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You can read the recommendations in the user guide, the technical guide or the installation guide for BEHRINGER SL3242FX-PRO. You'll find the answers to all your questions on the BEHRINGER SL3242FX-PRO in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual BEHRINGER SL3242FX-PRO
User guide BEHRINGER SL3242FX-PRO
Operating instructions BEHRINGER SL3242FX-PRO
Instructions for use BEHRINGER SL3242FX-PRO
Instruction manual BEHRINGER SL3242FX-PRO

SL3242FX-PRO/SL2442FX-PRO

User Manual en
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EURODESK

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BEHRINGER
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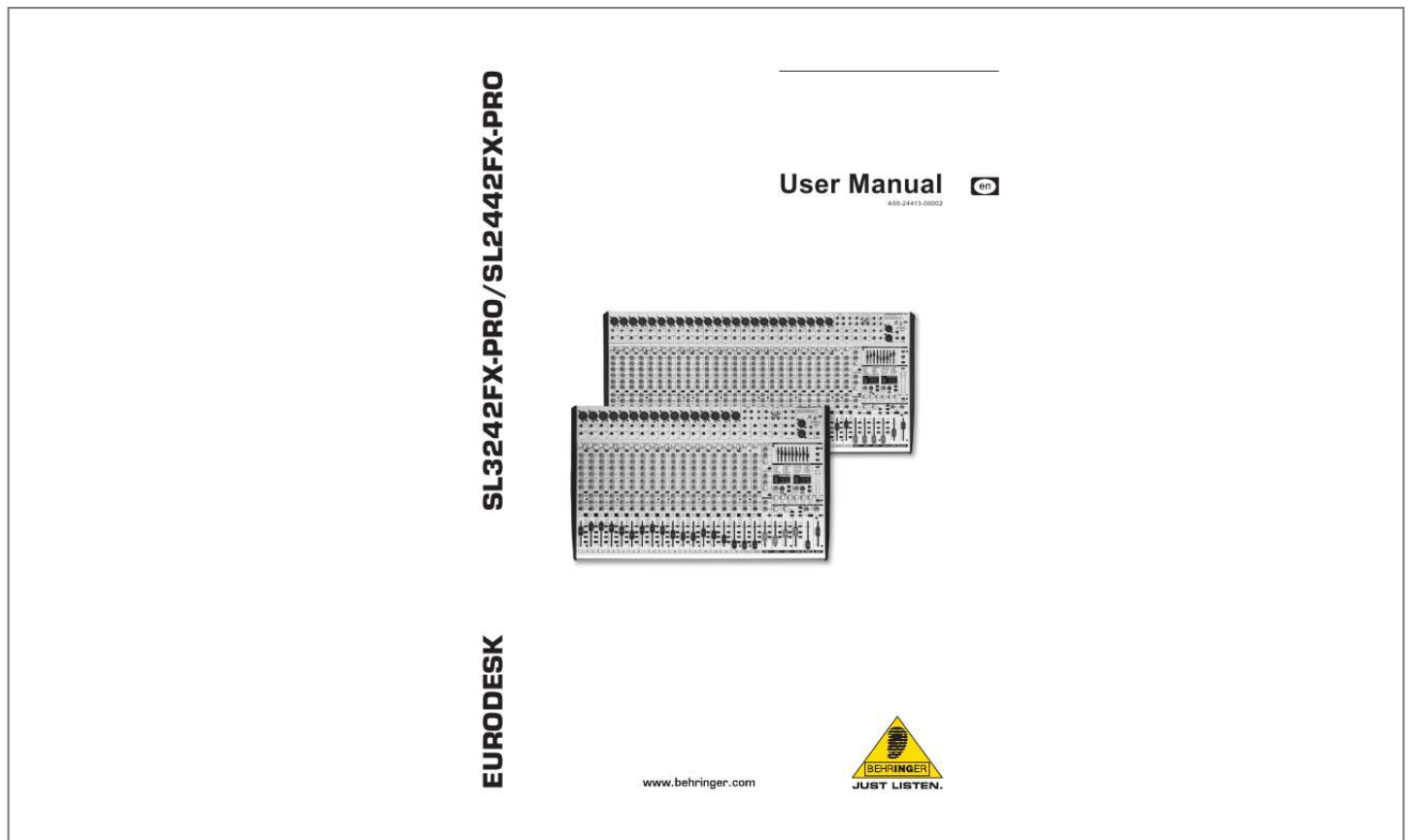
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Manual abstract:

3) Heed all warnings. 4) Follow all instructions. 5) Do not use this apparatus near water. 6) Clean only with dry cloth. @@@@Please read the manual. 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) 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) Use only 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. * ! 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. 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. Repairs have to be performed by qualified service personnel. 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.

