Thank you

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

The XENYX Series represents a milestone in the development of mixing console technology. With the new XENYX microphone preamps including phantom power as an option, balanced line inputs and a powerful effects section, the mixing consoles in the XENYX Series are optimally equipped for live and studio applications. Owing to state-of-the-art circuitry your XENYX console produces a warm analog sound that is unrivalled. With the addition of the latest digital technology these best-in-class consoles combine the advantages of both analog and digital technology.

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1. Introduction

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 fulfills 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 amplifier(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 about more specific issues, please visit our website at [http://www.behringer.com](http://www.behringer.com), where you'll find explanations of e.g. effects and dynamics applications.

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 overheating 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 inoperative.
- 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 Online registration

Please do remember to register your new BEHRINGER equipment right after your purchase by visiting [www.behringer.com](http://www.behringer.com) or [alternatively www.behringer.de](http://www.behringer.de) and kindly read the terms and conditions of our warranty carefully. Should your BEHRINGER product malfunction, our goal is to have it repaired as quickly as possible. To arrange for warranty service, please contact the retailer from whom the equipment was purchased. Should your BEHRINGER dealer not be located in your vicinity, you may directly contact one of our subsidiaries. Corresponding contact information is included in the original equipment packaging (Global Contact Information/European Contact Information). Should your country not be listed, please contact the distributor nearest you. A list of distributors can be found in the support area of our website ([www.behringer.com](http://www.behringer.com)).

Registering your purchase and equipment with us helps us process your repair claims quicker and more efficiently.

Thank you for your cooperation!
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

MIC
Each mono input channel offers a balanced microphone input via the XLR connector and also features switchable +48V phantom power supply for condenser microphones. The XENYX preamps provide undistorted and noise-free gain as is typically known only from costly outboard preamps.

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 ¼" 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!

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

GAIN
Use the TRIM 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.

Use the TRIM 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.

The circuitry of the British EQs is based on the technology used in the best-known top-of-the-line consoles and providing a warm sound without any unwanted side effects. The result are extremely musical equalizers which, unlike simple equalizers, cause no side effects such as phase shifting or bandwidth limitation, even with extreme gain settings of ±15 dB.

The upper (HI) and the lower band (LO) are shelving filters that increase or decrease all frequencies above or below their cut-off frequency. The cut-off frequencies of the upper and lower band are 12 kHz and 80 Hz respectively. The mid band is configured as a peak filter with a center frequency of 2.5 kHz.

Aux sends

Aux sends take signals via a control from one or more channels and sum these signals to a so-called bus. This bus signal is sent to an aux send connector and then routed, for example, to an active monitor speaker or an external effects device. The return from an external effect can then be brought back into the console via the aux return connectors.

For situations which require effects processing, the aux sends are usually switched post-fader so that the effects volume in a channel corresponds to the position of the channel fader. If this were not the case, the effects signal of the channel would remain audible even when the fader is turned to zero. When setting up a monitor mix, the aux sends are generally switched to pre-fader; i.e. they operate independently of the position of the channel fader.

Both aux sends are mono, are sourced after the equalizer and offer up to +15 dB gain.

If you press the MUTE/ALT 3-4 switch, aux send 1 is muted, provided that it is switched post-fader. However, this does not affect the aux send 2 of the X1204USB.

In the X1204USB, aux send 1 can be switched pre-fader and is thus particularly suitable for setting up monitor mixes. In the X1204USB, the first aux send is labeled MON and is permanently switched pre-fader.

PRE
When the PRE switch is pressed, aux send 1 is sourced pre-fader.

AUX 2 (FX)

The aux send labeled FX is for sending to effects devices and is thus set up to be post-fader.

In the X1204USB, the FX send is routed directly to the built-in effects processor.

If you wish to use the internal effects processor, the STEREO AUX RETURN 2 connectors should not be in use.

X1204USB: you can also connect an external effects processor to aux send 2, however the internal effects module will be muted.

2.1.3 Stereo channels

Stereo channels are designed to handle typical line level signals.

Both inputs can also be used with unbalanced jacks.

