User Manual

EN

X AIR

XR18/X18/XR16/XR12

Digital Mixer Series for iPad/Android Tablets with Programmable MIDAS Preamps, Integrated Wifi Module and USB

V 1.0

behringer

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EN Important Safety Instructions

CAUTION
RISK OF ELECTRIC SHOCK!
DO NOT OPEN!
ATTENTION
RISQUE D'ÉLECTROCUTION !
NE PAS OUVRIR !

Terminals marked with this symbol carry electrical current of su cient magnitude to constitute risk of electric shock. Use only high-quality professional speaker cables with ¼" TS or twist-locking plugs pre-installed. All other installation or modi cation should be performed only by quali ed personnel.

This symbol, wherever it appears, alerts you to the presence of uninsulated dangerous voltage inside the enclosure - voltage that may be su cient 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.

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 quali ed personnel.

Caution
To reduce the risk of re 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 lled with liquids, such as vases, shall be placed on the apparatus.

Caution
These service instructions are for use by quali ed 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 service personnel.

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including ampli ers) that produce heat.
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 t into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Use only attachments/accessories specified by the manufacturer.

12. Use only with the cart, stand, tripod, bracket, or table speci ed 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.
13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to quali ed 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.
15. The apparatus shall be connected to a MAINS socket outlet with a protective earthing connection.
16. Where the MAINS plug or an appliance coupler is used as the disconnect device, the disconnect device shall remain readily operable.

17. Correct disposal of this product: This symbol indicates that this product must not be disposed of with household waste, according to the WEEE Directive (2012/19/EU) and your national law. This product should be taken to a collection center licensed for the recycling of waste electrical and electronic equipment (EEE). The mishandling of this type of waste could have a possible negative impact on the environment and human health due to potentially hazardous substances that are generally associated with EEE. At the same time, your cooperation in the correct disposal of this product will contribute to the e cient use of natural resources. For more information about where you can take your waste equipment for recycling, please contact your local city o ce, or your household waste collection service.
18. Do not install in a con ned space, such as a book case or similar unit.
19. Do not place naked ame sources, such as lighted candles, on the apparatus.
20. Please keep the environmental aspe disposal in mind. Batteries must be disposed-of at a battery collection point.
21. This apparatus may be used in tropi climates up to 45°C.

LEGAL DISCLAIMER

Music Tribe accepts no liability for any loss which m be su ered by any person who relies either wholly o part upon any description, photograph, or statemen contained herein. Technical speci cations, appearan and other information are subject to change withou notice. All trademarks are the property of their respective owners. Midas, Klark Teknik, Lab Grupp Lake, Tannoy, Turbosound, TC Electronic, TC Helic Behringer, Bugera, Aston Microphones and Coolau are trademarks or registered trademarks of Music Tribe Global Brands Ltd. © Music Tribe Global Bran Ltd. 2023 All rights reserved.

LIMITED WARRANTY

For the applicable warranty terms and conditions and additional information regarding Music Tribe's Limited Warranty, please see complete details onlin community.musictribe.com/pages/support#warranty

1. Introduction

Congratulations on your purchase of the new Behringer X AIR series digital mixer. These mixers o er plenty of analog I/O for most performances in a very compact form factor that is easy to transport, but doesn't sacri ce any mixing power. With high-end features taken from the agship X32 mixer, such as Midas-designed preamps, high-quality e ects, P-16 monitoring on the X18/XR18, and USB recording capability, these consoles far outperform their size.

Mixing live shows can now be done from anywhere in the venue thanks to the wireless control options that allow all software functions to be controlled from an iPad*, Android* tablet or PC. While a dedicated external router can be used, it is not necessary thanks to the integrated Wi module. This allows monitors to be adjusted while standing on stage, and the main mix to be perfected from anywhere in the crowd.

In addition to dedicated aux buses for monitoring, the X AIR has 4 studio-quality stereo e ects processors. In fact, these are the same great e ects found in the acclaimed X32 mixer, including legendary reverb, echo and chorus algorithms.

