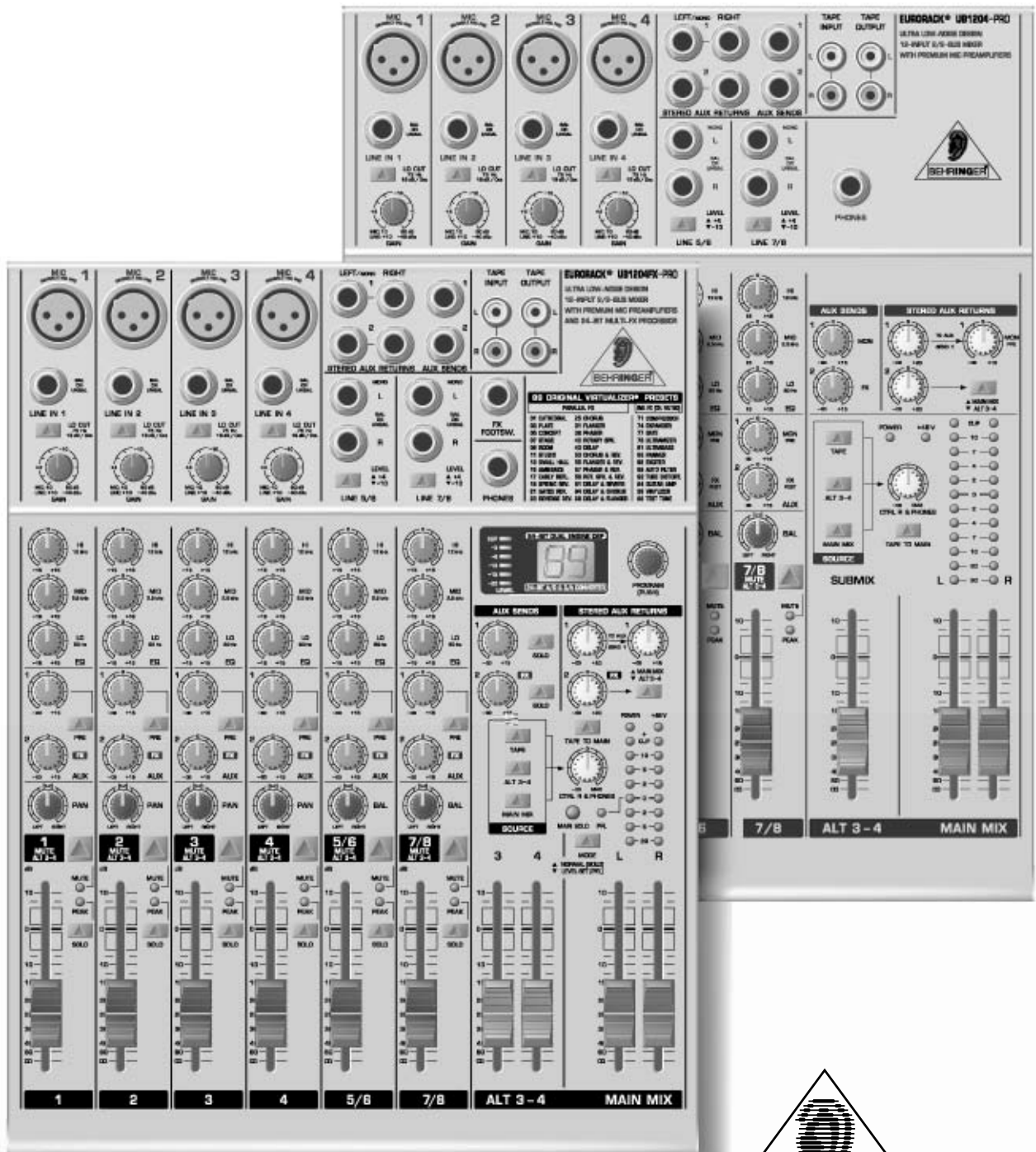


# EUROTRACK® UB1204-PRO/UB1204FX-PRO

## User's Manual

ENGLISH

Version 1.2 August 2002



www.behringer.com

# EURORACK UB1204-PRO/UB1204FX-PRO

## SAFETY INSTRUCTIONS



**CAUTION:** To reduce the risk of electric shock, do not remove the cover (or back). No user serviceable parts inside; refer servicing to qualified personnel.

