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You can read the recommendations in the user guide, the technical guide or the installation guide for BEHRINGER ACX1000. You'll find the answers to all your questions on the BEHRINGER ACX1000 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

> **User manual BEHRINGER ACX1000**
> **User guide BEHRINGER ACX1000**
> **Operating instructions BEHRINGER ACX1000**
> **Instructions for use BEHRINGER ACX1000**
> **Instruction manual BEHRINGER ACX1000**

ACX1000

ULTRACOUSTIC

User's manual GB

Version 1.3   June 2006

BEHRINGER

ACX

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BEHRINGER
JUST LISTEN.

Manual abstract:

3) Heed all warnings. 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. @@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) Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus. This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Please read the manual. 11) Only use attachments/accessories specified by the manufacturer.

12) 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. WARNING: 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 and no objects filled with liquids, such as vases, shall be placed on the apparatus. 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.

13) Unplug this apparatus during lightning storms or when unused for long periods of time. 14) 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. 15) CAUTION - These service instructions are for use by qualified service personnel only. To reduce the risk of electric shock do not perform any servicing other than that contained in the operation instructions unless you are qualified to do so. 2 ULTRACOUSTIC ACX1000 ULTRACOUSTIC 2 x 60-Watt, 2-Channel Stereo Acoustic Instrument Amplifier with Multi-FX Processor Powerful 2 x 60-Watt amplifier specifically designed for acoustic instruments and vocals Dedicated tube emulator adds warmth and presence to instruments and vocals 2 independent channels with separate volume controls, dedicated EQs and each two feedback filters Instrument channel produces warm and transparent sound for pickup-equipped instruments and features additional Attack and FX Return controls plus 2 tunable notch filters for feedback suppression Microphone/Line channel provides microphone inputs with phantom power for both dynamic and condenser microphones, Enhancer control, FX Return control and 2 tunable notch filters optimized for suppressing microphone feedback Active, ultra-musical 3-band EQ per channel 24-bit stereo multi-FX processor with high-resolution 24-bit converters 23 algorithms for authentic effects such as Reverb, Delay, Rotary Speaker, Chorus, Flanger, Stereo Panning, Tremolo and various effects combinations for instrument and microphone/line channels 99 programs stored in 4 presets that can be recalled via footswitch Parallel Tuner output for tuner connection Adjustable stereo Aux input on phone jacks for adding line signals (e.g. CD player, drum computer, etc.), with Aux level control and Mute switch Separate insert option for external effects devices available for both channels as well as master section Footswitch FS114 for effects switching included MIDI effects selection via program change commands Master volume control with switchable Phase correction High-quality components and exceptionally rugged construction ensure long life Conceived and designed by BEHRINGER Germany ACX1000 3 ULTRACOUSTIC ACX1000 FOREWORD TABLE OF CONTENTS 1. INTRODUCTION .

Dear Customer, welcome to the team of BEHRINGER users and thank you very much for expressing your confidence in us by purchasing the ACX1000. Writing this foreword for you gives me great pleasure, because it represents the culmination of many months of hard work delivered by our engineering team to achieve a very ambitious goal: To present you with an excellent 2-channel acoustic guitar amplifier which features authentic sound quality and an integrated digital multi-effects device, not to forget the professional design. The task of designing our new ACX1000 certainly meant a great deal of responsibility which we assumed by focusing on you, the discerning user and musician. Meeting your expectations also meant a lot of work and night shifts. But it was fun, too. Developing a product usually brings a lot of people together, and what a great feeling it is when all who participated in such a project can be proud of what they've achieved. It is our philosophy to share our enjoyment with you, because you are the most important member of the BEHRINGER team. With your highly competent suggestions for new products you've made a significant contribution to shaping our company and making it successful. In return, we guarantee you uncompromising quality as well as excellent technical and audio properties at an extremely reasonable price. All of this will enable you to give free rein to your creativity without being hampered by budget constraints.

We are often asked how we manage to produce such high-quality devices at such unbelievably low prices. The answer is quite simple: it's you, our customers! Many satisfied customers mean large sales volumes enabling us to get better purchasing terms for components, etc. Isn't it only fair to pass this benefit on to you? Because we know that your success is our success too! I would like to thank all of you who have made the ACX1000 possible. You have all made your own personal contributions, from the developers to the many other employees at this company, and to you, the BEHRINGER user.