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 BALANCE 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 CLIP-LED, the PAN control in 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

<table>
<thead>
<tr>
<th>AUX SEND 1</th>
<th>AUX SEND 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>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.</td>
</tr>
</tbody>
</table>

2.3.2 Aux send connectors 1 and 2

<table>
<thead>
<tr>
<th>AUX SEND 1</th>
<th>AUX SEND 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>The STEREO AUX RETURN connectors generally 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.</td>
<td>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.</td>
</tr>
</tbody>
</table>

2.3.3 Stereo aux return connectors

<table>
<thead>
<tr>
<th>STEREO AUX RETURN 1</th>
<th>STEREO AUX RETURN 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>If you wish to use the internal effects processor, no connectors should be plugged into STEREO AUX RETURN 2.</td>
<td>If you use aux send 2 post-fader, you can add the effects to the main mix.</td>
</tr>
</tbody>
</table>

2.3.4 Stereo aux return

<table>
<thead>
<tr>
<th>STEREO AUX RETURN MON</th>
</tr>
</thead>
<tbody>
<tr>
<td>The STEREO AUX RETURN MON control has a special function: it can be used to add an effect to a monitor mix. For example: Monitor mix with effect</td>
</tr>
</tbody>
</table>

2.3.5 Tape input / tape output

<table>
<thead>
<tr>
<th>CD/TAPE INPUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The CD/TAPE INPUT RCA connectors are provided for connecting a 2 track machine (e.g. DAT recorder). They can also be used as stereo input. Alternatively, the output signal of a second XENYX or Behringer UltraLink PRO MX882 can also be connected. If you connect a hi-fi amplifier with a source selection switch to the CD/TAPE INPUT, you can easily switch between additional sources (e.g. cassette recorder, CD player, etc.).</td>
</tr>
</tbody>
</table>

2.3.6 Level meter and monitoring

<table>
<thead>
<tr>
<th>MAIN OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The main output level can be adjusted between -20 and 0 dB. The level meter is the meter at the top right of the console.</td>
</tr>
</tbody>
</table>

---

**Stereo aux input**

- **STEREO AUX RETURN 1**: A control that determines the level of the signal in the main mix. If STEREO AUX RETURN 1 is used as effects return, you can add the effects signal to your dry channel signal.

- **STEREO AUX RETURN 2**: A control that determines the level of signals fed into the AUX RETURN 2 connectors which are routed to the main mix.

**Main Mix/Alt 3-4**

- The main mix/Alt 3-4 switch routes the signal connected to STEREO AUX RETURN 2 to either main mix (not pressed) or submix (Alt 3-4, pressed).

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**Stereo aux output**

- **STEREO AUX RETURN 1**: A control that determines the level of the effects return signal.

- **STEREO AUX RETURN 2**: A control that determines the level of signals fed into the AUX RETURN 2 connectors which are routed to the main mix.

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**Tape output**

- **CD/TAPE OUTPUT**: These connectors are provided for connecting a 2 track machine (e.g. DAT recorder). They can also be used as stereo line input. Alternatively, the output signal of a second XENYX or Behringer UltraLink PRO MX882 can also be connected. If you connect a hi-fi amplifier with a source selection switch to the CD/TAPE INPUT, you can easily switch between additional sources (e.g. cassette recorder, CD player, etc.).

---

**Level meter**

- **MAIN OUT**: The main output level can be adjusted between -20 and 0 dB. The level meter is the meter at the top right of the console.
meters tend to display too low a signal level at frequencies (e.g. kick drum). Due to their inertia VU recording machine should reach approx. +3 dB with low-
When recording to an analog device, the VU meters of the recordings, slightly excessive levels can create unpleasant 
**LEVEL SETTING:** The high-precision level meter accurately displays the appropriate signal level.

**LEVEL SETTING:**
When recording to a digital device, the recorder’s peak meter should not exceed 0 dB. This is because, unlike analog recordings, slightly excessive levels can create unpleasant digital distortion.

When recording to an analog device, the VU meters of the recording machine should reach approx. +3 dB with low-frequency signals (e.g. kick drum). Due to their inertia VU meters tend to display too low a signal level at frequencies above 1 kHz. This is why, for example, a Hi-Hat should only be driven as far as -10 dB. Snare drums should be driven to approx. 0 dB.