2 EURODESK SL3242FX-PRO/SL2442FX-PRO Foreword Dear Customer, Welcome to the team of EURODESK users and thank you very much for expressing your confidence in BEHRINGER products by purchasing this mixing console. It is one of my most pleasant tasks to write this letter to you, because it is the culmination of many months of hard work delivered by our engineering team to reach a very ambitious goal: to present you two outstanding mixing consoles that give you maximum flexibility and performance with a unique sound character and broad range of striking functions. The task to design the new SL series certainly meant a great deal of responsibility, which we assumed by focusing on you, the discerning user and musician. It also meant a lot of work and night shifts to accomplish this goal. But it was fun, too. Developing a product usually brings a lot of people together, and what a great feeling it is when everybody who participated in such a project can be proud of what we've achieved. It is our philosophy to share our joy with you, because you are the most important member of the BEHRINGER team. With your highly competent suggestions for new products you've greatly contributed 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 favorable price. All of this will enable you to fully unfold your creativity without being hampered by budget constraints.

We are often asked how we can make it to produce such highgrade devices at such unbelievably low prices. The answer is quite simple: it's you, our customers! Many satisfied customers means large sales volumes enabling us to get better conditions of purchase for components, etc. Isn't it only fair to pass this benefit back to you? Because we know that your success is our success, too! I would like to thank all people whose help on "Project SL" has made it all possible. Everybody has made very personal contributions, starting from the designers of the unit to the many staff members in our company and finally to you, the user of BEHRINGER products. My friends, it's been worth the trouble! Thank you very much, Table of contents 1.

EURODESK SL3242FX-PRO/SL2442FX-PRO 1. Introduction Congratulations! With the EURODESK you have acquired a stateof-the-art mixing console that sets new standards.

Right from the very start it has been our goal to design a revolutionary unit that can be used for a great variety of applications. And indeed, this overwhelming mixing console gives you plenty of functionality and a broad range of connection and expansion options. BEHRINGER is a company with its roots in professional recording studio technology. For many years now we have been successful in developing products for studio and live use. These include microphones and studio gear of all kinds (compressors, enhancers, noise gates, tube processors, headphone amplifiers, digital effects, DI boxes, etc.), monitor and P.A. speakers as well as professional live and recording mixers. Our entire technical know-how has gone into your EURODESK mixing console. FBQ Feedback Detection System One of the most outstanding features of this console is the FBQ Feedback Detection System, which is part of the graphic equalizer.

This ingenious circuit makes it possible to detect and subsequently eliminate feedback frequencies very quickly. FBQ increases the brightness of the EQ fader LEDs for the frequency bands where feedback is occurring.

What used to be a tedious search for feedback frequencies is now mere child's play. IMP "Invisible" Mic Preamp The microphone channels are equipped with BEHRINGER's brand-new high-end IMP Invisible Mic Preamps, which offer you: = 130 dB of dynamic range and hence an unbelievable amount of headroom, = a bandwidth from below 10 Hz to above 200 kHz for the crystalclear reproduction of even the slightest details, = extremely noise and distortion-free circuitry for absolutely natural sound and neutral signal reproduction, = perfect adaptation to any microphone on the market (upto 60 dB gain and +48 V phantom power), and = the possibility of pushing the dynamic range of your 24-bit/192kHz HD recorder to the max and thus achieving ultimate audio quality. What is more, the EURODESK comes with two effects processors using 24-bit A/D and D/A converters and the effects algorithms of our renowned 19" multi-effects device VIRTUALIZER PRO DSP2024P. Each processor offers 99 presets with first-class room simulations, delay and modulation effects as well as compressor, tube distortion and numerous other effects available--all with excellent audio quality! The mixer is equipped with a state-of-the-art integrated switch-mode power supply. Unlike conventional designs, this supply automatically adapts to supply voltages between 100 and 240 V. With its considerably higher efficiency, it is also more economical in terms of power consumption than standard power supply units. + We recommend that you use a flight case to give the unit optimum protection during use or transport. + Always use the original box to prevent damage during storage or transport. + Make sure that children cannot play unsupervised with the unit or its packaging. + Please ensure proper disposal of all packing materials. 1.1.2 Initial operation Ensure adequate air supply and to avoid overheating do not place the unit near radiators etc.

+ Blown fuses must be replaced by fuses of the correct rating! Please refer to the "SPECIFICATIONS" section for the applicable rating. For connection to the mains use the enclosed power cord with cold connector which complies with the relevant safety regulations. + Please make sure that all devices are properly grounded. For your own safety, never remove or disable the ground conductors from the devices or on the power cords. The unit must always be connected to the mains outlet with a protective grounding connection.

+ We would like to point out that high volume levels may damage your hearing and/or your headphones/ loudspeakers. To avoid switch-on/off thumps from the console and any downstream devices, always make sure that your power amp(s) or active speakers are the last components that are switched on and the first to be switched off. Always make sure that the appropriate volume is set. Important notes concerning installation + The sound quality may diminish within the range of powerful broadcasting stations and high-frequency sources. Increase the distance between the transmitter and the device and use shielded cables for all connections. 1.1.3 Online Registration Please register your new BEHRINGER equipment right after your purchase by visiting http://www.behringer.com and read the terms and conditions of rocess a signal with dynamic processors or equalizers.