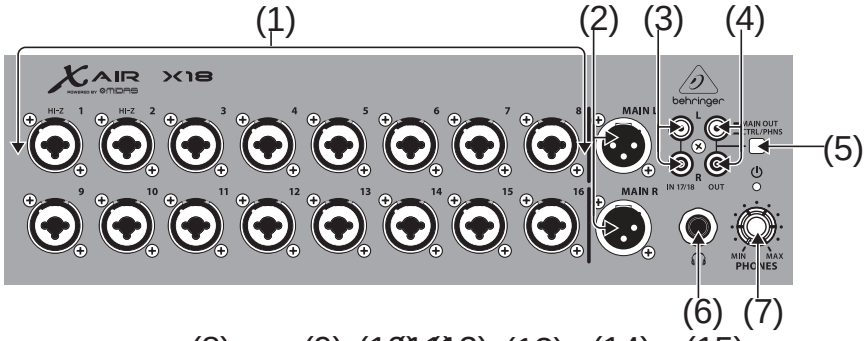
Not just a live sound tool, the X18 and XR18 feature an 18x18 USB audio/MIDI interface, and the XR12 and XR16 allow 2-track stereo recording. This makes for a great mobile recording device, home studio interface, and enables live performances to be multitracked for later mixing.

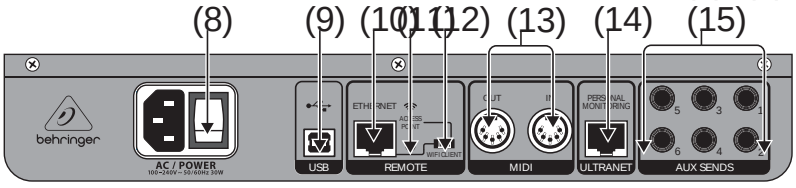
Continue through this manual to learn all about the functionality of your mixer, as well as the X AIR software.

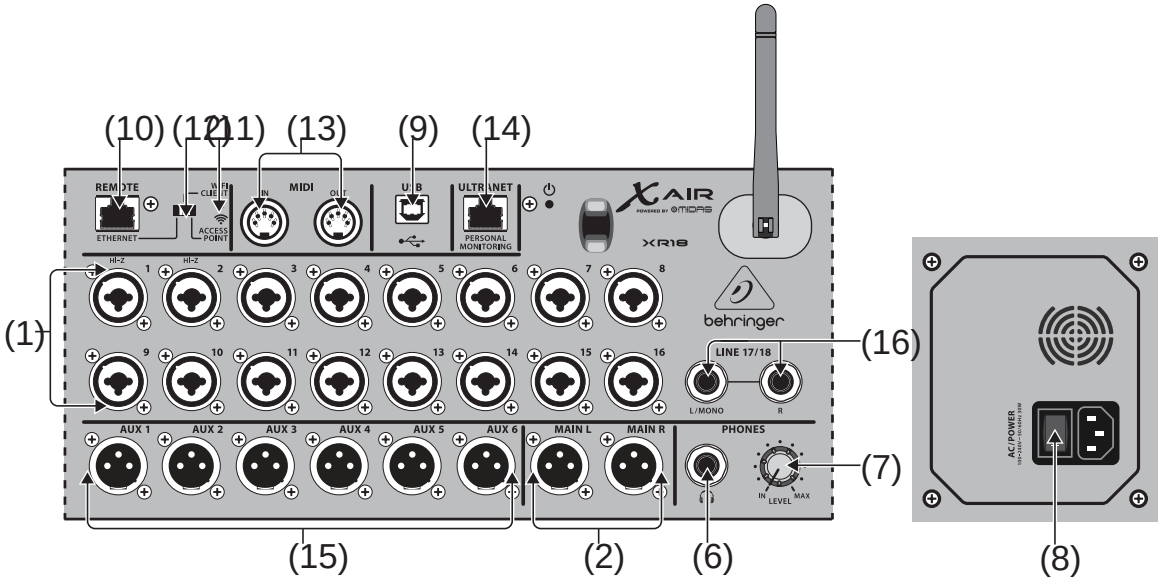
*iPad is a trademark of Apple Inc. Android is a trademark of Google Inc. iPad and Android tablet are not included.

