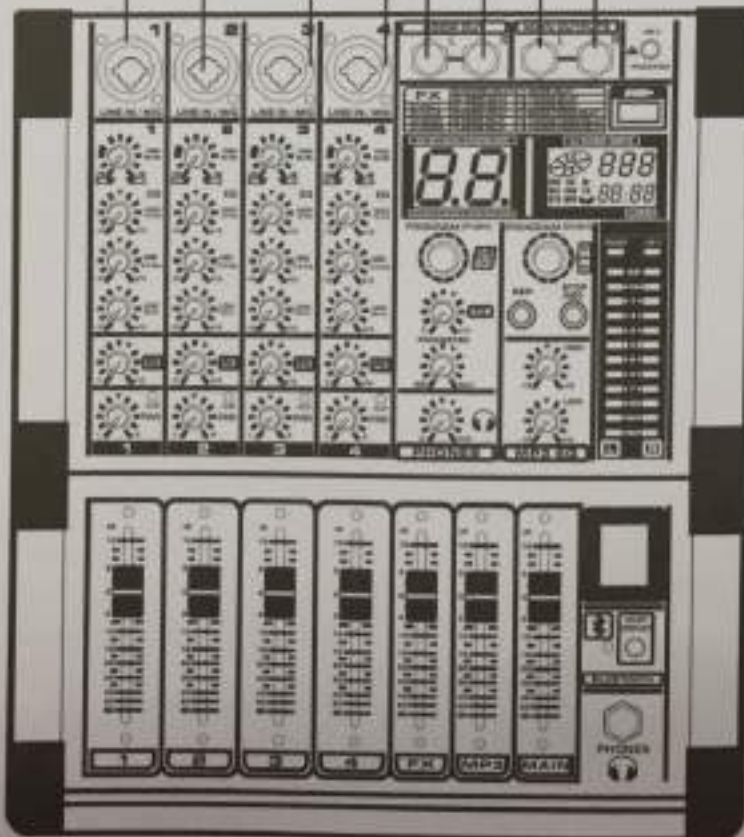
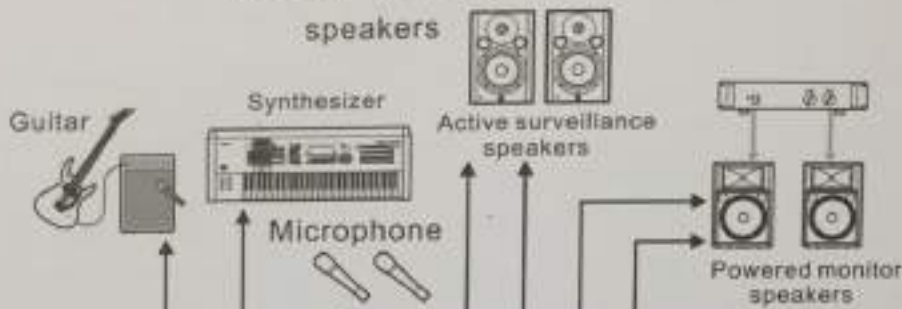
One form of compression known as "limiting" can, when properly used, produce a smooth, unified sound with no excessive peaks or distortion. A common example of the use of compression is to "tame" a vocal that has a wide dynamic range in order to tighten up the mix. With the right amount of compression you'll be able to clearly hear whispered passages while passionate shouts are still well balanced in the mix. Compression can also be valuable on bass guitar. Too much compression can be a cause of feedback, however, so use it sparingly.

Most compressors require several critical parameters to be set properly to achieve the desired sound. The MG compressor makes achieving great sound much easier: all you need to do is set a single "compression" control and all of the pertinent parameters are automatically adjusted for you.