This insert point isprefader, pre-EQ and pre-aux send. Unlike reverb and other effects, which are usually added to the dry signal, dynamic processors process the entire signal. So, aux send buses are not the best solution here. Instead, dynamic processors and equalizers are inserted into the signal path. Once processed, the signal then re-enters the mixing console at the same point where it left. Signal interruption only occurs if a plug is inserted into the corresponding jack (1/4" stereo plug: tip = signal output, ring = input). All mono input channels are equipped with insert points. They can also be used as pre-EQ direct outputs, without signal flow interruption. For this you need a cable with a 1/4" TS connector on the recorder/effects processor end, and a bridged stereo 1/4" TRS connector on the console end (tip and ring interconnected). {4} The TRIM control adjusts the input gain.

Be sure to set this control fully counter-clockwise before you connect or disconnect a signal source to or from one of the inputs. TRIM has a dual scale: the first scale has a gain from +10 to +60dB for the MIC input. The second scale has a gain from +10 to -40dBu for the line input. For devices with a nomal line output level of-10 dBV or +4 dBu the setting is as follows: with TRIM fully counterclockwise connect the external device and adjust the output level recommended by the manufacturer. If available, the output level display of the external device should read 0 dB with signal peaks.

For +4 dBu increase TRIM, for -10 dBV increase it further. The fine-tuning can be done with a music 2.1.3 Aux/FX send buses Aux sends enable you to take the signals from one or multiple channels and collect them on one bus. This signal is then present at one of the aux send jacks, from where it can be routed to an active monitor speaker or external effects device, for example.

The FX returns are subsequently used as a return bus for the processed signal. Fig. 2.3: AUX/FX send controls in the channel strips {9} On each channel, the AUX 1 and AUX 2 controls allow you to determine the level of the aux signals sent from the channel. The main aux send signal comprising the aux send signals from all channels can then be adjusted with the corresponding master AUX SEND controls (51), and is present at the AUX SEND outputs (52). Both aux sends are mono, post-EQ, with a gain of up to +15 dB. (10) Press the PRE switch to set all aux sends to pre-fader. In this case, the volume of the aux signals is no longer dependent on the fader position, so you can create completely independent monitor mixes. Control elements and connections 5 EURODESK SL3242FX-PRO/SL2442FX-PRO + For most applications when controlling an external effects device from one of the aux buses, the aux sends must be set post-fader, so that the effect volume in a channel depends on the position of the channel fader. Otherwise, the effect signal would still be audible, even if the channel was turned down completely.

For this type of application it is advisable to leave the PRE switch out (= not pressed). (11) FX 1 and FX 2 controls provide a direct route to the built-in effects processor. Additionally, they can be used to control an external effects unit, via the FX SEND 1 and 2 outputs (similar to the AUX SEND 1 and 2 jacks). To ensure that the internal effects processor and the FX SEND outputs actually get a signal, the corresponding FX control must not be set fully counter-clockwise (-oo), and the master FX SEND (see (60)) must be turned up. The FX buses are hard wired post-fader. + Please also read chapter 2.10 "Effects section" and3 "DIGITAL EFFECTS PROCESSOR". (16) The SUB switch routes the signal to the respective subgroups.

Your EURODESK features 4 subgroups (1-2 and 3-4). With the PAN control on the input channel (see (12)) you can determine to which of the two groups the signal is routed (hard left: sub 1 or 3, hard right: sub 2 or 4).

(17) The MAIN switch routes the signal to the main mix. (18) The channel fader governs the level of the channel signal as part of the main mix (or submix). 2.2 Stereo channels 2.2.

1 Channel inputs 2.1.4 Mono channel fader and further control elements Fig. 2.5: Stereo channel inputs (19) Each stereo channel is equipped with two balanced line-level inputs on 1/4" TRS connectors for the left and right channels.

The channels can also process mono signal, as long as you use the "LEFT" jack only. (20) All stereo channel strips have a TRIM control for gain adjustment. Its scale ranges from +20 to -20 dB and allows you to adapt the input level to the line inputs. 2.2.2 Stereo channel equalizer Fig. 2.4: Channel fader, pan control, mute button, etc. (12) The PAN control determines the position of the channel signal in the stereo mix as well as the subgroup to which the channel signal is routed (see chapter 2.4).

(13) Use the MUTE switch to mute the channel signal, so it is no longer part of the main mix. At the same time, all aux buses set to post-fader are muted for the respective channel, while the pre-fader monitor buses remain operative. The MUTE LED is illuminated when the channel is muted. (14) The CLIP LED illuminates when the channel overloads. In this case, please reduce the input gain using the TRIM control. This LED also illuminates when you activate the solo function with the SOLO switch below. (15) The SOLO switch routes the channel signal to the solo bus (Solo In Place) or the PFL bus (Pre Fader Listen). Thus, you can monitor a channel signal without affecting the main output signal. The signal to be monitored is taken either pre (PFL, mono) or post-panorama control (Solo, stereo) and post-channel fader (depending on the position of the SOLO/ PFL switch (40)). Fig.

