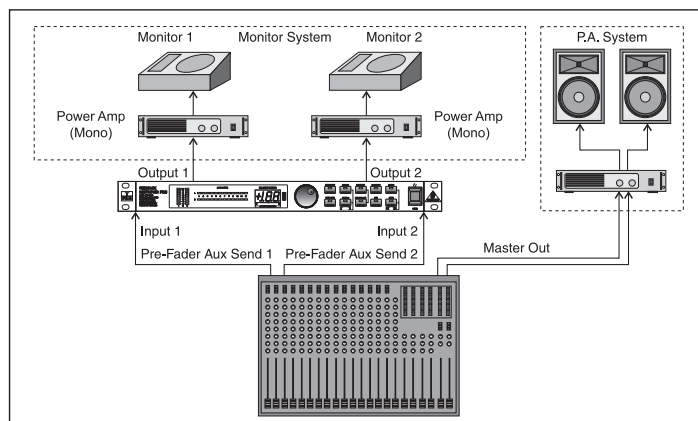
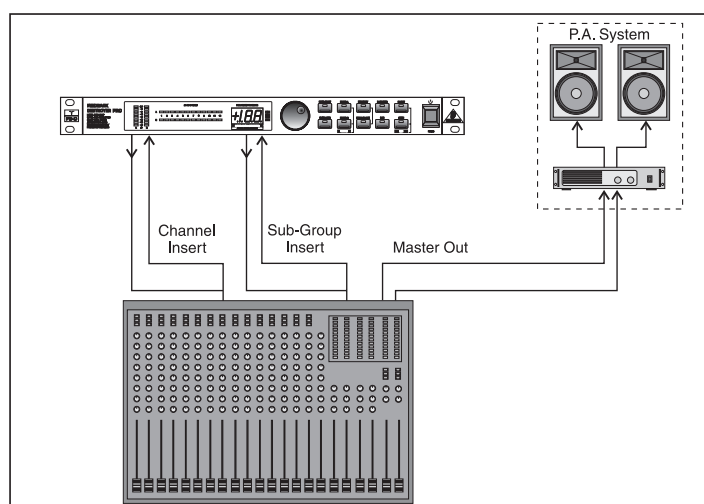


1. INSTALLING THE DSP1124P





Using the DSP1124P in the monitor sends



Using the DSP1124P for specific mics (connecting the FEEDBACK DESTROYER PRO in either channel or sub-group inserts)

⚠️ The FEEDBACK DESTROYER PRO is not intended to be connected directly to the microphones! If this is unavoidable, then we recommend our proven BEHRINGER SHARK DSP110 instead, which is equipped with a dedicated microphone preamplifier.

2. “PRIMING” THE DSP1124P FOR P.A. AND MONITOR APPLICATIONS

- ▲ Check the setting of the OPERATING LEVEL switch  on the rear of the unit. For most P.A. systems, this switch should be set to **+4 dB**. If in doubt, please consult the user’s manual of your mixing console. Always make sure that the audio signal levels are set correctly. The signal level in the DSP1124 is shown on the V/U meter.
- ▲ Switch the unit on, and use the JOG WHEEL  to select Preset 1.
- ▲ Using the DSP1124P in the monitor path: Turn up the aux send (or mon.) controls in the first mic channel, until the microphone starts to produce feedback. If more than one monitor paths is being used, this procedure must be done separately for each path. Repeat for each susceptible mic channel.
- ▲ Using the DSP1124P on channel / sub-group inserts: Deliberately induce feedback by setting the channel / sub-group faders to 0 dB and raising the gain controls for the individual microphones in turn. If you need to, leave a couple of filters “free” for co-incidental feedback which may occur during the performance.


In either case, the FEEDBACK DESTROYER PRO will suppress feedback as soon as it is produced—the corresponding red LED will stop flashing and stay lit. Exception: when two feedback frequencies occur at the same time. If this happens, move the microphone to encourage one frequency to develop fully, and after this has been suppressed, then the other frequency can be targeted.









3. RE-CONFIGURING A USER PRESET

 **Remember: Your DSP1124P has ten pre-configured user presets, each comprising 12 filters per channel. Each individual filter can be selected in any of the four operating modes!**





Operating mode	Off	Parametric EQ	Auto	Single-Shot	Locked
Display	OF	PA	AU	SI	LO

FEEDBACK DESTROYER PRO filter operating modes









 **However, the “Locked” mode cannot be selected directly: when a filter which was selected as “Single-Shot” detects a feedback frequency, the filter is automatically set and “locked”, i.e. the filter is locked to the problem frequency and “keeps an eye” on it. You can only unlock such a filter by manually re-selecting its mode, as described later in this chapter.**

- ▲ Use the  and  keys to select the left or right audio channel. If you wish to adjust filters on both channels at the same time (*Couple* mode), press both ENGINE keys together (only realistic for use as a parametric EQ).
- ▲ Then press the FILTER SELECT key  and use the JOG WHEEL  to select the filter number (1 - 12).
- ▲ Press the FILTER MODE key  and select the operating mode using the JOG WHEEL . The operating modes of the DSP1124P are described in full detail in the English and German versions of the user’s manual!
- ▲ To restore to the factory condition, press and hold both FILTER SELECT  and STORE  simultaneously, and power up.

4. STORING EDITS

- ▲ Once you have made a change to a preset, the STORE button will start to flash slowly. After making all the required changes to a preset, press the STORE key  once so that the (green) numerical DISPLAY starts flashing. At this point you have the chance to save this program to a different preset (see below). Press STORE  again to save the changes. If you do not wish to alter the original preset, before pressing STORE  for the second time, use the JOG WHEEL  to save your changes under a different preset number.

5. ADJUSTING PARAMETRIC FILTERS

- ▲ If you wish to use the DSP1124 purely as a parametric EQ, then using the JOG WHEEL  select preset number 4 or 5.
- ▲ The Parametric EQ (“PA”) mode allows you to adjust the individual filter parameters manually.
- ▲ You can now select the individual parameters (GAIN  / BANDWIDTH  / FREQUENCY  & FINE ) and adjust each one accordingly using the JOG WHEEL .
- ▲ What to do if you are modifying a different preset (eg preset number 1)? First of all, the chosen filter must be set to “PA” (parametric) mode: Use the FILTER SELECT key  to select a filter. Press and hold FILTER MODE key  for about one second (if this filter was previously in “AU” or “LO” mode, then the automatically determined filter parameters will be retained).
- ▲ If you are looking to suppress a particular frequency, and you wish to target this frequency manually, first of all select a “PA” filter as described above.
- ▲ Then set the bandwidth of ca. 20 (one-third of an octave), and a boost gain of +16 dB. Then select the frequency and use the JOG WHEEL to sweep from low (20 Hz) to high (20 kHz). When you have approximately located the problem frequency (it will have got worse), adjust FINE to hone-in exactly. Then reduce the gain to a point where the problem is eliminated. Then reduce the bandwidth to a minimum, a point just before the problem starts again.