**WARNING:** To reduce the risk of fire or electric shock, do not expose this device to rain and moisture.



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.



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

### DETAILED SAFETY INSTRUCTIONS:

All the safety and operation instructions should be read before the device is operated.

#### Retain Instructions:

The safety and operating instructions should be retained for future reference.

#### Heed Warnings:

All warnings on the device and in the operating instructions should be adhered to.

#### Follow instructions:

All operation and user instructions should be followed.

#### Water and Moisture:

The device should not be used near water (e.g. near a bathtub, washbowl, kitchen sink, laundry tub, in a wet basement, near a swimming pool etc.).

#### Ventilation:

The device should be situated so that its location or position does not interfere with its proper ventilation. For example, the device should not be placed on a bed, sofa, rug, or similar surface that may block the ventilation openings, or used in a built-in installation, such as a bookcase or cabinet that may impede the flow of air through the ventilation openings.

#### Heat:

The device should be situated away from heat sources such as radiators, heat registers, stoves, or other devices (including amplifiers) that produce heat.

#### Power Source:

The device should only be connected to a power supply of the type described in the operating instructions or on the device.

#### Grounding or Polarization:

This device must be grounded.

#### Power Cords:

Power cords should be routed so that they are not likely to be walked on or pinched by items placed upon or against them, paying particular attention to cords and plugs, sockets, outlets and the point where they exit from the device.

#### Cleaning:

The device should be cleaned only as recommended by the manufacturer.

#### Non-use Periods:

The power cord of the device should be unplugged from the outlet when left unused for a long period of time.

#### Debris and Liquid Entry:

Debris and/or liquids should not be allowed to enter the enclosure through openings.

#### Damage Requiring Service:

The device should be serviced by qualified service personnel when:

- ▲ The power cord or the plug has been damaged; or
- ▲ Debris or liquid has entered the device; or
- ▲ The device has been exposed to rain; or
- ▲ The device does not appear to operate normally or exhibits a pronounced change in performance; or
- ▲ The device has been dropped, or the enclosure damaged.

#### Servicing:

The user should not attempt to service the device beyond that which is described in the operating instructions. All other servicing should be referred to qualified service personnel.

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## FOREWORD



Dear Customer,

I'm sure you're one of those people who have devoted themselves body and soul to your chosen area and no doubt this has transformed you into an expert in your field!

Well, for over 30 years, my passion has been music and electronics. This not only led me to establish BEHRINGER, but also enabled me to convey and share my enthusiasm with my employees.

During all the years I've been involved with studio technology and end users,

I have developed a feel for the things that really count, such as sound quality, reliability and ease of use. What's more, I have always had the desire to push the boundaries of technical possibilities to the extreme.

It was precisely this motivation that prompted me to start work on a new series of mixing consoles. Since our EURORACKs had already set new standards world-wide, I knew the development objectives behind the products bearing my initials had to be especially ambitious.

Thus, the concept and design of the new UB mixing consoles bear my signature. The design work, the entire circuit diagram and PCB development, and even the mechanical concepts are my own work. I carefully selected each individual component—with the aim of pushing the mixing consoles' analog and digital technologies to their limits.

My vision was to enable you, the user, to give free rein to your true potential and creativity. The result is incredibly powerful mixing consoles that offer intuitive operation. They cannot fail to impress with their extremely flexible routing possibilities plus fantastic wealth of functions. Innovative technologies, such as the completely new IMP "Invisible" Mic Preamps, guarantee optimum sound quality. And extraordinarily high-quality components provide unrivalled reliability, even under extreme loads.

Your new UB mixing console is of high quality yet is simple to use; you'll soon appreciate that I, both personally and in my capacity as musician and sound engineer, put you, the end user, first and that these products were only possible because of the passion and the attention to detail that went into them.