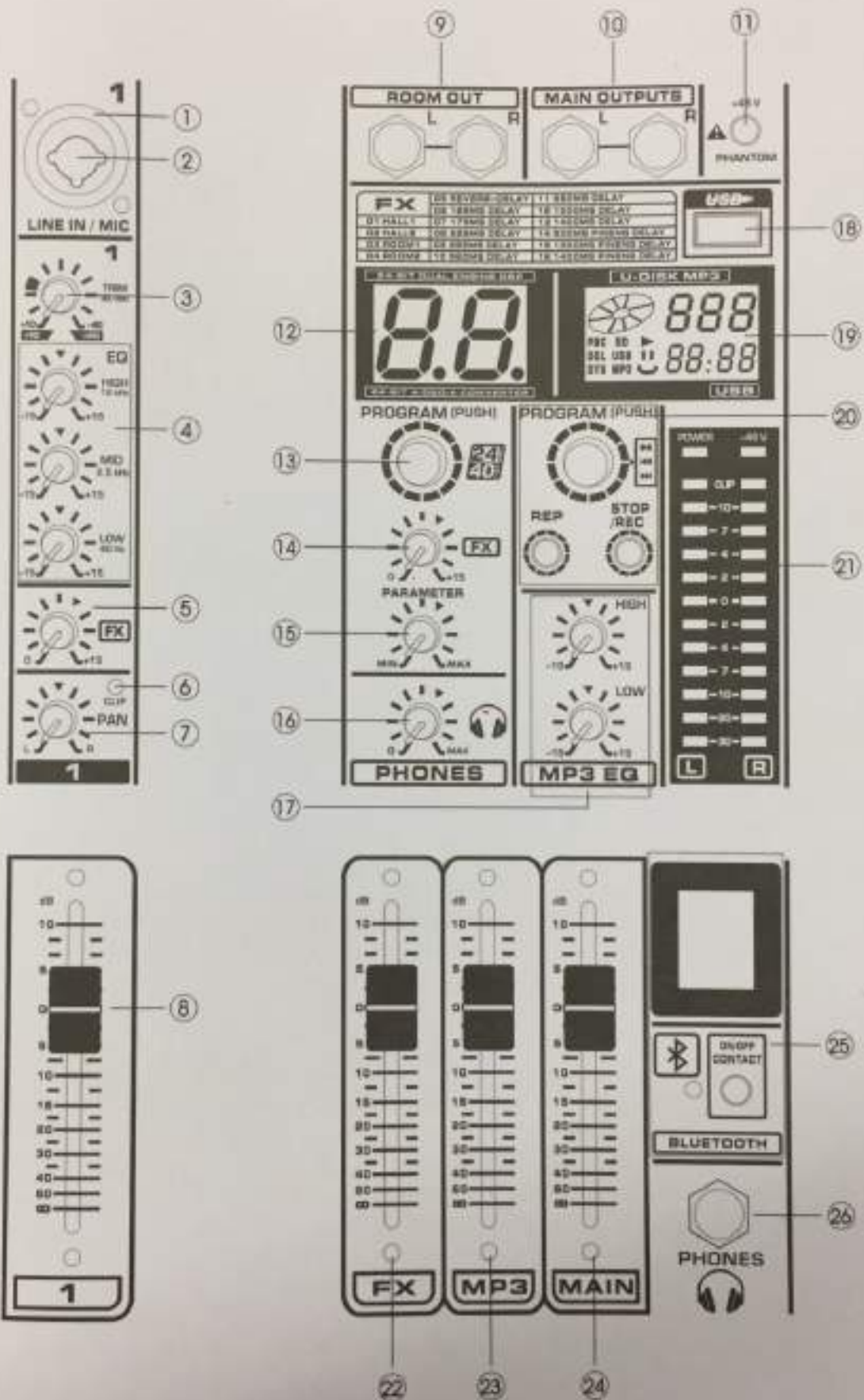


speakers



BLUETOOTH







- 1. MIC Input jacks**  
These are balanced XLR-type microphone input jacks. (1: Ground; 2: Hot; 3: Cold)
- 2. LINE Input Jacks (monaural channels)**  
These are balanced TRS phone-jack line inputs. (T: Hot; R: Cold; S: Ground). You can connect either balanced or unbalanced phone plugs to these jacks.
- 3. TRIM Control**  
Adjusts the input signal level. To get the best balance between the S/N ratio and the dynamic range, adjust the gain so that the PEAK indicator lights only occasionally and briefly on the highest input transients. The -60 to +10 scale is the MIC input adjustment range. The 40 to +10 scale is the LINE input adjustment range.
- 4. Equalizer(HIGH.MIDand LOW)**  
This three-band equalizer adjusts the channel's high, mid and low frequency bands. Setting the knob to the "0" position produces a flat response in the corresponding band. Turning the knob to the right boosts the corresponding frequency band, while turning to the left attenuates the band.
- 5. FX Control**  
The aux send marked FX offers a direct route to the built-in effects processor and is therefore post-fader and post-mute.
- 6. CLIP LED**  
The PEAK-LED lights up when the input signal is driven too high. If this happens, back off the TRIM control and, if necessary, check the setting of the channel EQ.
- 7. PAN Control**  
The PAN control determines the position of the channel signal within the stereo image. When working with subgroups, you can use the PAN control to assign the signal to just one output, which gives you additional flexibility in recording situations. For example, when routing to subgroups 3 and 4, panning hard left will route the signal to group output 3 only, and panning hard right will route to group output 4 only.
- 8. CHANNEL FADER**  
Adjusts the level of the channel signal. Use these faders to adjust the balance between the various channels.