2.6: Stereo channel equalizer The stereo channels are equipped with a stereo equalizer. The filter types and cutoff frequencies for HIGH and LOW filters are the same as on the mono channels. Instead of one semi-paramtric midrange band, the stereo channels have two separate midrange bands ((21) HIGH MID and LOW MID) with fixed mid-frequencies (3 kHz and 400 Hz). Stereo EQs are preferable for processing the frequency response of stereo signals. With two mono equalizers you might encounter problems with different settings between the left and right channels. 2.2.3 Stereo channel aux/FX send buses Basically, the aux and FX buses on the stereo channels are the same as on the mono channels. Since aux buses are always mono, the signal from a stereo channel is first mixed to mono before it is routed to the aux bus.

6 Control elements and connections EURODESK SL3242FX-PRO/SL2442FX-PRO 2.2.4 Stereo channel fader and othercontrol elements 2.4 Subgroups 1 - 4 Fig. 2.9: Subgroups 1 - 4 The EURODESK has 4 subgroups enabling you to create mono or stereo mixes from multiple input signals. Subgroups are controlled from one (mono) or two (stereo) subgroup faders. Additionally, it is possible to connect the subgroup outputs as tape sends to a multi-track recorder. (25) The subgroup faders determine the volume of the subgroup signal at the subgroup output (28). Depending on the position of the routing switch (27) you can thus control the subgroup volume in the main mix.

(26) The SOLO switch routes the subgroup signal to the solo bus (Solo In Place) or PFL bus (Pre Fader Listen), so that you can monitor the subgroup signal without affecting the main or sub output signals. The signal to be monitored is taken either pre (PFL, mono) or post-subgroup fader(Solo, stereo), depending on the position of theSOLO/PFL switch (40)). The SOLO LED illuminates when the SOLO switch is pressed. (27) Use the routing switches for the subgroups to send the subgroup signal to the main mix. You can route it to the left stereo side (=LEFT pressed), to the right stereo side (=RIGHT pressed) or to both (=LEFT and RIGHT pressed). For example, when you have created a stereo submix using subgroups 1 and 2, be sure to route group 1 to the left and group 2 to the right side to maintain proper stereo positioning. If it is a mono submix with just one subgroup, route it to the left and right sides of the main mix to make the signal audible on both sides. Fig. 2.7: Channel fader, balance control, mute switch, etc.

(22) The BAL(ANCE) control has the same function as the PAN control on the mono channels. It determines the relative volume of the left and right input signals before they are routed to the stereo main mix bus (or to two subgroups). All other control elements of the stereo channels work in the same ways as their counterparts on the mono channels (faders, MUTE switches, etc.). + Please note: When you route a stereo channel to the subgroups using the SUB switches, please be sure to set the BAL control to its mid position, so that the signal is sent to two subgroups and remains stereo.

2.3 Stereo channels 21 - 24 (SL2442FX-PRO) or 29 - 32 (SL3242FX-PRO) Fig. 2.8: Auxiliary stereo channels Your EURODESK has two stereo channels with an aux send section ((23) AUX 1 and AUX 2) and one LEVEL control (24). For these channels, the aux buses are hard-wired to pre-fader and are therefore particularly useful for monitoring.

They have no routing switches and are always sent to the main mix. Like the normal stereo channels they have two line-level inputs on1/4" TRS connectors for the left and right channels, and a SOLO switch. Similar to the CD/TAPE inputs (see (49)) the auxiliary stereo channels can be connected to CD players, tape decks, etc., for example, to feed in playback material. Fig. 2.10: Subgroup outputs 1 - 4 (28) These four SUBGROUP OUT (puts) carry the signals of the individual subgroups. For multi-tracking connect the outputs to the inputs of a multi-track recorder (see chapter 4.1 "Studio set-up"). Control elements and connections 7 EURODESK SL3242FX-PRO/SL2442FX-PRO 2.

5 Mono out section for subwoofer applications Using this auxiliary mono output you can route the main mix signal to a separate power amp. The tunable low-pass filter allows you to limit the signal content to the low-frequency range to get a perfect subwoofer signal. This signal is mono because very low frequencies disperse quickly, so there would be no benefit to position this signal in the stereo mix. Fig. 2.14: XLR main out connectors (34) The MAIN OUT(puts) are balanced XLR connectors with a nominal operating level of +4 dBu and provide the main mix signal. Fig. 2.15: Main out connectors and main insert (35) The MAIN OUT 1/4" TRS connectors outputs also provide the main mix signal. Fig.

2.11: Mono out fader and low-pass filter (29) The MONO fader controls the volume of the signal present at the MONO OUT (see (32)). (30) The FREQ control adjusts the cut-off frequency of the lowpass filter (30 to 200 Hz).