My friends, it's been worth the effort! Thank you very much, WARNING! Uli Behringer It should be pointed out, that extreme output volumes may damage your ears and/or your headphones. Turn down all LEVEL controls before you switch on the unit. Always pay attention to an appropriate volume. 4 ULTRACOUSTIC ACX1000 1.

INTRODUCTION Thank you very much for expressing your confidence in BEHRINGER products by purchasing the ULTRACOUSTIC ACX1000.

With the ULTRACOUSTIC, you have acquired a state-of-the-art 2-channel amplifier that can be operated easily and quickly, and enables you to create out-of-the-ordinary sounds for a variety of applications. When developing the ACX1000, our top objective was to reproduce the pure and detail-rich sound of acoustic instruments and to help you work out the characteristic properties of your instrument. For this reason the instrument channel includes a number of controls tailored specifically to meet the requirements of acoustic instruments. What's more, your ULTRACOUSTIC has a second microphone/instrument channel with about the same control elements plus an enhancer circuit that gives, for example, vocals increased presence and liveliness. A very special feature is the ULTRACOUSTIC's digital multi-effects processor with its wealth of studio-compatible effects. The tube emulator gives audio signals in both channels unmistakable tube quality and adds that much sought-after effect of warmth and transparency. When working in the studio or on stage, you will find the numerous connection options on your ACX1000 very helpful. And despite its extremely flexible design, your ULTRACOUSTIC can be operated easily and intuitively. BEHRINGER is an audio engineering company that has been successfully developing products for studio and live applications for many years now.

Our range of products includes microphones and a variety of 19" devices (compressors, enhancers, gates, tube processors, headphone amps, digital effects devices, DI boxes etc.) as well as various monitoring and P.A. speakers plus professional live and recording consoles. The name of BEHRINGER stands for no-compromise quality, fully-featured products and exemplary service--even years after purchase--as well as sensationally low prices, which allow any ambitious music lover to make their musical dreams come true. We also set great store by flexibility, which has become a particularly important factor in the music business over the past few years. Modern guitarists and musicians need to offer a broad range of sounds, but should still be able to play in different kinds of applications at short notice: home recording, studio, live concerts. For this reason, it has always been our prime concern to give you a maximum of functions that can still be operated intuitively and quickly--no matter what kind of style you play. As technology advances, you've got to keep track of latest technological breakthroughs to avoid falling by the wayside. We too have continuously improved the ULTRACOUSTIC and included many of your valuable suggestions.

We have spared neither expense nor effort to test different types of circuitry and speakers until the results have given us complete satisfaction. After all, we really want to give you fully designed and developed products that meet your expectations in every respect. The ULTRACOUSTIC shall be a useful tool for years to come, which is why we've equipped the effects modules of our entire guitar amplifier series with EPROMS that can be updated. In this way, we can keep working on new algorithms and considering your ideas and suggestions. The resulting software updates will be made available for free on the Internet, so as to ensure that your amp will never be outdated.

We've packed our entire experience into this latest-generation acoustic guitar amp. Many people contributed to this project of intense development: studio musicians, collectors of vintage guitar amps, music and guitar lovers alike. All of them helped us develop an amplifier that gives you the best of all worlds: Sophisticated analog technology with a "feel factor" only analog technology can provide. Latest DSP technology to give you a broad range of modern studio-compatible effect sounds. Rugged and solid construction which even withstands the roughest handling.

Intuitive operation, so that you can focus your mind on what is most important to you: your music! This manual first describes the terminology used, so that you can fully understand the ULTRACOUSTIC and its functions. Please read the manual carefully and keep it for future reference. 1.1 The design concept The philosophy behind BEHRINGER products guarar BEHRINGER product malfunction, our goal is to have it repaired as quickly as possible. To arrange for warranty service, please contact the retailer from whom the equipment was purchased. Should your BEHRINGER dealer not be located in your vicinity, you may directly contact one of our subsidiaries. Corresponding contact information is included in the original equipment packaging (Global Contact Information/European Contact Information). Should your country not be listed, please contact the distributor nearest you. A list of distributors can be found in the support area of our website (www.behringer.

com). Registering your purchase and equipment with us helps us process your repair claims quicker and more efficiently. Thank you for your cooperation! 6 1. INTRODUCTION ULTRACOUSTIC ACX1000 2. CONTROL ELEMENTS Fig. 2.1: The front panel of the ULTRACOUSTIC Your BEHRINGER ULTRACOUSTIC ACX1000 is equipped with 20 front panel controls, 9 push-buttons and a 2-digit, 7-segment LED display. Two 1/4" phone jacks and one XLR jack are available as well. 2.1 Front panel Fig.