#### **9. CONTROL ROOM OUT Jacks**

The control room output is normally connected to the monitoring system in the control room and carries the stereo mix or, when selected, the solo signals.

#### **10. MAIN OUT (L, R) Jacks**

These jacks deliver the mixer's stereo output. You use these jacks, for example, to connect to the power amplifier driving your main speakers.

#### **11. PHANTOM +48V Switch**

This switch toggles phantom power on and off. When the switch is on the mixer supplies +48V phantom power to all channels that have XLR mic input jacks. Turn this switch on when using one or more phantom-powered condenser microphones.

#### **12. EFFECTOR DISPLAY**

Show the kind of effector.

#### **13. PROGRAM Dial**

You can select the effect preset by turning the PROGRAM control. The display flashes with the number of the current preset. To recall the selected preset, press on the button; the flashing stops. You can also recall the selected preset with the foot switch.

#### **14. STEREO AUX RETURNS Jacks**

The STEREO AUX RETURN jacks generally serve as the return for the effects mix ( created using the post-fader aux sends ) by connecting the output of an external effects device. If only the left jack is connected, the AUX RETURN is automatically switched to mono.

#### **15. REPEAT Control**

Adjusts the parameter (depth, speed, etc.) for the selected effect. The last value used with each effect type is saved.

#### **16. PHONES/CTRL ROOM ONLY Control**

Use this control to adjust the control room output level and the headphones volume.

#### **17. MP3 PLAY EQ**

The two-band equalizer adjusts the level of the two bands of the Mp3 player.

#### 18. MP3 player jack

USB: can be play through U-DISK

#### 19. MP3 PLAY window

Show the Mp3 playing time, song name and other play instruction.

#### 20. MP3 switch

STOP: stop play (Put on the switch of STOP 2 seconds to recording. Keep to put 2 seconds to STOP recording. Put on the coder 2 seconds can be exchange the recording file and U-DISK music.

PLAY: play music PREV: last song NEXT: next song REP: single or cycle play

##### PROGRAM Dial

You can select the Mp3 preset by turning the PROGRAM control. The display flashes with the number of the current preset. To recall the selected preset, press on the button; the flashing stops.

#### 21. Level Meter

POWER Indicator: This indicator lights when the mixer power is ON.

48v Indicator: The red +48v LED lights up when phantom power is switched on. Phantom power is required to operate condenser microphones.

Show the level signal's strength

NOTE: The "0" segment corresponds to the nominal output level. The PEAK indicator lights red when the output reaches the clipping level.

#### 22. FX SEND Fader

Control effect input signal level.

#### 23. MP3 VOL Fader

Change VOL button can be control the VOL of Mp3.

#### 24. MAIN MIX FADER

You use the high-precision quality faders to control the output level of the main mix.

