



Your PDF Guides

You can read the recommendations in the user guide, the technical guide or the installation guide for BEHRINGER SX4882. You'll find the answers to all your questions on the BEHRINGER SX4882 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual BEHRINGER SX4882
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SX4882

48x8x2 In-Line Live/Recording Mixer

- Ultra low noise, high-headroom analog mixer for studio, live, front-of-house, monitor, corporate and touring audio applications
- True in-line concept with 24 independent Mix B input channels, all with individual 2-band EQ, Level, Pan and Mute
- 24 state-of-the-art XENYX Mic Preamps with switchable +48 V phantom power
- New classic "British" 4-band EQs with 2 semi-parametric mid bands for warm and musical sound
- 8 subgroups with independent Solo and routing functions simultaneously feed up to 16 multi-track inputs
- Clip and -20dB LED plus EQ In, Low Cut, Mute, Solo, PFL, Subgroup and Main routing switches on all channels
- 6 Aux sends per channel all switchable pre/post fader
- Main Aux sends with Level controls and Solo functions
- 6 multi-functional stereo Aux returns featuring Level and Balance controls, Solo and send mixer routing functions
- Solo-In-Place with PFL function plus 2 independent phones sections plus full-featured monitor and talkback section with built-in microphone
- Comprehensive Channel, Group and Main insert points
- Built-in meterbridge with meters for each channel, Subgroup and Main, monitoring either the channel or Tape return signal
- Long-wearing 100-mm logarithmic-taper faders and sealed rotary controls
- Expander port with universal jack connectors for optimal linking to other consoles
- 2 BNC connectors for 12V goose-neck lights
- Internal autorange power supply for maximum flexibility (100-240V~), noise-free, audio superior transient response plus low power consumption for energy saving

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Analog Mixer

EURODESK — Ultra-low Noise Design 48/24 Input 8-Bus In-Line Mixer with XENYX Preamps, British EQs and Integrated Meterbridge



Whether recording in the studio, running live house sound, recording a live show, or for use as a stage monitor or mixing board, the feature-packed SX4882 does it all. Designed with live performance versatility and recording necessities built in, this console combines years of every sound engineer's wants and needs into one high-performance machine. It may not get you free beer or groupies, but it rocks for live-sound and recording.

What is an In-Line mixer? And why you want one

An in-line mixer is a mixer within a mixer. That's the reason you will notice this board is labeled Channels 1-24 AND Channels 25-48. It's really two 24-channel mixers in one.



This "embedded mixer," called Mix B, is typically used in recording applications, but it has some useful live-sound features as well. In the studio, Mix B allows you to return all your multi-track tape channels back into channels on the board without losing any of your 24 main-input channels. This provides seamless playback and mixdown capabilities with just a few button pushes and no additional patching. In other words, no visible plumber-cracks or untimely delays. Live, Mix B can be used to send a totally separate 2-track mix to a recording device, separate speaker zone or out to a broadcast feed, plus it functions as an additional monitor or effects bus. One reason you'll really appreciate having the in-line mixer is simple: LIVE

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Manual abstract:

Designed with live performance versatility and recording necessities built in, this console combines years of every sound engineer's wants and needs into one high-performance machine. It may not get you free beer or groupies, but it rocks for live-sound and recording. What is an In-Line mixer? And why you want one An in-line mixer is a mixer within a mixer. That's the reason you will notice this board is labeled Channels 1-24 AND Channels 25-48. It's really two 24-channel mixers in one. behringer.com This "embedded mixer," called Mix B, is typically used in recording applications, but it has some useful live-sound features as well. In the studio, Mix B allows you to return all your multi-track tape channels back into channels on the board without losing any of your 24 main-input channels. This provides seamless playback and mixdown capabilities with just a few button pushes and no additional patching. In other words, no visible plumbercracks or untimely delays.

Live, Mix B can be used to send a totally separate 2-track mix to a recording device, separate speaker zone or out to a broadcast feed, plus it functions as an additional monitor or effects bus. One reason you'll really appreciate having the inline mixer is simple: LIVE Continued on next page SX4882 48x8x2 In-Line Live/ Recording Mixer RECORDING. If you've ever tried to make a recording off of the board during a live show, you know how well that works (NOT!). @@@@Now that is eliminated by having an in-line mixer in your live board. Va-Va-Va-Versatility! @@@@And while you may not need every patching option for every show, at least you know you have every input and output option you could ever need.