2.2: The front panel control elements Use the 1/4" INSTRUMENT jack on the instrument channel to connect an acoustic guitar to your ULTRACOUSTIC. Please use a commercial 1/4" jack mono cable (no DIY (Do It Yourself), better ask your specialized dealer), with good mechanical and electrical shielding, so as to avoid unpleasant surprises during rehearsals or concerts. The PHASE switch reverses the instrument channel's phase by 180°. Use this function to eliminate feedback problems or phase errors caused by dual pickup systems.

The TUNER switch allows you to mute the instrument channel's output. The TUNER jack on the rear of your ACX1000 provides a copy of the guitar signal for connection to an external tuner. The GAIN control governs the volume level of the instrument channel. When the input signal overdrives the instrument channel, the CLIP LED signals this condition. Reduce the input gain with the GAIN control, until the CLIP LED just stops lighting up.

Occasional flashing of the CLIP LED, caused by signal peaks, is harmless though, because the instrument channel has sufficient headroom. The BASS control in the EQ section allows you to boost/cut the bass frequencies on the instrument channel. With the MID control you can boost/cut the midrange frequencies on the instrument channel. Finally, the TREBLE control governs the instrument channel's high frequency gain. The ATTACK control is quite useful to emphasize attack sounds. For example, when you pick the strings of your guitar with your fingers, try turning the ATTACK control to the right. The more you do so, the more "accented" the sound becomes. Please note that with all three EQ controls set fully to the left (instrument channel), the resulting signal will be very low-volume.

The FEEDBACK 1 control adjusts a notch filter that allows you to suppress feedback frequencies or other forms of interference. The frequency range is from 65 Hz through 400 Hz.

To detect and suppress interference frequencies, please turn the FEEDBACK 1 control slowly. The FEEDBACK 2 control determines the frequency of a second notch filter, ranging from 150 Hz through 900 Hz. Use the EFFECT control to determine the intensity of the effect selected on the effects module (instrument channel). The MIC jack is the balanced XLR microphone input of the microphone/line channel. The balanced LINE/INST. jack of the microphone/line channel can be used for line-level signals, e.g. keyboards, samplers etc. The +48 V switch activates the phantom power supply for the XLR microphone input, providing the operating voltage required for condenser microphones. Use the GAIN control to determine the volume level of the microphone/line channel.

When the input signal overdrives the microphone/line channel, the CLIP LED signals this condition. Reduce the input gain with the GAIN control, until the CLIP LED just stops lighting up. Occasional flashing of the CLIP LED, caused by signal peaks, is harmless though, because the microphone/line channel, too, has sufficient headroom. The BASS control in the EQ section allows you to boost/cut the bass frequencies on the microphone/line channel. With the MID control you can boost/cut the midrange frequencies on the microphone/line channel.

Finally, the TREBLE control governs the microphone/line channel's high frequency gain. 2. CONTROL ELEMENTS 7 ULTRACOUSTIC ACX1000 With the ENHANCER control you can add treble frequencies to the microphone/line signal, thus improving the audio signal's power and transparency. The FEEDBACK 1 control adjusts a notch filter that allows you to suppress feedback frequencies or other forms of interference. The frequency range is from 650 Hz through 4 kHz.

To detect and suppress interference frequencies, please turn the FEEDBACK 1 control slowly. The FEEDBACK 2 control determines the frequency of a second notch filter, ranging from 1.5 kHz through 9.5 kHz. Use the EFFECT control to determine the intensity of the effect selected on the effects module (microphone/line channel). @@@@@@@The CLIP LED should be flashing with signal peaks only. Make sure it never lights up all the time. The PHASE switch reverses the phase of the mix signal by 180°. Use this switch to eliminate feedback problems. @@The ULTRACOUSTIC features a limiter circuit in the master section.