#### 25. BLUETOOTH

Contact mobile phone or tablet PC

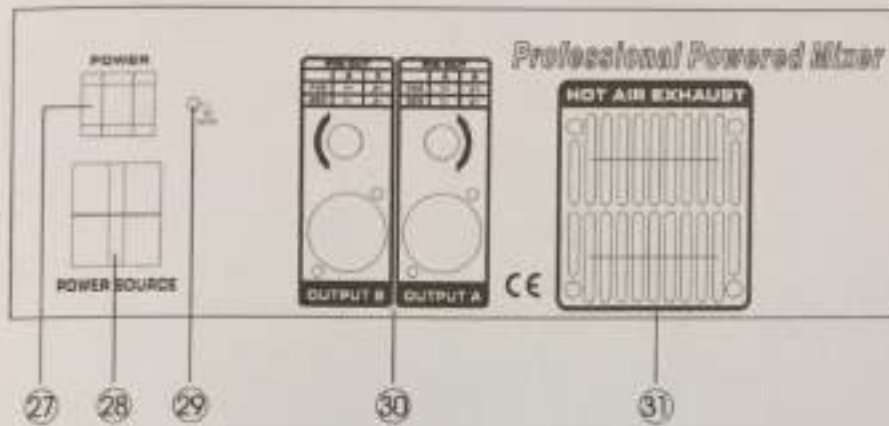
Contact way: Put on CONTACT SWITCH two second, the Signal light, used mobile phone or tablet to choose (MIXER-01) to contact.

Put on CONTACT SWITCH to stop contact bluetooth, if you want to turn off bluetooth then change to use another mobile phone or tablet PC to contact, please put on CONTACT SWITCH two second, then choose (MIXER-01)

#### 26. PHONES Jack

Connect a pair of headphones to this TRS phone-type output jack.





### 27: POWER Switch

Use the POWER switch to turn on the mixing console. The POWER switch should always be in the "Off" position when you are about to connect your unit to the mains. To disconnect the unit from the mains, pull out the main cord plug. When installing the product, ensure that the plug is easily accessible.

### 28: FUSE HOLDER/IEC MAINS RECEPTACLE

The console is connected to the mains via the cable supplied, which meets the required safety standards. Blown fuses must only be replaced by fuses of the same type and rating. The mains connection is made via a cable with IEC mains connector. An appropriate mains cable is supplied with the equipment.

### 29: GND

Contact GND order to avoid leakage

### 30: AMPLIFIER OUTPUT

Can be contact with speaker to here

#### NOTE: WARNING

Minimum impedance 4 ohm per channel. Connecting two 4 ohm speakers per channel will overload the amp and void the warranty. Always use 8 ohm speakers or higher if connecting two speakers per channel.

### 31: COOLING FAX

Cooling the amplifier to avoid the amplifier too hot to be broken.

## INSTALLATION

### Rack mounting

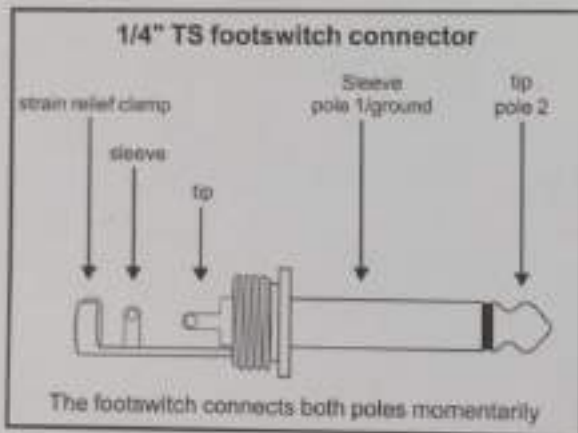
The packaging of your mixing console contains two 19" rack mounts for installation on the side panels of the console.

Before you can attach the rack mounts to the mixing console, you need to remove the screws holding the left and right side panels. Then, use these screws to fasten the two rack mounts, each specifically to one side. With the rack mounts installed, you can mount the mixing console in a commercially available 19" rack. Be sure to allow for proper air flow around the unit, and do not place the mixing console close to radiators or power amps, so as to avoid overheating.

- ☞ Only use the screws holding the mixing console side panels to fasten the 19" rack mounts.

### Cable connections

You will need a large number of cables for the various connections of the console. The illustrations below show the wiring of these cables. Be sure to use only high-grade cables.



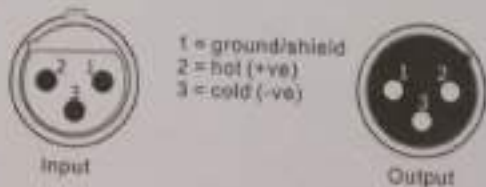
Foot switch connector

### Audio connections

Please use commercial RCA cables to wire the 2-track inputs and outputs.

You can, of course, also connect unbalanced devices to the balanced input/outputs. Use either mono plugs, or use stereo plugs to link the ring and shaft (or pins 1 & 3 in the case of XLR connectors).