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

**MODE (1204FX 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 level increases by 4 dB in that channel. This ensures that, when set in the center, the audio signal is not louder. For this reason, with the solo function activated (Solo in Place), audio signals from the channels with PAN controls that have not been moved fully to the left or right are displayed at a lower volume than in the PFL function.

As a rule, solo signals are monitored via the control room outputs and headphones connector and are displayed by the level meters. If a solo switch is pressed, the signals from the tape input, Alt 3-4 and main mix are blocked from the control room outputs, the headphone connector and the level meters.

**MAIN SOLO (1204FX only)**
The MAIN SOLO LED lights up as soon as a channel or aux send solo switch is pressed. The MODE switch also has to be set at “Solo”.

**CONTROL ROOM OUTPUTS**
The control room output is normally connected to the monitor system in the control room and provides the stereo mix or, when required, the solo signal.

**5.5 USB Input/output**
The XENYX mixer line has built-in USB connectivity, allowing stereo signals to be sent to and from the mixer and a computer. The audio sent from the mixer to a computer is identical to the MAIN MIX. Audio being sent to the mixer from a computer can be routed to the main mix with the 2-TRI/USB TO MAIN button.

Connect the USB type B plug into the USB jack on the mixer, and the other end into a free USB port on your computer. There are no required drivers, but we recommend that PC users install the included ASIO driver. The driver can also be downloaded from www.behringer.com.

**FUSE HOLDER**
The console is connected to the mains via the cable supplied which meets the required safety standards. Blown fuses must only be replaced by fuses of the same type and rating.

**IEC MAINS RECEPTACLE**
The mains connection is via a cable with IEC mains connector. An appropriate mains cable is supplied with the equipment.
POWER
Use the POWER switch to power up the mixing console.

PHANTOM
The PHANTOM switch activates the phantom power supply for the XLR connectors of the mono channels which is required to operate condenser microphones. The red +48 V LED lights up when phantom power is on. As a rule, dynamic microphones can still be used with phantom power switched on, provided that they are wired in a balanced configuration. In case of doubt, contact the microphone manufacturer!

◊ After the phantom power supply has been switched on, do not connect microphones to the mixer (or the stagebox/wallbox). Connect the microphones before you switch phantom power on. In addition, the monitor/PA loudspeakers should be muted before activating the phantom power supply. After switching on, wait approx. one minute to allow the system to stabilise.

◊ Caution! You must never use unbalanced XLR connectors (PIN 1 and 3 connected) on the MIC input connectors if you want to use the phantom power supply.

SERIAL NUMBER
Please note the important information on the serial number given in chapter 1.3.3.

3. Digital Effects Processor

24-BIT MULTI-EFFECTS PROCESSOR
Here you can find a list of all presets stored in the multi-effects processor. This built-in effects module produces high-grade standard effects such as reverb, chorus, flanger, delay and various combination effects. The integrated effects module has the advantage of requiring no wiring. This way, the danger of creating ground loops or uneven signal levels is eliminated at the outset, completely simplifying the handling.

These effect presets are designed to be added to dry signals. If you move the FX TO MAIN control, you mix the channel signal (dry) and the effect signal. This also goes for mixing effects signals with the monitor mix. The main difference is that the mix ratio is adjusted using the FX TO MON control. Of course, a signal has to be fed into the effects processor via the FX control in the channel strip for both applications.

◊ On the following page, you will find an illustration showing how to connect your foot switch correctly.

LEVEL
The LED level meter on the effects module should display a sufficiently high level. Take care to ensure that the clip LED only lights up at peak levels. If it is lit constantly, you are overloading the effects processor and this could cause unpleasant distortion. The FX control (AUX SEND 2) determines the level that reaches the effects module.

PROGRAM
You can select the effect preset by turning the PROGRAM control. The display flashes the number of the current preset. To recall the selected preset, press the button; the clip LED and the L2 LED flashes. You can also recall the selected preset with the foot switch.