The LIM LED lights up as soon as the limiter is on. @@@@@@@The DISPLAY reads the program number of the currently active preset. @@"--" means that the effects module is disabled. @@@@@@To recall a stored preset, press the corresponding PRESET button. @@To adjust the MIDI receive channel, press PRESET buttons #3 and #4. @@Finally, quit the menu by pressing either one of the PRESET buttons. Select one of 99 effect programs with the PROGRAM control. @@Reduce the input gain on the instrument channel. @@Reduce the input gain on the microphone/ line channel. 8 2. CONTROL ELEMENTS ULTRACOUSTIC ACX1000 2.2 Rear panel Fig. @@FUSE HOLDER / VOLTAGE SELECTOR. @@@@@@@Use the enclosed power cord to connect the unit to the mains. SERIAL NUMBER.

Connect the enclosed footswitch to the FOOTSWITCH jack. The footswitch allows you to recall the four effects presets. MIDI IN. This connector gives you MIDI remote control over your ULTRACOUSTIC. You can change effects programs by means of program change commands.

The TUNER output always provides the instrument channel's audio signal to feed an external tuner. The balanced DIRECT OUT jack provides a line-level copy of the instrument channel's signal. Use this jack to connect an external power amp or mixing console. Your ULTRACOUSTIC also features a serial stereo master insert path, which allows you to insert external effects devices. These are the MASTER INSERT SEND jacks for the left and right channels, which should be connected to the inputs of the external effects device. You can also tap a stereo signal from these connectors. These are the MASTER INSERT RETURN jacks for connection to the outputs of an external effects device. Please note that when using the serial effects path, the external effects device should not be set to 100% wet (100% effect signal); otherwise, there will be no direct signal portion fed back to the ULTRACOUSTIC. The TAPE OUT provides a stereo copy of the ULTRACOUSTIC's audio signal, e.g.

for recording purposes. The TAPE OUT is on RCA jacks. The TAPE IN jacks perform the same function as the AUX IN. However, due to the RCA connectors you can also connect a tape deck or hi-fi system directly to the TAPE IN jacks. The AUX IN allows you to feed in additional stereo signals, for example, to play with a drum computer or some sort of playback. Additionally, you can use the AUX IN in combination with the INSERT SEND as a parallel effect path: connect the INSERT SEND to the input and the AUX IN to the output of the effects device (INSERT RETURN jacks should not be used in this case!). Thus, the signal path inside the amplifier will not be interrupted and you can add the effect portion from the external device, using the AUX LEVEL control. Please note that the external effects device must be set to 100% wet for this purpose. This is the MIC INS. SEND jack of the microphone/line channel's insert path. Connect this jack to the input of an external effects device or compressor. This is the MIC INS. RETURN jack of the microphone/line channel's insert path. Connect this jack to the output of an external effects device. The instrument channel also features an insert path. This is the INSTR. INS. SEND jack. The INSTR. INS.

RETURN jack is used to feed back the effect signal to the ACX1000. 2. CONTROL ELEMENTS 9 ULTRACOUSTIC ACX1000 3. EFFECTS TABLE Preset no. -01 - 03 04 - 06 07 - 09 10 - 13 14 - 15 16 - 19 20 - 22 23 - 25 26 - 28 29 - 35 36 - 42 43 - 47 48 - 58 59 - 63 64 - 68 69 - 70 71 - 73 74 - 76 77 - 78 79 - 81 82 - 87 88 - 93 94 - 96 97 - 99 Effect Effect type Bypass Chorus + Delay + Reverb Parallel Chorus + Room 1 Parallel Chorus + Room 2 Parallel Chorus + Hall Parallel Flanger + Reverb Parallel Delay + Room 1 Parallel Delay + Room 2 Parallel Delay + Hall Parallel Delay + Chorus Parallel Room Single Hall Single Plate Single Delay Single Multitap Delay Single Chorus Single Flanger Single Rotary Speaker Single Tremolo Single Pan Single Reverb / Reverb Dual Slow Chorus / Reverb Dual Fast Chorus / Reverb Dual Delay / Reverb Dual Rotary Speaker / Reverb Dual 3.1 MIDI control With its built-in MIDI interface you can control the ULTRACOUSTIC via MIDI, for example, to select effects from a MIDI sequencer (studio), or from a master keyboard or MIDI footcontroller (live). Connect the MIDI IN jack of your ULTRACOUSTIC to the MIDI OUT jack of a MIDI footcontroller. Now, enable the MIDI functions on your ULTRACOUSTIC by pressing the PRESET buttons #3 and #4 for about two seconds: the two control LED's of PRESET buttons #3 and #4 start flashing, the right decimal point in the display lights up.