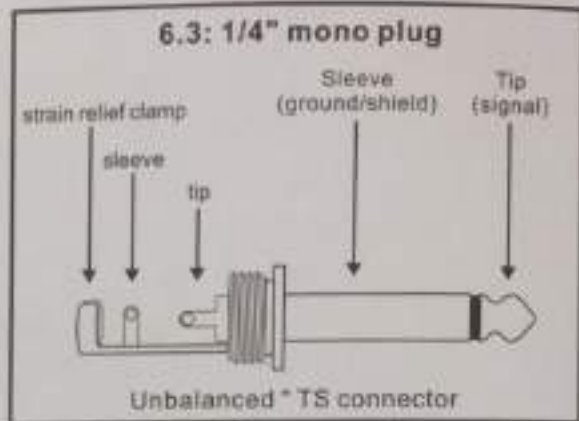
### Balanced use with XLR connectors



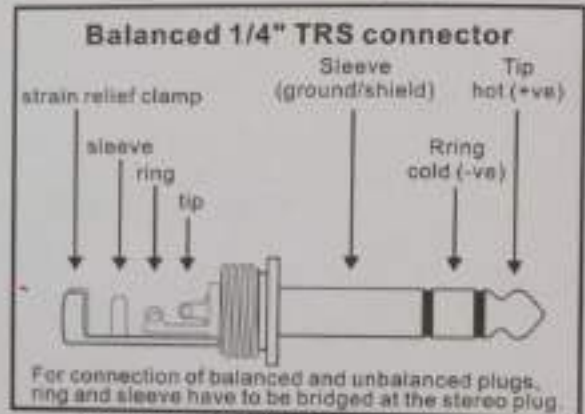
For unbalanced use, pin 1 and pin 3 have to be bridged

### XLR connections

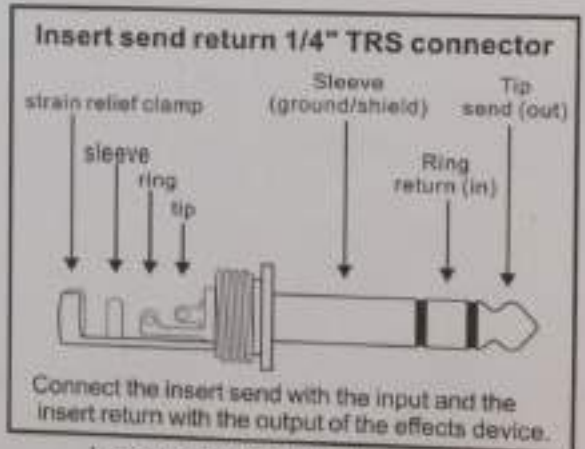
- ☞ Caution! You must never use unbalanced XLR connectors (PIN 1 and 3 connected) at the MIC input jacks if you want to use the phantom power supply.