Frequencies above cut-off are filtered out when activated. (31) Use the LOW PASS FILTER switch to activate the filter function (LED illuminates). (36) Like the channel inserts, the MAIN INSERT connectors can be used to connect a dynamics processor or equalizer for further processing of the mix signal. The MAIN INSERT refers to the Main Outs (XLR and 1/4" TRS connectors), the MONO OUT (see (32)) and, if the MAIN switch in the PHONES/CONTROL ROOM section is pressed, also to the PHONES/CTRL ROOM output (see (46)). Fig. @@You can also use this output as a monitor bus, e.g. to connect a headphone amplifier. @@@@@@(38) The POWER LED is illuminated when the console is switched on. @@@@@@@The level meter indicates the corresponding signal (see (39)). @@@@@@@@Fig. @@@@Its signal is sent to the AUX SEND jacks 1 and 2. Keep the switch pressed while you're speaking. (43) This is the built-in talkback microphone. @@Only the CD/tape signal will be routed to the main mix. @@@@@@@@@@@@@@The signal volume is adjusted with the TO MAIN control. (50) The CD/TAPE OUTPUT RCA connectors provide the stereo main mix signal to a tape deck or DAT recorder to record your mix.

The signal is taken pre-fader, so that it will not be influenced by the fader positions. 2.8 Master aux send 1 and 2 Fig. 2.19: Phones/control room output (46) Connect your headphones or monitor speaker to the PHONES/CTRL ROOM OUT 1/4" TRS connector. + IMPORTANT! High volume levels may damage your hearing and/or your headphones/loudspeakers. To avoid switch-on/off thumps from the console and any downstream devices, always make sure that the power amp(s) or active speaker(s) are the last components that are switched on and the first to be switched off. Always make sure that the appropriate volume is set. Fig. 2.

22: Master aux sends (51) These are the master AUX SEND controls 1 and 2 for adjusting the volume level sent to the corresponding aux send connectors (see (52)). This way, you can control the mix of all AUX 1 or AUX 2 signals of the input channels. The AUX SEND section also has a SOLO switch. Fig. 2. 23: Master aux send outputs (52) Use the AUX SEND outputs 1 and 2 to take the masterAUX SEND signals and route them to an external effects device or your monitor speakers. Subsequently, you can return the effect signal, e.g. via the STEREO FX RETURN inputs (see (67)) or specific input channels. Control elements and connections 9 EURODESK SL3242FX-PRO/SL2442FX-PRO 2.

9 Graphic 9-band stereo equalizer (59) The EffeCt displays show the currently selected presets. (60) This is the master FX 1 (or 2) SEND control for adjusting the volume of all FX send signals at the correspondingFX send jacks (see (66)) and at the inputs of the built-in effects processor. Use it to control the master signal of allFX 1/FX 2 signals from the input channels. When neither of the FX SEND controls is turned up, the effects processor will not receive a signal. (61) Turn the FX 1 (or FX 2) control to select an effects preset. Then, push it briefly to confirm your selection and activate the new effect. (62) The FX 1 (or 2) TO AUX 1 controls allow you to add the effect signal from the built-in effects processor (FX1 or FX2) to the AUX 1 monitor signal. Naturally, the effects processor must be provided with an input signal (i.e. the FX controls in the channel strips plus the FX SEND controls and the channel faders must be turned up).

(63) This is the FX 1 (or 2) TO AUX 2 control adding the effect signal from the effects processor to the AUX 2 monitor signal. See (62) for further details. (64) The FX 1 (or 2) TO MAIN control routes the effect signal either to the main mix or the subgroups 1 and 2 (or 3 and 4), depending on the position of the selector switch (see (65)). When it is hard left, no effect signal will be audible. Here, too, the FX controls in the channel strips plus theFX SEND controls and the channel faders must be turned up. (65) These selector switches route the effect signal to the main mix or to the subgroups 1-2 or 3-4. If the MAIN/SUB switch is not pressed, the effect signal is sent to the main mix and the SUB 1/2 / SUB 3/4 switch below is inoperative. If the upper switch is pressed (SUB), however, the lower switch determines whether the effect signal is routed to subgroups 1 and 2 (SUB 1/2) or 3 and 4 (SUB 3/4). Fig. 2. 24: The graphic stereo equalizer (53) Your EURODESK is equipped with a graphic 9-band stereo equalizer processing either the main or the AUX 1 signal. Use the EQ to adapt the sound to the room acoustics. (54) Use the EQ IN switch to switch the equalizer on. In this case, the fader LEDs illuminate. (55) With the MAIN/AUX 1 switch you can determine the signal to be processed, either main or AUX 1.

(56) Press the FBQ IN switch to activate the FBQ Feedback Detection System. The frequencies causing feedback are indicated by the brightly lit fader LEDs, while all other LEDs are darker. Simply lower the level of the brightly lit faders until feedback disappears. + When the switch is in the "AUX 1" position (see (55)), the EQ fader LEDs show both the MAIN and the AUX 1 signal simultaneously. However, if feedback occurs in one of the signals, those signals without feedback will be faded out to enable clear identification of where feedback is occurring.