Thank you for the confidence you have placed in us by purchasing the UB mixing console. I should also like to thank all those who, with their personal commitment and passion, have helped me realize this impressive series of mixing consoles.

Kindest regards,

Uli Behringer

## 1. INTRODUCTION

Congratulations! In purchasing the BEHRINGER EURORACK you have acquired a mixer whose small size belies its incredible versatility and audio performance.

The BEHRINGER EURORACK mixing console offers you premium-quality microphone preamplifiers with optional phantom power supply, balanced line inputs and the ability to connect external effects devices. Because of its extensive and carefully thought-out routing possibilities, your EURORACK lends itself equally to both live and studio use.

### IMP "INVISIBLE" MIC PREAMP


The microphone channels are fitted with BEHRINGER's brand new high-end IMP INVISIBLE MIC PREAMPS that boast the following features:

- ▲ 130 dB dynamic range for an incredible amount of headroom,
- ▲ a bandwidth ranging from below 10 Hz to over 200 kHz for crystal-clear reproduction of even the finest nuances,
- ▲ the extremely low-noise and distortionless circuitry guarantees absolutely natural and transparent signal reproduction,
- ▲ they are perfectly matched to every conceivable microphone with up to 60 dB gain and +48 volt phantom power supply and
- ▲ They enable full utilisation of the greatly extended dynamic range of your 24-bit/192 kHz HD recorder, thereby maintaining optimal audio quality.

In addition, the BEHRINGER UB1204FX-PRO also offers an effects processor equipped with 24-bit A/D and D/A converters. The processor is fitted with the effect algorithms from our tried and tested 19" multi-effects device, the VIRTUALIZER PRO DSP2024P. 99 presets are available providing first-class room simulations, delay and modulation effects, as well as compression, tube distortion and many other effects, all with stunning audio quality.

The mixing consoles of the PRO series feature a state of the art, integrated switch-mode power supply. One of the great advantages is that (compared to conventional circuits) a switch-mode power supply adapts to mains voltages between 100 and 240 volts automatically. Furthermore, due to its much greater efficiency, it consumes much less energy than a conventional power supply unit.

### CAUTION!

 We should like to draw your attention to the fact that extreme volumes may damage your hearing and/or your headphones or loudspeakers. Turn the **MAIN MIX** faders and phones control in the main section fully down before you switch on the unit. Always be careful to set the appropriate volume.

### 1.1 General mixing console functions


A mixing console fulfils three main functions:

- ▲ **Signal processing:** Preamplification, level adjustment, mixing of effects, frequency equalization.
- ▲ **Signal distribution:** Summing of signals to the aux sends for effects processing and monitor mix, distribution to one or several recording tracks, power amp(s), control room and 2-track outputs.
- ▲ **Mix:** Setting the volume level, frequency distribution and positioning of the individual signals in the stereo field, level control of the total mix to match the recording devices/crossover/power amplifier(s). All other mixer functions can be included in this main function.

The interface of BEHRINGER mixing consoles is optimized for these tasks enabling you to easily keep track of the signal path.

## 1.2 The user's manual

The user's manual is designed to give you both an overview of the controls, as well as detailed information on how to use them. In order to help you understand the links between the controls, we have arranged them in groups according to their function. If you need to know more about specific issues, please visit our website at <http://www.behringer.com>, where you'll find explanations of e.g. effects and dynamics applications.


 **The block diagram supplied with the mixing console gives you an overview of the connections between the inputs and outputs, as well as the associated switches and controls.**

For the moment, just try and trace the signal path from the microphone input to the aux send 1 connector. Don't be put off by the huge range of possibilities; it's easier than you think! If you look at the overview of the controls at the same time, you'll be able to quickly familiarize yourself with your mixing console and you'll soon be making the most of all its many possibilities.