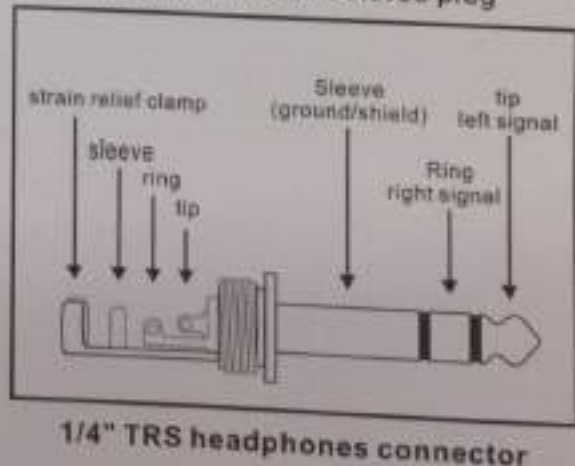
### 6.3: 1/4" mono plug



### Balanced 1/4" TRS connector



### Insert send/return stereo plug



## Specifications

### MICROPHONE INPUTS (XENYX MIC PREAMP)

Type	XLR, electronically balanced, discrete input circuit
<b>Mic E.I.N. (20 Hz - 20 kHz)</b>	
@ 0 $\Omega$ source resistance	-134 dB / 135.7 dB A-weighted
@ 50 $\Omega$ source resistance	-131 dB / 133.3 dB A-weighted
@ 150 $\Omega$ source resistance	-129 dB / 130.5 dB A-weighted
Frequency response	< 10 Hz - 150 kHz (-1 dB), < 10 Hz - 200 kHz (-3 dB)
Gain range	+10 to +60 dB
Max. input level	+12 dBu @ +10 dB Gain
Impedance	approx. 2.6 k $\Omega$ balanced
Signal-to-noise ratio	110 dB / 112 dB A-weighted (0 dBu in @ +22 dB gain)
Distortion (THD+N)	0.005% / 0.004% A-weighted
<b>Line input</b>	
Type	1/4" TRS connector electronically balanced
Impedance	approx. 20 k $\Omega$ balanced 10 k $\Omega$ unbalanced
Gain range	-10 to +40 dB
Max. input level	30 dBu

### FADE-OUT ATTENUATION\* (CROSSTALK ATTENUATION)

Main fader closed	90 dB
Channel muted	89 dB
Channel fader closed	89 dB

### FREQUENCY RESPONSE

<b>Microphone input to main out</b>	
< 10 Hz - 90 kHz	+0 dB / -1 dB
< 10 Hz - 160 kHz	+0 dB / -3 dB
<b>Stereo inputs</b>	
Type	1/4" TRS connector, electronically balanced
Impedance	approx. 20 k $\Omega$
Max. input level	+22 dBu
<b>EQ mono channels</b>	
Low	80 Hz / $\pm 15$ dB
Mid	100 Hz - 8 kHz / $\pm 15$ dB
High	12 kHz / $\pm 15$ dB
<b>EQ stereo channels</b>	
Low	80 Hz / $\pm 15$ dB
Low Mid	500 Hz / $\pm 15$ dB
High Mid	3 kHz / $\pm 15$ dB
High	12 kHz / $\pm 15$ dB
<b>Aux sends</b>	
Type	1/4" TS connector, unbalanced
Impedance	approx. 120 $\Omega$
Max. output level	+22 dBu

### Stereo aux returns

Type	1/4" TRS connector, electronically balanced
Impedance	approx. 20 k $\Omega$ bal. / 10 k $\Omega$ unbal.
Max. input level	+22 dBu

### Main outputs

Type	XLR, electronically balanced and 1/4" TRS balanced
1622FX only:	1/4" TS connector unbalanced
Impedance	approx. 240 $\Omega$ symm. / 120 $\Omega$ unbalanced
Max. output level	+28 dBu +22 dBu

### Control room outputs

Type	1/4" TS connector unbalanced
Impedance	approx. 120 $\Omega$
Max. output level	+22 dBu

### Headphones outputs

Type	1/4" TRS connector, unbalanced
Max. output level	+19 dBu / 150 $\Omega$ (+25 dBm)

### DSP

Converter	24-bit Sigma-Delta, 64/128-times oversampling
Sampling rate	40 kHz

### MAIN MIX SYSTEM DATA\*

<b>Noise</b>	
Main mix @ - $\infty$ Channel fader @ - $\infty$	-101 dB -100 dB
Main mix @ 0 dB, Channel fader @ - $\infty$	-93 dB -96 dB -87 dB
Main mix @ 0 dB, Channel fader @ 0 dB	-81 dB -83 dB -80 dB

### Power supply

Mains voltage	230 V~, 50/60 Hz
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### Power consumption 4 ohm

CH4. 170W <input type="checkbox"/>	CH4. 250W <input type="checkbox"/>
CH6. 170W <input type="checkbox"/>	CH6. 250W <input type="checkbox"/>
CH8. 170W <input type="checkbox"/>	CH8. 250W <input type="checkbox"/>
CH12. 170W <input type="checkbox"/>	CH12. 250W <input type="checkbox"/>

Fuse	230V - T 5 A H 250V
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Mains connection	Standard IEC receptacle
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### Measuring conditions

- 1 kHz ref. @ 0 dBu, 20 Hz - 20 kHz, line input, main output, unity gain
- 20 Hz - 20 kHz, measured at main output, Channels 1 - 4 unity gain, 12 dB at all channels on main mix, channels 1-3 as far left as possible, channels 2-4 as far right as possible, reference = +4 dBu



# CERTIFICADO DE GARANTIA Y SERVICIO TECNICO

Muchas gracias por elegirnos y vivir la experiencia de tener uno de nuestros productos, esperamos brindarle el mejor servicio y colmar todas las expectativas puestas en la compra que usted ha realizado.