If the MAIN signal happens to be the one carrying feedback, put the switch (55) to "MAIN" and then use the 9-band EQ to remove the feedback. 2.10 Effects section Fig. 2.26: FX send and return connectors (66) The FX SEND 1 and 2 connectors also provide the master FX send signals, for example, to connect them to the inputs of an external effects device. However, these are "dry" signals only with no "effect signals" from the built-in effects processor! (67) The Stereo FX RETURN inputs 1 and 2 return the effect signals from external effects processors and add them to the main mix. Fig. 2.27: Footswitch connectors (68) The FOOTSW(ITCH) connector allows you to connect a standard dual footswitch to separately enable/disableFX 1 or FX 2. The tip of the 1/4" plug controls FX 1, the ring controls FX 2.

Fig. 2.25: The digital effects processor (57) Here you will find a list of all multi-effects presets (see also chapter 3 "DIGITAL EFFECTS PROCESSOR"). (58) The FX LED level meters show the effects processor's input signal. Be sure that the clip LED only illuminates with signal peaks. If it is lit all the time, the effects processor is overloading and hence producing unpleasant distortion. 10 Control elements and connections EURODESK SL3242FX-PRO/SL2442FX-PRO 2.11 Rear panel 3. Digital effects processor Fig. 3.

1: List of all effects presets 99 FIRST-CLASS PRESETS Here is the list of all multi-effects presets. The built-in effects processor offers you various standard effects such as reverb, chorus, flanger, delay and a variety of combination effects from our renowned studio effects processor VIRTUALIZER PRO DSP2024P. Use theFX control on the channels and the FX SEND control to supply the effects processor with signals.

A built-in digital stereo effects processor has the benefit of no external wiring, thus reducing the risk of ground loops or level differences. Handling is therefore much easier.

PARALLEL FX The effects presets 1 to 70 provide classic "add-to-mix" effects. So, when you turn up the FX 1 (or 2) TO MAIN control, you create a mix of the (dry) channel signal and the effect signal. The balance between the two signals can be set with the FX send and FX 1/2 TO MAIN controls. This also applies to adding effect signals to the AUX 1 (or 2) monitor mix, with the exception that the mix here is adjusted with the AUX 1 (or 2) control in the channel strip and the FX TO AUX 1 (or 2) potentiometer. Of course, the effects processor must receive a signal from the channel using the FX 1 (or 2) control. Make sure that the PRE switch in the corresponding channel strip(s) is pressed. Otherwise, the AUX buses will be set post-fader making the volume of the AUX monitor signal dependent on the position of the channel fader(s). INSERT FX (channel is muted) Effects presets #71 and higher process the entire signal, unlike the "add-to-mix" effects. When you use an insert preset, be sure to separate the respective channel from all buses (SUB button and MAIN button not pressed) and only route the effect signal to the main mix (FX 1/2 control, FX SEND 1/2 control and FX TO MAIN 1/2 control). + The channel fader of the corresponding channel remains active and governs (in combination with the FX controls) the signal level sent to the built-in effects processors. Fig. 2.28: The rear panel of the EURODESK (69) Use the POWER switch to put the mixer into operation. This switch should always be in the "Off" position when you connect your unit to the mains. + Please note: The POWER switch does not fully disconnect the unit from the mains.

To disconnect the unit from the mains, pull out the main cord plug or appliance coupler. When installing the product, ensure the plug or appliance coupler is readily operable. Unplug the power cord when the unit is not used for prolonged periods of time. (70) With the PHANTOM switch you can activate the phantom power supply for the XLR connectors of the mono channels for condenser microphones. The +48 V-LED (37) illuminates when phantom power is on. In most cases, dynamic microphones can still be used as long as they are connected in a balanced configuration. If in doubt, please contact the manufacturer of your microphone! (71) The mains connection is a standard IEC receptacle. An appropriate power cord is supplied with the unit. (72) FUSE HOLDER. Before connecting the unit to the mains, ensure that the voltage setting matches your local voltage.

Blown fuses should only be replaced by fuses of the same type and rating. Please also read the information given in chapter 6 "SPECIFICATIONS". (73) SERIAL NUMBER. Digital effects processor 11 EURODESK SL3242FX-PRO/SL2442FX-PRO 4. Wiring examples 4.

1 Studio set-up The following wiring example shows a studio set-up for 4-track-recording: the drums are mixed down to two subgroups and then routed via the subgroup outputs to two tracks of the multi-track recorder. The remaining two subgroups are used to record the guitar, keyboard (stereo channel) and two vocal signals on the remaining two tracks. The four return paths from the recorder are connected to four separate mono input channels on the EURODESK. The built-in compressor is used only for the bass, which is why this input channel is separate from all buses (SUB and MAIN switch not pressed). The bass signal is directly routed from the built-in effects processor to the respective subgroups (FX TO MAIN control).

The MAIN/SUB switch in the FX1 section is pressed, but NOT the SUB 1/2 SUB 3/4 button. Fig. 4.1: Wiring the console for studio operation + Please make sure that none of the subgroup routing switches (1-2 and 3-4) is pressed in the channels connected to the recorder returns. Otherwise, a feedback loop will be created as soon as you start recording. Only press the MAIN switch on these input channels, so that the tape return signals are routed to the main outs and Phones/CTRL room outputs of the console. 12 Wiring examples EURODESK SL3242FX-PRO/SL2442FX-PRO 4.2 Live set-up Fig. 4.2: Wiring the console for live operation This example shows a classic live set-up.