Select a MIDI channel with the PROGRAM control (1 through 16, "on" = Omni, "OF" = inactive) and quit the menu by pressing either one of the PRESET buttons. "Omni" mode means that your ULTRACOUSTIC receives and processes MIDI information on all MIDI channels.

Of course, you should select the same channel both on your MIDI footcontroller and ACX1000 (see MIDI footcontroller user's manual). You can select presets via MIDI using program change commands. When you send program change command #127, the effects module of your ACX1000 will be bypassed, i.e. you will hear no effect. As is usual with MIDI program change commands, program change #0 corresponds to program #1, and program change #1 to program #2, etc. (see table 4.1 in the appendix). The program change numbers 99 through 102 select the preset stored for the four PRESET buttons. After changeover the preset is activated immediately, i.

e. it will not be affected by previously adjusted bypass settings. Tab. 3.1: The effect algorithms of the ULTRACOUSTIC A very special feature of your ULTRACOUSTIC is its built-in multi-effects processor that creates a variety of first-class, studio-compatible algorithms.

This effects module provides a total of 99 preset, organized in 23 different groups of effects. Each group comprises a number of presets with varying parameter settings and covering a broad spectrum of effects and effects combinations. The range of effects provided consists of single, parallel and dual effects. The single and parallel effects provide an effect or effects combination for both channels. The dual effects allow you to give each channel its own effect.

Use the four PRESET buttons to store one effects program each, including the mix ratio adjusted with the EFFECT controls (original vs. effect signal for both channels). To store a preset selected with the PROGRAM control, simply press one of the four PRESET buttons for about 2 seconds, until its associated LED lights up. To recall the four presets stored, press one of the PRESET buttons or one of the four buttons on the enclosed footswitch. 10 3. EFFECTS TABLE ULTRACOUSTIC ACX1000 4. INSTALLATION 4.1 Mains connection Please ensure that the ULTRACOUSTIC is set to the correct supply voltage before connecting the unit to the AC power system! Three triangular markings can be found on the fuse holder at the AC power connection socket. Two of these three triangles will be aligned with one another. The ULTRACOUSTIC is set to the operating voltage shown next to these markings and can be switched over by twisting the fuse holder by 180°.

IMPORTANT: This does not apply to export models designed only for 120 V~! The mains connection of the ULTRACOUSTIC is made by using the enclosed mains cable and a standard IEC receptacle. It meets all of the international safety certification requirements. Fig. 4.3: 1/4" stereo jack connector 4.3 MIDI connection 4.2 Audio connections Except for the MIC and LINE/INST. inputs and the DIRECT OUT, the audio inputs and outputs of your BEHRINGER ULTRACOUSTIC are on unbalanced connectors. Please use commercially available RCA connectors for the TAPE inputs and outputs. Please ensure that only qualified persons install and operate the ULTRACOUSTIC.

During installation and operation the user must have sufficient electrical contact to earth. Electrostatic charges might affect the operation of the ULTRACOUSTIC! The MIDI standard (Musical Instruments Digital Interface) was developed in the early 80's to enable electronic musical instruments of different makes to communicate with each other. Over the years the range of MIDI applications has constantly expanded, and today it is completely normal to network entire recording studios using the MIDI standard. At the heart of this network we find a computer loaded with a sequencer software that controls not only the keyboards but also effects and other peripheral devices. In such a studio you could control your ULTRACOUSTIC in real time from a computer.

In particular, when playing live gigs you can use a MIDI footcontroller to control both the effect parameters and channel/ effect changes on your ULTRACOUSTIC. The MIDI connector on the rear of your ULTRACOUSTIC is an internationally standardized 5-pin DIN jack. To connect your ULTRACOUSTIC to other MIDI equipment, you need a dedicated MIDI cable, which is commercially available in various lengths. However, you can solder your own cables using 2-conductor shielded cables (e.g.

microphone cables) and two rugged 180° DIN plugs: pin 2 (center) = shield; pins 4 and 5 (right and left of pin 2) = internal conductor; pins 1 and 3 (the outer pins) are not used. MIDI cables should not exceed a length of 15 meters. Make sure that pin 4 is connected to pin 4, and pin 5 to pin 5 on both plugs. Fig. 4.1: XLR connections MIDI IN: receives MIDI controller information. The receiving channel can be set with the buttons UP and DOWN. On = Omni, i.e. MIDI data are received and processed on all channels (see section 3.