Para Vento es muy importante la satisfacción total de sus clientes, por eso brindamos lo mejor de nosotros desde el momento de la venta hasta el acompañamiento post venta que usted pueda requerir. A continuación nuestro manual de procedimiento para el servicio de garantía y devoluciones:

## 1. Plazos para devoluciones:

Sólo se realizarán cambios que hayan sido solicitados en los plazos establecidos por la ley de retracto y que se dan a continuación:

Devolución de dinero por insatisfacción	El mismo día de la compra
Cambio de producto por insatisfacción	10 días calendario a partir del día de compra*
Devolución por garantía técnica	A partir de la compra**

\* El producto debe ser devuelto en las mismas condiciones que se entregó (empaquete, accesorios, etc).

## 2. Plazos para devoluciones de pago con tarjeta:

Por medio de transferencia bancaria	5 días hábiles después de la solicitud
Tarjeta débito y consignación	10 a 15 días hábiles*
Tarjeta de crédito Visa, MasterCard, American Express	20 a 25 días hábiles

\*Después de presentada la documentación a credibanco.

## Términos y condiciones de garantía legal:

La garantía legal está consagrada en el artículo 7 de la ley 1480 de 2011 que en la definición "es la obligación del productor o proveedor responder por la calidad, seguridad, idoneidad y el buen estado y funcionamiento de los productos".

## 3. Periodo de garantía legal :

3.1. Los productos comercializados por Vento cuentan con garantía a partir de la fecha de expedición de la factura de venta. Esta garantía puede ser prestada por uno de nuestros distribuidores autorizados.

**GARANTIA DE 1 AÑO**

- Amplificadores.
- Mezcladores.
- Ecualizadores.
- Multitomas.
- Reguladores de voltaje.
- Etapas amplificadas.
- Cajas Directas.
- Reproductores de CD.
- Interfaces de Audio.
- Tunner.
- Crossover.
- Pre-amplificadores.

**GARANTIA DE 6 MESES**

- Parlantes.
- Unid. de Brillo.
- Tweeters.
- Cables.
- Bombillos.
- Caideros.
- Diodos LED.
- Transformadores.
- Puerto SD & USB.
- Cápsulas de Mic.
- Máquinas burbujas.
- Máquinas humo.
- Audifonos.
- Lanza llamas.
- Bases : Mic-Baffle-Luces-TV.
- Suicheros.

**NO TIENE GARANTIA**

- Luces.
- Láser.
- Megáfonos.
- Guitarras eléctricas Acústicas (en la madera).
- Teclados electrónicos.
- Batería clásica (en madera).
- Batería electrónica.

3.2. Situaciones no cubiertas por la garantía: De acuerdo con el artículo 16 de la ley 1480 de 2011 las causales de exoneración de responsabilidad por parte de Vento son las siguientes:

3.2.1. Productos cuyo periodo de garantía haya expirado.

3.2.2. Problemas causados en la instalación y uso inadecuado del producto.

3.2.3. Problemas causados por el uso del producto en condiciones ambientales extremas (humedad, exposición directa a altas temperaturas)

3.2.4. Por la adaptación de piezas no originales en el producto.

3.2.5. Manipulación y mantenimiento del producto por personal no autorizado por Vento.

3.2.6. Problemas ocasionados por agentes externos al producto, tales como : insectos, polvo, animales, derrame de líquidos o alimentos.

3.2.7. Daños ocasionados por descargas eléctricas originadas por cortos o rayos.

3.2.8. Problemas causados por fenómenos naturales como: terremotos, inundaciones, tormentas, etc.

3.2.9. Conexión del producto a red eléctrica con voltajes fluctuantes o superiores al indicado por el manual del producto.

3.2.10. Daños ocasionados por mala manipulación en el transporte (rayones, golpes).

3.2.11. La garantía no cubre daños por instalar programas que tengan conflicto con el sistema operativo del producto.

4. Condiciones y requisitos para solicitar el servicio de garantía:

4.1. El servicio de garantía se prestará dentro del territorio Colombiano y se recibirá en el punto de venta donde se haya adquirido el producto y este a su vez lo dirigirá a nuestro centro de servicio técnico autorizado más cercano, asumiendo los gastos de transporte que esto ocasione, sin que esto genere costo adicional al comprador, siempre y cuando este realmente sea un caso cubierto por la garantía del producto.