You will be grateful to have features like Insert points on every channel input, all Subgroups and on the Main outs. Direct Outputs on each channel are very useful too and may even make you a hero for about Page 2 of 7 5 minutes when you can provide a seemingly improbable solution by taking a direct split off the console to feed some other input source. Use your creativity where it matters most in getting the sound and mix you want, not on brain-twisting patching compromises and channel routing puzzles. Complete versatility and accessibility is what it's all about and the SX4882 does not disappoint. All Channels Are Indeed Created Equal There's no scrimping and saving on this board.

Every channel has every feature of every other channel. They Continued on next page Recording Setup Bass Guitar MDX4600 MDX4600 MDX4600 DSP2024P DSP2024P DSP2024P BDI 21 Electric Guitar Acoustic Guitar HA4700 Drums ADI 21 V-AMP3 Electric Guitar Keyboard HEADPHONES HPS3000 HA4700 Synth Module PX3000 HEADPHONES HPS3000 PX3000 T-1 Condenser Tube Mics (Vocals) DSP2024P V-AMP3 C-3 Condenser Mics (Horn Section) DSP2024P SUB 7-8 button pressed, PAN channel center, GROUP 7 & 8 SUB 5-6 button pressed, PAN channel center, GROUP 5 & 8 SUB 3-4 button pressed, PAN channel right, GROUP 4 SUB 3-4 button pressed, PAN channel left, GROUP 3 SUB 1-2 button pressed, PAN channel right, GROUP 2 SUB 1-2 button pressed, PAN channel left, GROUP 1 Computer Tower with Multi-channel Soundcard energyXT2.5 DAW software available separately Tape/CD recorder TRUTH TRUTH B3031A B3031A Studio Studio monitor monitor SX4882 48x8x2 In-Line Live/ Recording Mixer are all the same! No more "if only" sighs of frustration to utter as you try to organize your inputs. As long as we're talking about channel strips, you might as well know that this board has a big treat in store for you: TWO bands of semi-parametric mid range controls. This is two more than many boards offer and at least one more than most live sound boards. Gone is the dilemma of EQ-ing out the honk at 600 or adding a little upper-mid crispness at 2k to bring out the clarity. Now you don't have to compromise. British EQ for Bloody Excellent Sound Expensive British consoles have long been praised for having sweeter, smoother channel EQ than many other mixers provide. That's why the EQ circuitry on the SX4882 is designed with British-style EQ, with wider curves and smoother phase characteristics. It maximizes effective frequency sculpting without harshness or gaping holes in the audio spectrum.

This sweet feature will benefit your mixes both live and in the studio. You may even start saying "Check One, Two" with a British accent. And it's worth repeating that there are two sweepable EQ bands, not just one. That's a must-have for many situations, and now you have it! Page 3 of 7 Mic Pre's the muck stops here The microphone preamp is one of the most important circuits in a mixing console. @@@@Do buttons look cool? Yes! Is this why they are on the board? No! They're there because you need them all! @@@@Mic/Line source select. Bal./unbal. linelevel input jack. Bal. microphone XLR input jack.

20dB pad attenuates overly hot inputs. Direct output. Mix B Channel bal./ unbal. input.

Mix B operating level switch, +4 or -10 dB. +48 V Phantom Power Switch to chs. 1-24 in blocks of 8. @@@@Wicked!

@@@@Go directly into your digital interface from the subgroup outs, Mix B or Main Out, right into your tracking software. CD's or DVDs can then be distributed to members of the congregation who may have trouble attending services.

Caution: your status may be elevated in the church from sound grunt to near-savior. Corporate A/V Corporate AV is a truly multi-media experience, where there may be many different input sources - from a laptop, MP3, CD, DVD, television, projector, or B input level control. Mute Button for Mix B input. Flip Switch changes Mix B source to mirror Main Channel input. Pan knob. SOLO/PFL. Main Channel MUTE button. 100 mm tapered logarithmic fader. Subgroup assign. buttons.

Subgroup Solo buttons. Subgroup Mono Select for 8 indep. subgroup channels. Subgroup Stereo Select for 4 stereo groups. Signal Clip LED. Signal Present LED. Mix B level control. Assigns Mix B to Main Mix. Solo Light indicators for Aux Returns. Studio level control to main room.