4. Installation

4.1 Rack mounting
The packaging of your mixing console contains two 19” rack mount wings which can be installed on the side panels of the console.

Before you can attach the rack mount wings to the mixing console, you need to remove the screws holding the left and right side panels. Use these screws to fasten the two wings onto the console, being careful to note that each wing fits a specific side. With the rack mount wings installed, you can mount the mixing console in a commercially available 19” rack. Be sure to allow for proper air flow around the unit, and do not place the mixing console close to radiators or power amps, 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 below show the wiring of these cables. Be sure to use only high-grade cables.

◊ If you move the FX TO MAIN control, you mix the channel signal (dry) and the effect signal. This also goes for mixing effects signals with the monitor mix. The main difference is that the mix ratio is adjusted using the FX TO MON control. Of course, a signal has to be fed into the effects processor via the FX control in the channel strip for both applications.

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5. Specifications

### Mono Inputs

- **Microphone inputs (XENYX Mic Preamp)**
  - **Type**: XLR, electronically balanced, discrete input circuit
  - **Mic E.I.N.**
    - @ 0 Ω source resistance: -134 dB / 135.7 dB A-weighted
    - @ 50 Ω source resistance: -131 dB / 133.3 dB A-weighted
    - @ 150 Ω source resistance: -129 dB / 130.5 dB A-weighted
  - **Frequency response**: <10 Hz - 150 kHz (-1 dB), <10 Hz - 200 kHz (-3 dB)
  - **Gain range**: +10 to +60 dB
  - **Max. input level**: +12 dBu @ +10 dB gain
  - **Impedance**: approx. 2.6 kΩ 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

- **Line input**
  - **Type**: ¼" TRS connector electronically balanced
  - **Gain range**: -10 to +40 dB
  - **Max. input level**: 30 dBu

- **Fade-out attenuation**
  - (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 - 96 kHz: +0 dB / -1 dB
    - <10 Hz - 160 kHz: +0 dB / -3 dB
  - **Stereo inputs**
    - **Type**: ¼ TRS connector, electronically balanced
    - **Impedance**: approx. 20 kΩ
    - **Max. input level**: +22 dBu

### EQ/mono channels

- **Low**
  - 80 Hz / ±15 dB
- **Mid**
  - 2.5 kHz / ±15 dB
- **High**
  - 12 kHz / ±15 dB

### EQ/stereo channels

- **Low**
  - 80 Hz / ±15 dB
- **Mid**
  - 2.5 kHz / ±15 dB
- **High**
  - 12 kHz / ±15 dB

### Aux Sends

- **Type**: ¼" TS connector, unbalanced
  - **Impedance**: approx. 120 Ω
  - **Max. output level**: +22 dBu

### Stereo aux returns

- **Type**: ¼" TRS connector, electronically balanced
  - **Impedance**: approx. 240 Ω bal. / 120 Ω unbal.
  - **Max. output level**: +22 dBu

### Main Outputs

- **Type**: XLR, electronically balanced
  - **Impedance**: approx. 240 Ω bal. / 120 Ω unbal.
  - **Max. output level**: +28 dBu

### Control Room Outputs

- **Type**: ¼" TRS connector, unbalanced
  - **Impedance**: approx. 120 Ω
  - **Max. output level**: +22 dBu

### Headphones Output

- **Type**: ¼" TRS connector, unbalanced
  - **Impedance**: approx. 120 Ω
  - **Max. output level**: +19 dBu / 150 Ω (+25 dBm)

### DSP

- **Converter**: 24-bit Sigma-Delta, 64/128 times oversampling
- **Sampling rate**: 40 kHz

### USB

- **Audio**: Stereo In/Out
- **Connector**: TypeB
- **Sample Rate**: 48 kHz

### Main Mix System Data

- **Noise**
  - Main mix @ 0 dB:
    - Channel fader @ 0 dB: -82.5 dB / -85 dB A-weighted
  - Main mix @ 0 dB:
    - Channel fader @ 0 dB: -95 dB / -97.5 dB A-weighted
    - Channel fader @ 0 dB: -105 dB / -108 dB A-weighted