4.2. Para solicitar el servicio de garantía será requisito indispensable presentar la factura de venta expedida por el distribuidor o por alguno de nuestros puntos de venta directa, y el manual de servicio técnico con los datos solicitados diligenciados.

5. Periodo de evaluación y reparación del producto:

5.1. El centro de servicio técnico contará con 15 días hábiles después de recibir en sus instalaciones el producto para diagnosticar si el daño fue ocasionado por un defecto de fabricación. En



tal caso se prestará el servicio sin ningún costo para el cliente y tendrá un plazo de 8 días hábiles si las partes defectuosas se encuentran disponibles en Colombia o de 30 días hábiles si fuera necesario importarlas. Si por el contrario el daño es causado por un agente externo, el centro de servicio técnico procederá a diagnosticar y contactar al cliente para confirmar el valor y el tiempo de entrega del producto.

3.2. Vento se compromete a entregar un producto nuevo en el caso de que dicho producto cumpla con las condiciones para recibir el servicio de garantía y no sea posible su reparación, o que el tiempo de reparación exceda los 31 días hábiles. Bajo cualquiera de estas circunstancias, el producto defectuoso pasará a ser propiedad de Vento.

6. Periodo de tiempo para reclamar el producto después de reparado:

6.1. Después de reparado el producto, el centro de servicio técnico contactará al comprador para que este reclame el producto en el punto de venta donde lo haya entregado para la prestación inicial del servicio de garantía (aplica fuera de la ciudad de Cali).

6.2. En la ciudad de Cali, el centro de servicio técnico se encuentra en la dirección Calle 17 # 6 - 39 y será este el lugar donde se preste el servicio de garantía y post-venta.

6.3. El tiempo estipulado por Vento para reclamar el producto en el centro de servicio técnico de la ciudad de Cali, será de 60 días, pasado este periodo, Vento cobrará por el bodegaje del producto el valor de \$30.000 pesos por mes o fracción.

**Términos y condiciones de garantía suplementaria:**

1. La garantía suplementaria tiene una vigencia adicional de seis (6) meses al término de la garantía legal.

2. Vento responderá por la calidad, idoneidad, seguridad, buen estado y funcionamiento del

producto adquirido durante el tiempo que comprende la garantía suplementaria acá ofrecida.

3. La garantía suplementaria por ninguna circunstancia se extenderá más allá de seis (6) meses.

4. Vento reparará de manera gratuita los defectos de fabricación del producto y el suministro oportuno de los repuestos. Si el bien no admite reparación se procederá a su reposición.

5. En caso de repetirse la falla y atendiendo la naturaleza del producto y las características del defecto, se procederá al cambio del bien por otro igual.

6. Vento se exonera de la responsabilidad que se deriva de la garantía suplementaria ofrecida, cuando demuestre que el defecto proviene de:

6.1. Fuerza mayor o caso fortuito.

6.2. El hecho de un tercero.

6.3. El uso o manipulación indebida del bien por parte del consumidor, y que el consumidor no atendió las instrucciones de instalación, uso o mantenimiento indicadas en el manual del producto.

La garantía suplementaria tiene un costo del 10% del valor del producto más IVA o \$20.000 pesos más IVA para productos con valor igual o menor a \$200.000 pesos, los cuales deberán ser cancelados en el momento de adquirir el producto objeto de esta garantía suplementaria o extendida.

**Derechos reservados del consumidor:**

Los consumidores tienen derechos legales (estatutarios) bajo las leyes nacionales vigentes con relación a la venta de productos de consumo. Esta garantía no afecta sus derechos estatutarios, ni los derechos excluibles ni limitables, ni los derechos de la persona a quien le compró el producto. Puede hacer valer sus derechos según lo crea conveniente.



# Mix 4 FX

4-Channel compact mixer with effects

# P-Mix 4 FX

4-Channel compact mixer with effects

# Mix 6 FX

6-Channel compact mixer with effects

# Mix 8 FX

8-Channel compact mixer with effects

# P-Mix 8 FX

8-Channel compact mixer with effects

# Mix 12 FX

12-Channel compact mixer with effects



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