2). Fig. 4.2: 1/4" mono jack 4. INSTALLATION 11 ULTRACOUSTIC ACX1000 4.4 MIDI implementation MIDI Implementation Chart Function Basic Channel Mode Note Number Velocity After Touch Pitch Bender Control Default Changed Default Messages Altered True Voice Note ON Note OFF Keys Channels Transmitted X X X X X X X X X X X X X Recognized OFF, 1 - 16 OFF, 1 - 16 1, 2 X X X X X X X X X X O (0 - 98) X 127: Bypass 99 - 102: PRESET BUTTON 1-4 Remarks memorized Progr. Change X System Exclusive System Common Song Pos. Song Sel. Tune X X X X X X X X X X X System Clock Real Time Commands Local ON/OFF Aux Messages All notes OFF Active Sense Reset Notes O = YES, X = NO Mode 1: OMNI ON Mode 2: OMNI OFF X X X X X X X X Tab. 4.

1: MIDI implementation 12 4. INSTALLATION ULTRACOUSTIC ACX1000 5. SPECIFICATIONS AUDIO INPUTS Instrument channel Connector Type Input impedance Microphon/line channel Microphone input Connector Type Input impedance Line input Connector Type Input impedance Aux/tape input Connector Type Input impedance AUDIO OUTPUTS Direct out output Connector Type Output impedance Max. output level Tape output Connector Type Output impedance Max. output level POWER AMPLIFIER Power amp output MIDI INTERFACE Type DIGITAL PROCESSING Converters Sampling rate DISPLAY Type LOUDSPEAKER Type Impedance Power handling 2 x 8" loudspeaker, special custom-made acoustic speaker 8 (8" loudspeaker) max. 60 Watts (8" loudspeaker) 2-digit numeric LED display 24-bit sigma-delta, 64/128-times oversampling 46.875 kHz 5-pin-DIN-socket, MIDI IN 2 x 60 Watts XLR balanced, low-impedance line-level output app. 200 balanced 100 unbalanced +24 dBu balanced RCA unbalanced, low-impedance line-level output app. 100 +20 dBu unbalanced 1/4" phone jack unbalanced, RF filtered input app. 10 M POWER SUPPLY Mains voltage USA/Canada 120 V~, 60 Hz China/Korea 220 V~, 50 Hz U.

K./Australia 230 V~, 50 Hz Europe 230 V~, 50 Hz Japan 100 V~, 50 - 60 Hz general export model 120/230 V~, 50 - 60 Hz 42 Watts min.

/200 Watts max. 100 - 120 V~: T 5 A H 250 V 200 - 240 V~: T 2.5 A H 250 V standard IEC receptacle XLR balanced, RF filtered input app. 25 k 1/4" TRS jack balanced, RF filtered input app. 40 k balanced 20 k unbalanced 1/4" phone jack/RCA unbalanced, RF filtered input app. 10 k Power consumption Fuse Mains connection PHYSICAL Dimensions (H x W x D) Weight app. 17" (431.8 mm) x 23 2/3" (600.

65 mm) x 10 3/5" (270 mm) / 12 3/10" (312.6 mm) app. 48.51 Ibs (22 kg) BEHRINGER is constantly striving to maintain the highest professional standards. As a result of these efforts, modifications may be made from time to time to existing products without prior notice. Specifications and appearance may differ from those listed or illustrated. 5. SPECIFICATIONS 13 ULTRACOUSTIC ACX1000 6. WARRANTY § 1 OTHER WARRANTY RIGHTS AND NATIONAL LAW 1. This warranty does not exclude or limit the buyer's statutory rights provided by national law, in particular, any such rights against the seller that arise from a legally effective purchase contract.

2. The warranty regulations mentioned herein are applicable unless they constitute an infringement of national warranty law. § 2 ONLINE REGISTRATION Please do remember to register your new BEHRINGER equipment right after your purchase by visiting www.behringer.com (alternatively www. behringer.de) and kindly read the terms and conditions of our warranty carefully. Registering your purchase and equipment with us helps us process your repair claims quicker and more efficiently. Thank you for your cooperation! § 3 WARRANTY 1. BEHRINGER (BEHRINGER International GmbH including all BEHRINGER subsidiaries listed on the enclosed page, except BEHRINGER Japan) warrants the mechanical and electronic components of this product to be free of defects in material and workmanship for a period of one (1) year* from the original date of purchase, in accordance with the warranty regulations described below.