## 1.3 Before you get started


### 1.3.1 Shipment


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

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

### 1.3.2 Initial operation

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

 **Please note that all units must be properly grounded. For your own safety, you should never remove any ground connectors from electrical devices or power cables, or render them in-operative.**

 **Please ensure that only qualified people install and operate the mixing console. During installation and operation, the user must have sufficient electrical contact to earth, otherwise electrostatic discharges might affect the operation of the unit.**

### 1.3.3 Warranty

Please take time to fill out and return the warranty card within 14 days after the date of purchase, so as to be entitled to benefit from our extended warranty. Alternatively, you can use our online registration option available on the world wide web ([www.behringer.com](http://www.behringer.com)). You will find the serial number on the rear of your mixing console.

## 2. CONTROL ELEMENTS AND CONNECTORS

This chapter describes the various control elements of your mixing console. All controls, switches and connectors will be discussed in detail.

### 2.1 Mono channels

#### 2.1.1 Microphone and line inputs

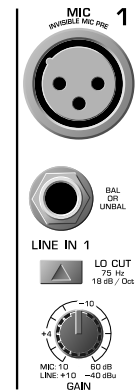



Fig. 2.1: Connectors and controls of mic/line inputs


#### MIC

Each mono input channel offers a balanced microphone input via the XLR connector and also features a switchable +48 V phantom power supply for condenser microphones.

 **Please mute your playback system before you activate the phantom power supply to prevent switch-on thumps being directed to your loudspeakers. Please also note the instructions in chapter 2.4.2 "Voltage supply, phantom power and fuse".**

#### LINE IN

Each mono input also features a balanced line input on a 1/4" connector. Unbalanced devices (mono jacks) can also be connected to these inputs.

 **Please remember that you can only use either the microphone or the line input of a channel at any one time. You can never use both simultaneously!**

#### LO CUT

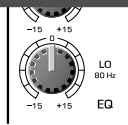
The mono channels of the mixing consoles have a high-slope *LO CUT* filter for eliminating unwanted, low-frequency signal components (75 Hz, 18 dB/octave).

#### GAIN

Use the *GAIN* control to adjust the input gain. This control should always be turned fully counterclockwise whenever you connect or disconnect a signal source to one of the inputs.

#### 2.1.2 Equalizer

All mono input channels include a 3-band equalizer. All bands provide boost or cut of up to 15 dB. In the central position, the equalizer is inactive.

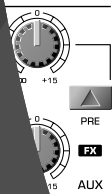


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## equalizer of the input channels

The lower band (LO) are shelving filters that affect all frequencies above or below their cut-off frequencies of the upper and lower band 80 Hz respectively. The mid band is a peaking filter with a center frequency of 2.5 kHz.

## 3 Aux sends



## controls in the channel strips

The control from one or more channels is sent to the bus. This bus signal is sent to the effects device. The return signal is sent back into the console.

When the aux send is turned on, the aux send signal is sent to the effects volume. The channel fader controls the channel level. The channel level is returned to the console. The aux send is generated independently of the channel level.

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## AUX 2 (FX)

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## LEVEL

For level matching, the stereo inputs feature a *LEVEL* switch which selects between +4 dBu and -10 dBV. At -10 dBV (home-recording level), the input is more sensitive than at +4 dBu (studio level).

### 2.2.2 Equalizer stereo channels

The equalizer of the stereo channels is, of course, stereo. The filter characteristics and crossover frequencies are the same as those of the mono channels. A stereo equalizer is always preferable to two mono equalizers if frequency correction of a stereo signal is needed. There is often a discrepancy between the settings of the left and the right channels when using separate equalizers.

### 2.2.3 Aux sends stereo channels

In principle, the aux sends of the stereo channels function in just the same way as those of the mono channels. As aux send paths are always mono, the signal on a stereo channel is first summed to mono before it reaches the aux bus.

### 2.2.4 Routing switch, solo and channel fader

#### BAL

The function of the *BAL(ANCE)* control corresponds to the PAN control in the mono channels.

The balance control determines the relative proportion between the left and right input signals before both signals are routed to the main stereo mix bus.