### Power Supply

- **Main voltage**: 200 - 300 V AC, 50/60 Hz
- **Power consumption**: 40 W
- **Fuse**: 100 - 240 V ~ T 1.6 A 125 Vac
- **Mains connection**: Standard IEC receptacle

---

1. Measuring conditions:
   - 1 kHz: to 0 dBu, ±1 dB, 20 Hz - 20 kHz, line input, main output, unity gain.
   - 2: 20 Hz - 20kHz; measured at main output. Channels 1 - 4 unity gain, EO 60 dB, all channels on main mix, channels 1/2 as far left as possible, channels 3/4 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.
Limited Warranty

§ 1 Warranty

☒ This limited warranty is valid only if you purchased the product from a BEHRINGER authorized dealer in the country of purchase. A list of authorized dealers can be found on BEHRINGER’s website www.behringer.com under “Where to Buy,” or you can contact the BEHRINGER office closest to you.

☒ BEHRINGER warrants the mechanical and electronic components of this product to be free of defects in material and workmanship if used under normal operating conditions for a period of (17) years from the original date of purchase (the Limited Warranty term is 5-4-2), unless a longer minimum warranty period is mandated by applicable local laws. If the product shows any defects within the specified warranty period and that defect is not excluded under § 4, BEHRINGER shall, at its discretion, either repair or replace the product using suitable new or reconditioned product or parts. In case BEHRINGER decides to replace the entire product, this limited warranty shall apply to the replacement product for the remaining initial warranty period, i.e., one (1) year or for any applicable minimum warranty period from the date of purchase of the original product.

☐ Upon validation of the warranty claim, the repaired or replacement product will be returned to the user freight prepaid by BEHRINGER.

☐ Warranty claims other than those indicated above are expressly excluded.

☐ PLEASE RETURN YOUR SALES RECEIPT. IT IS YOUR PROOF OF PURCHASE COVERING YOUR LIMITED WARRANTY. THIS LIMITED WARRANTY IS VOID WITHOUT SUCH PROOF OF PURCHASE.

§ 2 Online registration

Please do remember to register your new BEHRINGER equipment right after your purchase at www.behringer.com under “Support” and kindly read the terms and conditions of our limited warranty carefully. Registering your purchase and equipment with us helps us process your repair claims quicker and more efficiently. Thank you for your cooperation.

§ 3 Return authorization number

☒ To obtain warranty service, please contact the retailer from whom the equipment was purchased. Should your BEHRINGER dealer not be located in your vicinity, you may contact the BEHRINGER distributor for your country listed under “Support” at www.behringer.com. If your country is not listed, please check if your problem can be dealt with by our “Online Support” which may also be found under “Support” at www.behringer.com. Alternatively, please submit an online warranty claim at www.behringer.com. (BEHRINGER will then return the unit C.O.D. with a Return Materials Authorization (“RMA”) number). It is your responsibility to return the product, freight prepaid, in its original shipping carton, together with the return authorization number to the address indicated by BEHRINGER.

☐ Shipments without freight prepaid will not be accepted.

§ 4 Warranty Exclusions

☒ This limited warranty does not cover the product if it has been electronically or mechanically modified in any way. 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. This limited warranty does not cover any such modification/adaptations, regardless of whether it was carried out properly or not. Under the terms of this limited warranty, BEHRINGER shall not be held responsible for any cost resulting from such a modification/adaptation.

☒ This limited warranty covers only the product hardware. It does not cover technical assistance for hardware or software usage and it does not cover any software products whether or not contained in the product. Any such software is provided “AS IS” unless expressly provided for in any enclosed software limited warranty.

☒ This limited warranty is invalid if the factory-applied serial number has been altered or removed from the product.

☒ Free inspections and maintenance/repair work are expressly excluded from this limited warranty, in particular, if caused by improper handling of the product by the user. This also applies to defects caused by normal wear and tear, in particular, of faders, crossfaders, potentiometers, keys/buttons, tubes, guitar strings, illuminants and similar parts.