As in the studio example, four drum microphones, bass, keyboard (stereo channel), guitar and two vocal microphones are connected. The four drum channels (kick drum, snare, overhead L, overhead R) are mixed down to two subgroups and then routed to the main mix. This way, it is possible to conveniently control the volume of the entire drums in the main mix with the two subgroup faders. The built-in compressor insert effect is used for the bass. The corresponding input channel is separate from all buses and the bass signal is routed directly from the internal effects processor to the main mix bus. The MAIN/SUB switch must not be pressed in this case and the position of the SUB 1/2 SUB 3/4 switch is irrelevant. Wiring examples 13 EURODESK SL3242FX-PRO/SL2442FX-PRO 5. Audio connectors The inputs and outputs of the BEHRINGER EURODESK are designed as unbalanced 1/4" TS connectors--except for the balanced line inputs of the mono and stereo channels and the main out connectors. Of course, all inputs and outputs work with both balanced and unbalanced connectors. The tape ins and outs are stereo RCA connectors.

+ Please ensure that only qualified personnel install and operate the EURODESK. During installation and operation, the user must have sufficient electrical contact to earth. Electrostatic charges might affect the operation of the unit. Fig. 5.

5: ¼" TS footswitch connector Fig. 5.1: ¼" TS connector Fig. 5.6: ¼" TRS connector for headphones Fig.

5.2: ¼" TRS connector Fig. 5.7: Insert send and return ¼" TRS connector Fig. 5.3: RCA cable Fig. 5.4: XLR connectors 14 Audio connectors EURODESK SL3242FX-PRO/SL2442FX-PRO 6. Presets Effect Description PARALLEL EFFECTS Cathedral Very dense and long reverberation of a large cathedral. Plate Simulates the sound of early plate reverberators.

Concert Simulates a small theater or large concert hall. Stage Very dense reverb, especially for live applications. Room You can clearly hear the walls of the room. Adds spaciousness to the sound; signals sound natural, not Studio "flat". Small Hall Simulates a small, lively (strongly reflecting) hall. Ambience Reproduces a middle-sized room without late reflections. Early Reflections Very dense reverb with pronounced early reflections. Spring Reverb Simulates a classic spring reverberation. Gated Reverb Reverb that is synthetically cut off Reverse Reverb Reverb with reversed envelope, i.e. it slowly gets louder. Chorus Flanger Phaser Rotary Speaker Delay Chorus & Reverb Flanger & Reverb Phaser & Reverb Rotary Speaker & Reverb Delay & Reverb Delay & Chorus Delay & Flanger INSERT EFFECTS Compressor Expander Gate Ultramizer Ultrabass Panner Exciter Auto Filter Tube Distortion Guitar Amp Vinylizer Test Tone Soft or loud passages are raised or lowered in level respectively.

No dynamics limitation (see Compressor), but quite the opposite: interference (noise, hum, etc.) is reduced in level. A gate opens for a specific period of time to make a specific signal pass, and then closes abruptly.

Extremely efficient compression through automatic adaptation of compression parameters. Combines sub-harmonics processor, bass exciter and limiter. The signal "wanders" between the sides of the stereo basis. Adds synthetic harmonics to the signal, resulting in increased presence and "loudness". Level-dependent boost of a specific frequency band, similar to auto-wah effect for electric guitars.

Simulates the tube distortion of classic guitar amplifiers. Guitar amp simulation. Adds the clicks and noise of old vinyl records. 1-kHz test tone. Single signals, especially from microphones. Single signals, especially from microphones. "Controls" feedback-prone microphones / eliminates interference. Gives mix signals a constant output level. Gives keyboard sounds some special "class" / sound effect for electric basses. Special effect, e.

g. for radioplay soundtracking. Both mix and single signals. Improves intelligibility of vocal signals. DJ-ing / sound effects for live events / electric guitar or bass. Electric guitar / vocals / keyboards. Electric guitar or bass. DJ-ing / sound effects for live events. Makes P.A.

level setting easier. Slight detuning of the original signal. A slightly delayed signal is added to the original signal, producing phase shifting of the signals. Another phase-shift effect. Simulation of a classic effect for electronic organ.

Delay of the input signal with several repetitions. Combination of chorus and reverb. Flanger combined with a reverb effect. Phaser combined with a reverb effect. Rotary Speaker effect combined with reverb.

Delay combined with reverb. Widens the signals and produces interesting repetition effects. Similar to Delay & Chorus, but with audible up/downward modulation. Application examples Solo instruments / vocals in slow pieces. A classic for drums (snare) and vocals. Creates an "atmosphere" (e.g. radioplay voices). Dissipates the sound of keyboard pads, for example. Reverb effect that isn't directly noticeable.

Gives a sound source more "class" in the mix. Perfect for processing drums. Extremely versatile effect. Drums, percussion, slap bass Extremely versatile effect. Produces a very "crisp" snare sound. Produces a very spaced out vocal sound. Extremely versatile effect (guitar, vocals, bass, keyboards etc.). Extremely versatile effect (guitar, vocals, bass, keyboards etc.).