The MUTE/ALT 3-4 switch, the MUTE-LED, the PEAK-LED, the SOLO switch and the channel fader function in the same way as the mono channels.

## 2.3 Connector panel and main section

Whereas it was useful to trace the signal flow from top to bottom in order to gain an understanding of the channel strips, we now look at the mixing console from left to right. The signals are, so to speak, collected from the same point on each of the channel strips and then routed to the main section all together.

### 2.3.1 Aux sends 1 and 2

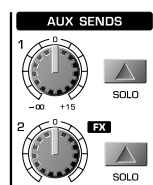


Fig. 2.6: AUX SEND controls of the main section

A channel signal is routed to aux send bus 1 if the AUX 1 control is turned up on the corresponding channel.

#### AUX SEND 1 (MON)

The AUX SEND control *MON* acts as master control for aux send 1 and determines the level of the summed signal. In the UB1204FX-PRO, the MON control is called AUX SEND 1.

#### AUX SEND 2 (FX)

Similarly, the *FX* control (AUX SEND 2) determines the level for aux send 2.

#### SOLO

You can use the SOLO switch (UB1204FX-PRO only) to separately monitor the aux sends via the CONTROL ROOM/ PHONES outputs and check these with the level meters.

If you want to monitor the signal of just one AUX bus, none of the other SOLO SWITCHES should be pressed and the MODE switch must be in the SOLO position (not pressed down).

### 2.3.2 Aux send connectors 1 and 2

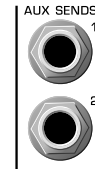


Fig. 2.7: Aux send connectors

#### AUX SEND 1

If you use aux send 1 pre-fader, you would usually connect the *AUX SEND 1* connector to monitors via a power amp (or an active monitor system). If you use aux send 1 post-fader, proceed as described under aux send 2.

#### AUX SEND 2

The *AUX SEND 2* connector outputs the signal you picked up from the individual channels using the *FX* control. You can connect this to the input of an effects device in order to process the *FX* bus signal. Once an effects mix is created, the processed signal can then be routed from the effects device output back into the STEREO AUX RETURN connectors.

### 2.3.3 Stereo aux return connectors

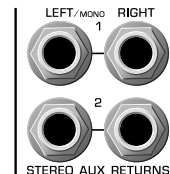


Fig. 2.8: Stereo aux return connectors

#### STEREO AUX RETURN 1

The *STEREO AUX RETURN 1* connectors generally serve as the return path for the effects mix generated using the post-fader aux send. This is where you connect the output signal of the external effects device. If only the left connector is used, the AUX RETURN automatically operates in mono.

You can also use these connectors as additional line inputs.

#### STEREO AUX RETURN 2

The *STEREO AUX RETURN 2* connectors serve as the return path for the effects mix generated using the *FX* control. If these connectors already function as additional inputs, you can route the effects signal back into the console via a different channel, with the added benefit that the channel EQ can be used to adjust the frequency response of the effects return signal.

In this instance, the *FX* control of the channel being used as an effects return should be turned fully counterclockwise, otherwise feedback problems could occur!


If you wish to use the internal effects processor, no connectors should be plugged into STEREO AUX RETURN 2.





# EURORACK UB1204-PRO/UB1204FX-PRO

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 The peak meters of your EURORACK display the level virtually independent of frequency. A recording level of 0 dB is recommended for all signal types.

## **MODE (UB1204FX-PRO only)**


The *MODE* switch determines whether the channels' SOLO switch operates as PFL (Pre Fader Listen) or as solo (Solo In Place).

### **PFL**

To activate the PFL function, depress the MODE switch. The PFL function should, as a rule, be used for gain setting purposes. The signal is sourced pre-fader and assigned to the mono PFL bus. In the "PFL" setting, only the left side of the peak meter operates. Drive the individual channels to the 0 dB mark of the VU meter.