☒ Damage/defects caused by the following conditions are not covered by this limited warranty:

☐ improper handling, neglect or failure to operate the unit in compliance with the instructions given in the 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;

☐ damage/defects caused by acts of God/Nature (accident, fire, flood, etc.) or any other condition that is beyond the control of BEHRINGER.

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

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

☐ Products which do not meet the terms of this limited warranty will be repaired exclusively at the buyer’s expense. BEHRINGER or an authorized service center 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 F.O.B. 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.

☒ Authorized BEHRINGER dealers do not sell new products directly in online auctions. Purchases made through an online auction are on a “buyer beware” basis. Online auction confirmations or sales receipts are not accepted for warranty verification and BEHRINGER will not repair or replace any product purchased through an online auction.

§ 5 Warranty transferrability

This limited warranty is extended exclusively to the original buyer (“customer of authorized 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 damage

Subject only to the operation of mandatory applicable local laws, BEHRINGER shall have no liability to the buyer under this warranty for any consequential or indirect loss or damage of any kind. In no event shall the liability of BEHRINGER under this limited warranty exceed the invoiced value of the product.

§ 7 Limitation of liability

This limited warranty is the complete and exclusive warranty between you and BEHRINGER. It supersedes all other written or oral communications related to this product. BEHRINGER provides no other warranties for this product.

§ 8 Other warranty rights and national law

☒ This limited warranty does not exclude or limit the buyer’s statutory rights as a consumer in any way.

☒ The limited warranty regulations mentioned herein are applicable unless they constitute an infringement of applicable mandatory local laws.

☒ This warranty does not detract from the seller’s obligations in regard to any lack of conformity of the product and any hidden defect.

§ 9 Amendment

Warranty service conditions are subject to change without notice. For the latest warranty terms and conditions and additional information regarding BEHRINGER’s limited warranty, please see complete details online at www.behringer.com.

☒ BEHRINGER* warrants the mechanical and electronic components of this product to be free from defects in material and workmanship for a period of ninety (90) days from date of purchase.

☒ This limited warranty does not cover the product if it has been electronically or mechanically modified in any way. 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. This limited warranty does not cover any such modification/adaptations, regardless of whether it was carried out properly or not. Under the terms of this limited warranty, BEHRINGER shall not be held responsible for any cost resulting from such a modification/adaptation.

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☒ This limited warranty is invalid if the factory-applied serial number has been altered or removed from the product.

☒ Free inspections and maintenance/repair work are expressly excluded from this limited warranty, in particular, if caused by improper handling of the product by the user. This also applies to defects caused by normal wear and tear, in particular, of faders, crossfaders, potentiometers, keys/buttons, tubes, guitar strings, illuminants and similar parts.

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☐ damage/defects caused by acts of God/Nature (accident, fire, flood, etc.) or any other condition that is beyond the control of BEHRINGER.

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

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

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Legal Disclaimer

Technical specifications and appearances are subject to change without notice. The information contained herein is correct at the time of printing. BEHRINGER accepts no liability for any loss which may be suffered by any person who relies either wholly or in part upon any description, photograph or statement contained herein. Colors and specifications may vary slightly from product. BEHRINGER products are sold through authorized dealers only. Distributors and dealers are not agents of BEHRINGER and have absolutely no authority to bind BEHRINGER by any express or implied undertaking or representation. This manual is copyrighted. No part of this manual may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording of any kind, for any purpose, without the express written permission of Red Chip Company Ltd.

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Trident Chambers, Wickhams Cay, P.O. Box 146, Road Town, Tortola, British Virgin Islands
FEDERAL COMMUNICATIONS
COMMISSION COMPLIANCE
INFORMATION

Responsible party name: BEHRINGER USA, Inc.
Address: 18912 North Creek Parkway,
Suite 200 Bothell, WA 98011,
USA
Phone/Fax No.: Phone: +1 425 672 0816
Fax: +1 425 673 7647
hereby declares that the product
XENYX 1204USB/X1204USB

complies with the FCC rules as mentioned in the following paragraph:

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC rules. Operation is subject to the following two conditions:

(1) this device may not cause harmful interference, and
(2) this device must accept any interference received, including interference that may cause undesired operation.