If the product shows any defects within the specified warranty period that are not excluded from this warranty as described under § 5, BEHRINGER shall, at its discretion, either replace or repair the product using suitable new or reconditioned parts. In the case that other parts are used which constitute an improvement, BEHRINGER may, at its discretion, charge the customer for the additional cost of these parts. 2. If the warranty claim proves to be justified, the product will be returned to the user freight prepaid. 3. Warranty claims other than those indicated above are expressly excluded. § 4 RETURN AUTHORIZATION NUMBER 1. To obtain warranty service, the buyer (or his authorized dealer) must call BEHRINGER (see enclosed list) during normal business hours BEFORE returning the product. All inquiries must be accompanied by a description of the problem. BEHRINGER will then issue a return authorization number.

2. Subsequently, the product must be returned in its original shipping carton, together with the return authorization number to the address indicated by BEHRINGER. 3. Shipments without freight prepaid will not be accepted. § 5 WARRANTY REGULATIONS 1. Warranty services will be furnished only if the product is accompanied by a copy of the original retail dealer's invoice. Any product deemed eligible for repair or replacement under the terms of this warranty will be repaired or replaced. 2. If the product needs to be modified or adapted in order to comply with applicable technical or safety standards on a national or local level, in any country which is not the country for which the product was originally developed and manufactured, this modification/adaptation shall not be considered a defect in materials or workmanship. The warranty does not cover any such modification/adaptation, irrespective of whether it was carried out properly or not.

Under the terms of this warranty, BEHRINGER shall not be held responsible for any cost resulting from such a modification/adaptation. 3. Free inspections and maintenance/repair work are expressly excluded from this warranty, in particular, if caused by improper handling of the product by the user. This also applies to defects caused by normal wear and tear, in particular, of faders, crossfaders, potentiometers, keys/buttons, tubes, guitar strings, illuminants and similar parts. 4.

Damages/defects caused by the following conditions are not covered by this warranty: improper handling, neglect or failure to operate the unit in compliance with the instructions given in BEHRINGER user or service manuals. connection or operation of the unit in any way that does not comply with the technical or safety regulations applicable in the country where the product is used. @@5. @@6. @@7.

@@BEHRINGER will inform the buyer of any such circumstance. If the buyer fails to submit a written repair order within 6 weeks after notification, BEHRINGER will return the unit C.O.D. with a separate invoice for freight and packing. Such costs will also be invoiced separately when the buyer has sent in a written repair order. § 6 WARRANTY TRANSFERABILITY This warranty is extended exclusively to the original buyer (customer of retail dealer) and is not transferable to anyone who may subsequently purchase this product. No other person (retail dealer, etc.) shall be entitled to give any warranty promise on behalf of BEHRINGER. § 7 CLAIM FOR DAMAGES Failure of BEHRINGER to provide proper warranty service shall not entitle the buyer to claim (consequential) damages.

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WARRANTY ULTRACOUSTIC ACX1000 FEDERAL COMMUNICATIONS COMMISSION COMPLIANCE INFORMATION *Responsible party name:*
Address: Phone/Fax No.: hereby declares that the product BEHRINGER USA, Inc. 18912 North Creek Parkway, Suite 200 Bothell, WA 98011, USA Phone:
+1 425 672 0816, Fax: +1 425 673 7647 ULTRACOUSTIC ACX1000 complies with the FCC rules as mentioned in the following paragraph: This equipment
has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC Rules.

These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can
radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications.
However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or
television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of
the following measures: Reorient or relocate the receiving antenna. Increase the separation between the equipment and receiver. Connect the equipment into
an outlet on a circuit different from that to which the receiver is connected. Consult the dealer or an experienced radio/TV technician for help. This device
complies with Part 15 of the FCC rules. Operation is subject to the following two conditions: (1) this device may not cause harmful interference, and (2) this
device must accept any interference received, including interference that may cause undesired operation. Important information: Changes or modifications to
the equipment not expressly approved by BEHRINGER USA can void the user's authority to use the equipment.

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