### **Solo**

When the MODE switch is not depressed, the stereo solo bus is active. Solo is short for "Solo In Place". This is the customary method for listening to an individual signal or to a group of signals. As soon as a solo switch is pressed, all channels in the control room (and headphones) that have not been selected are muted thereby retaining stereo panning. The solo bus can carry the output signals of the channel pan controls, the aux sends and the stereo line inputs. The solo bus is, as a rule, switched post-fader.

 The **PAN** control in the channel strip offers a constant power characteristic. This means that the signal is always at a constant level, irrespective of its position in the stereo panorama. If the PAN control is moved fully left or right from center, the




## 4. INSTALLATION

### 4.1 Rack mounting

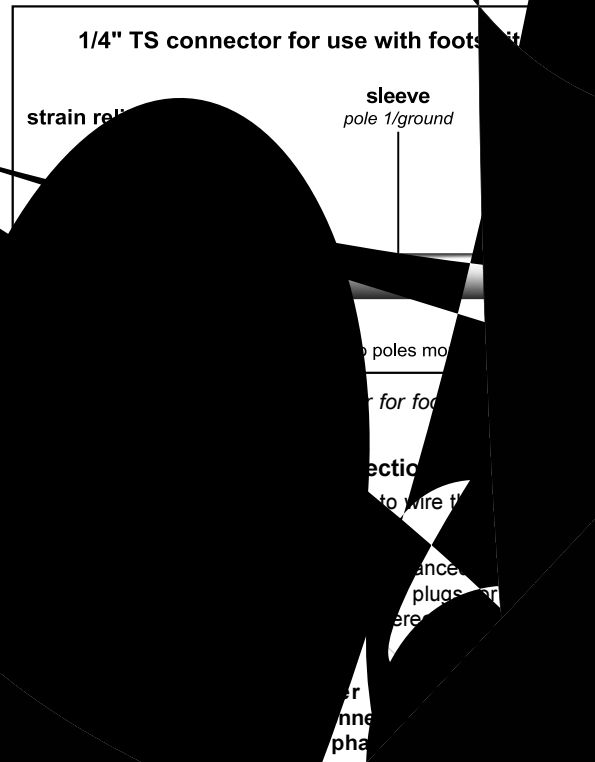
The packaging of your mixer includes two 19" rack mount wings which can be attached to the side panels of the console.

Before you can attach the wings, you need to remove the left and right side panels. Use these panels to attach the two wings onto the console, being careful to ensure each wing fits onto the specific side. With the rack mount wings attached, you can mount the mixing console in a commercial 19" rack. Be sure to allow for proper air flow around the console. Do not place the mixing console close to radiators or other heat sources so as to avoid overheating.

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

### 4.2 Cable connections

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



### 204FX-PRO connectors



Output

with 3 have to be bridged.

### Connections

#### Line

#### Connectors

#### Signal

#### ground

# EURORACK UB1204-PRO/UB1204FX-PRO

## 5. SPECIFICATIONS

### Mono inputs

#### Microphone inputs (IMP "Invisible" Mic Preamp)

Type	XLR, electronically balanced, discrete input circuit
Mic E.I.N. (20 Hz - 20 kHz)	
@ 0 $\Omega$ source resistance	-134 dB / 135.7 dB A-weighted
@ 50 $\Omega$ source resistance	-131 dB / 133.3 dB A-weighted
@ 150 $\Omega$ source resistance	-129 dB / 130.5 dB A-weighted

Frequency response	<10 Hz - 150 kHz (-1 dB), <10 Hz - 200 kHz (-3 dB)
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Gain range	+10 to +60 dB
Max. input level	+12 dBu @ +10 dB gain
Impedance	approx. 2.6 k $\Omega$ balanced
Signal-to-noise ratio	110 dB / 112 dB A-weighted (0 dBu In @ +22 dB gain)

Distortion (THD+N)	0.005% / 0.004% A-weighted
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### Line input

Type	1/4" TRS connector electronically balanced
Impedance	approx. 20 k $\Omega$ balanced 10 k $\Omega$ unbalanced
Gain range	-10 to +40 dB
Max. input level	30 dBu