Extremely versatile effect (guitar, vocals, bass, keyboards etc.). Organ / keyboards. Extremely versatile effect. A classic effect for vocals. All-purpose effect. All-purpose effect. Organ/keyboards/electric guitar. The most common combination for vocals, solo guitar, etc. Makes vocals stand out in the mix.

Good intelligibility is preserved. Ideal for creating a slightly spaced out sound. Presets 15 EURODESK SL3242FX-PRO/SL2442FX-PRO 7. Specifications Mono inputs Type Subgroup outputs Type Impedance Max. output level Type Impedance Microphone inputs (IMP "Invisible" Mic Preamp) Mic E.I.N.1(20 Hz - 20 kHz) @ 0 source resistance @ 50 source resistance @ 150 source resistance <10 Hz - 160 kHz <10 Hz - 200 kHz Gain range Max. input level Impedance Signal-to-noise ratio Distortion (THD+N) ¼" mono jack, unbalanced approx. 120 +22 dBu XLR connector, electronically balanced approx.

240 balanced, 120 unbalanced +28 dBu ¼" TRS jack, electronically balanced approx. 240 balanced, 120 unbalanced +28 dBu ¼" TRS jack, unbalanced +22 dBu ¼" mono jack, unbalanced approx. 120 +22 dBu variable30 Hz to 200 Hz, 18 dB/oct. ¼" TRS jack, unbalanced +19 dBu / 150 (+25 dBm) RCA connector approx. 1 k +22 dBu Texas Instruments 24-bit delta-sigma, 64/128-times oversampling 46 kHz XLR connector, electronically balanced, discrete input circuit -134 dB / 135.7 dB A-weighted -131 dB / 134 dB A-weighted -129 dB / 130.5 dB A-weighted -1 dB -3 dB +10 dB to +60 dB +12 dBu @ +10 dB GAIN approx. 2.6 k balanced 110 dB / 112 dB A-weighted (0 dBu In @ +22 dB GAIN) 0.004 % / 0.

003 % A-weighted ¼" TRS jack, electronically balanced approx. 20 k balanced, approx. 10 k unbalanced -10 dB to +40 dB +22 dBu @ 0 dB GAIN 90 dB 84 dB 85 dB Main outputs (XLR) Max. output level Frequency response Main outputs (¼") Type Impedance Max. output level Main Inserts Type Max. input level Type Impedance Max. output level Low pass Type Max. output level Type Impedance Max. output level Type Converter Sampling rate Line input Mono output Type Impedance Gain range Max. input level Main fader closed Channel muted Channel fader muted <10 Hz - 70 kHz <10 Hz - 130 kHz Fade-out attenuation2(Crosstalk attenuation) Phones/CTRL room output Frequency response (Mic In Main Out) CD/Tape Out +0 dB / -1 dB +0 dB / -3 dB Stereo inputs Type Impedance Gain range Max.

input level 2 x ¼" TRS jack, balanced approx. 20 k balanced, 10 k unbalanced -20 dB to +20 dB +22 dBu @ 0 dB GAIN RCA connector approx. 10 k +22 dBu DSP CD/Tape in Main mix system data3(Noise) Type Impedance Max. input level Equalizer Main mix @ -, channel fader @ - -100 dB / -102.5 dB A-weighted Main mix @ 0 dB, channel fader @ - -82 dB / -85 dB A-weighted Main mix @ 0 dB, channel fader @ 0 dB -72 dB / -75 dB A-weighted Power consumption Fuse (100 - 240 V~, 50/60 Hz) Mains connector 50 W T 2.0 A H 250 V Standard IEC receptacle EQ mono channels LOW MID HIGH LOW CUT LOW LOW MID HIGH MID HIGH Power supply 80 Hz / ±15 dB 100 Hz - 8 kHz / ±15 dB 12 kHz / ±15 dB 80 Hz, 18 dB/oct. 80 Hz / ±15 dB 400 Hz / ±15 dB 3 kHz / ±15 dB 12 kHz / ±15 dB Physical/weight SL3242FX-PRO Dimensions (H x W x D) Weight (net) 3.9" x 35.3" x 16.1" (100 mm x 896 mm x 410 mm) 25.

4 lbs (11.5 kg) 3.9" x 26.9" x 16.1" (100 mm x 682 mm x 410 mm) 18.8 lbs (8.5 kg) EQ stereo channels Channel inserts Type Max. input level SL2442FX-PRO Dimensions (H x W x D) Weight (net) 1 ¼" TRS jack, unbalanced +22 dBu ¼" mono jack, unbalanced approx. 120 +22 dBu ¼" mono jack, unbalanced approx. 10 k +22 dBu 2 AUX/FX Send Equivalent Input Noise Measuring conditions: 1 kHz rel.

to 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; EQ flat; all channels on main mix; channels 1/3 as far left as possible; channels 2/4 as far right as possible; reference = +6 dBu. Type Impedance Max. output level Type Impedance Max.

input level 3 FX Returns 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.