Mix B master section. Aux Returns 3-6 controls: Level, to HP 1, to HP2, to Main Mix, and Solo. Assigns Chs.1-24 or Mix B 25-48 to meter bridge. Aux Sends section (1-6 identical).

Page 6 of 7 capable of driving 16 independent mixes. · Mute buttons on every channel. But wait, there's more · 100 mm logarithmic faders and sealed rotary pots provide smooth, responsive control action and keep the snap-crackle-and-pop out your mix and out of your mixer. Aux 1 Ret. Level control.

Aux Returns Section.* · An internal autorange variable power supply allows the console to run on voltages ranging from 100V to 240V which is very handy for cross-Atlantic tours or funky grange halls that typically have fluctuating power. · 2 BNC connectors for 12V gooseneck lights · Rugged, road-ready all-steel chassis Power supply status indicators.



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Headphone 1 section identical to HP2. Headphone 2 section. Indicates meter bridge assign. Aux Send Master level. Aux Send Solo button. Aux 1 Ret. L/R image control.

Assigns Aux 1 Ret. to Subgroups or Main mix. Solos signal of Aux 1 Ret. Two separate headphone jacks/ mixes. Two separate headphone jacks/ mixes. Assigns Mix B, Aux 3/4, Aux 5/6, Control Room or External input to HPs. Solos headphone mix. Main PFL/Solo section. Studio Monitoring Section. PFL/Solo level.

PFL/Solo indicator light. PFL/Solo Selector switch. ** Sends Talkback mic to Aux 1, Aux 2, Subgroups, and HP/Studio. TB volume level control. Mono Button combines stereo image to check phase correlation between L/R in control room.

Control room volume level to monitors. Built-in Talkback mic. Subgroup and Main Mix master output faders. Main L/R Mix assign. buttons.

* ** Aux Returns 1 & 2 control sections are identical and designed to facilitate recording while Aux Rets. 3/4 and 5/6 are identical and designed to facilitate monitoring. PFL = pre-fader level and looks at input signal. Solo is post-fader and looks at output levels. Assign. buttons to studio monitor mix: Main, Mix B, 2-track/tape, other External. SX4882 48x8x2 In-Line Live/ Recording Mixer Main channel strip Mic input Type Mix B channel strip Gain range Hi shelving Lo shelving Subgroup section Noise bus noise @ fader 0 dB 24 chs. assigned (input B) & set @ 0 dB gain 16 chs. assigned (input B) & set @ 0 dB gain Submaster output max. output level Submaster insert max.

output level Submaster insert max. input level Fader range Main mix section Noise 2 bus noise @ fader 0 dB 24 chs. assigned (input B) & set @ 0 dB gain 16 chs. assigned (input B) & set @ 0 dB gain Max. output level Aux returns gain range Aux sends max. output level 2 Page 7 of 7 electronically balanced, discrete input circuit 0 dB to +15 dB / off 12 kHz, ± 15 dB 80 Hz, ± 15 dB System data Distortion (THD+N) 0.007 % @ +4 dBu, 1 kHz, bandwidth 80 kHz; < 0.02 %, 22 Hz to 22 kHz at normal operating levels, any input to any output, bandwidth 80 kHz Mic E.I.N.

1 (22 Hz - 22 kHz) @ 150 source -129.0 dBu / -117.3 dBq Input shorted -132.0 dBu / -122.0 dBq Distortion (THD+N) 0.

007 % @ +4 dBu, 1 kHz, bandwidth 80 kHz Gain range +10 dB to +50 dB Max. input level +12 dBu (+32 dBu @ PAD) Line input Type Gain range Max. input level Channel fader range Aux send gain range Equalizer Hi shelving Hi mid sweep Lo mid sweep Lo shelving Lo cut (HPF) Channel direct out Max. output level Noise @ 0 dB gain Output impedance Tape returns Channel inserts Max. @ assigned (input B) & set @ 0 dB gain 16 chs.

@ @ 2.8"/8.7" x 3.7" x 29.5" approx. 72 mm/220 mm x 940 mm x 750 mm approx. 61.2 lb. approx. @ @ @ 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.

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