### Fade-out attenuation<sup>1</sup> (Crosstalk attenuation)

Main fader closed	90 dB
Channel muted	89.5 dB
Channel fader closed	89 dB

### Frequency response

Microphone input to main out	
<10 Hz - 90 kHz	+0 dB / -1 dB
<10 Hz - 160 kHz	+0 dB / -3 dB

### Stereo inputs

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

### EQ mono channels

Low	80 Hz / $\pm 15$ dB
Mid	2.5 kHz / $\pm 15$ dB
High	12 kHz / $\pm 15$ dB

### EQ stereo channels

Low	80 Hz / $\pm 15$ dB
Mid	2.5 kHz / $\pm 15$ dB
High	12 kHz / $\pm 15$ dB

### Aux sends

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

### Stereo aux returns

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

### Main outputs

Type	XLR, electronically balanced
Impedance	approx. 240 $\Omega$ bal. / 120 $\Omega$ unbal.
Max. output level	+28 dBu

### Control room outputs

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

### Headphones output

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

### DSP

Converter	24-bit Texas Instruments <sup>TM</sup> 24-bit Sigma-Delta, 64/128-times oversampling
Sampling rate	46.875 kHz

### Main mix system data<sup>2</sup>

Noise	
Main mix @ - $\infty$ ,	
Channel fader - $\infty$	-105 dB / -108 dB A-weighted
Main mix @ 0 dB,	
Channel fader - $\infty$	-95 dB / -97 dB A-weighted
Main Mix @ 0 dB,	
Channel fader @ 0 dB	-82,5 dB / -85 dB A-weighted

### Power supply

Power consumption	40 W
Fuse	100 - 240 V ~: T 1.6 A H
Mains connection	Standard IEC receptacle

### Physical

#### UB1204FX-PRO

Dimensions (H x W x D)	approx. 97 mm (3 7/8") x 247 mm (9 11/16") x 334 mm (13 5/32")
Weight (net)	approx. 2.60 kg (5 3/4 lbs)

#### UB1204-PRO

Dimensions (H x W x D)	approx. 97 mm (3 7/8") x 247 mm (9 11/16") x 328 mm (13")
Weight (net)	approx. 2.56 kg (5 5/8 lbs)

### Measuring conditions:

- 1: 1 kHz rel. to 0 dBu; 20 Hz - 20 kHz; line input; main output; unity gain.
- 2: 20 Hz - 20kHz; 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.

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.

## 6. WARRANTY

### § 1 WARRANTY CARD/ONLINE REGISTRATION

To be protected by the extended warranty, the buyer must complete and return the enclosed warranty card within 14 days of the date of purchase to BEHRINGER Spezielle Studiotechnik GmbH, in accordance with the conditions stipulated in § 3. Failure to return the card in due time (date as per postmark) will void any extended warranty claims. Based on the conditions herein, the buyer may also choose to use the online registration option via the Internet ([www.behringer.com](http://www.behringer.com) or [www.behringer.de](http://www.behringer.de)).

### § 2 WARRANTY

1. BEHRINGER (BEHRINGER Spezielle Studiotechnik 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 § 3 and 4, 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.

### § 3 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.

### § 4 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 by BEHRINGER under the terms of this warranty will be repaired or replaced within 30 days of receipt of the product at BEHRINGER.

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, potentiometers, keys/buttons 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.

▲ damages/defects caused by force majeure or any other condition that is beyond the control of BEHRINGER.

5. Any repair or opening of the unit carried out by unauthorized personnel (user included) will void the warranty.

6. If an inspection of the product by BEHRINGER shows that the defect in question is not covered by the warranty, the inspection costs are payable by the customer.

7. Products which do not meet the terms of this warranty will be repaired exclusively at the buyer's expense. 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.

### § 5 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.

### § 6 CLAIM FOR DAMAGES

Failure of BEHRINGER to provide proper warranty service shall not entitle the buyer to claim (consequential) damages. In no event shall the liability of BEHRINGER exceed the invoiced value of the product.

### § 7 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.

\* Customers in the European Union please contact BEHRINGER Germany Support for further details.

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