2. Callouts

2.1 X18/XR18 Callouts







(1) INPUTS accept balanced and unbalanced XLR and ¼" plugs. Inputs 1 and 2 have high-impedance preamps for direct connection of guitars and basses.

(2) OUT L & R jacks send the main mix signal to PA or monitor speakers via XLR cables.

(3) RCA IN jacks (X18 only) accept unbalanced RCA cables from CD or MP3 players, external mixers, iPad, etc. These inputs have limited processing compared to the other input channels.

(4) RCA OUT jacks (X18 only) send either the main mix signal or the headphone signal via unbalanced RCA cables to a pair of active studio monitors.

(5) CONTROL ROOM button (X18 only) determines whether the main mix or headphone/solo signal is routed to the RCA OUT jacks.

(6) HEADPHONE jack accepts a ¼" TRS plug for connecting headphones.

(7) PHONES LEVEL knob determines the output of the headphones jack.

(8) POWER switch turns the power on and o . The LED on the main input panel will light when the unit is powered on.

(9) USB port (type B) accepts a USB cable for connection to a computer for multi-channel audio and MIDI recording. Up to 18 audio channels can be simultaneously recorded, and 18 channels are available for playback. The mixer application allows assignment of channels for recording and playback. 16 channels of MIDI I/O can also be transmitted on the same USB connection. Check the product page on music-group.com to download the mixer's driver for Windows* multi-channel driver. The interface is com with Core Audio on Mac* computers, and to ALSA/Jack on Linux*

(10) ETHERNET port allows the mixer to be controlled via LAN or co Wi router.

(11) RESET button resets the console to default network parameters for 2 seconds. When held for 10 seconds, all console functions a factory default status.

(12) REMOTE switch selects between Ethernet, Wi client, or Access See the Network Connection chapter for details.

(13) MIDI IN/OUT jacks send and receive MIDI signals to and from ex equipment. See the MIDI Implementation chart for details.

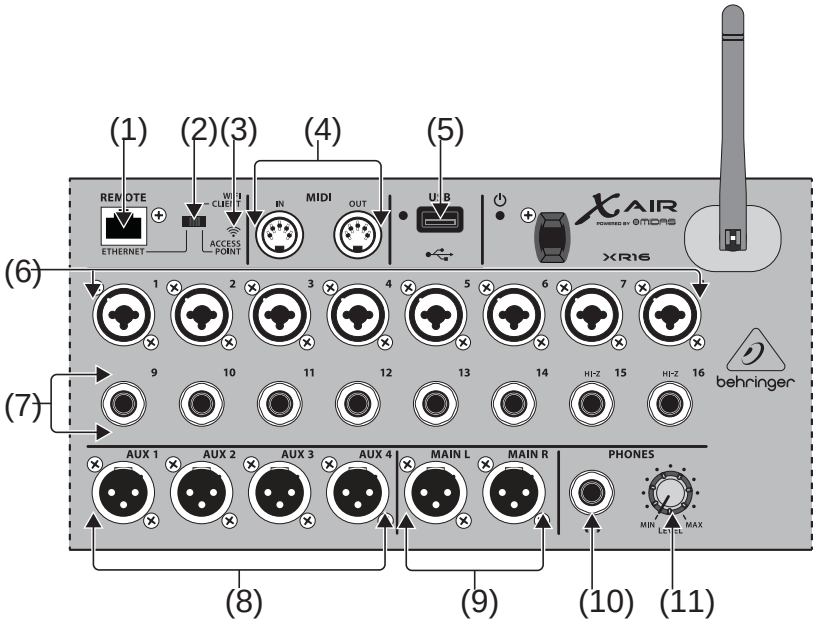
(14) ULTRANET port allows connection of Behringer P16-M personal mixers or P16-D distribution hubs.

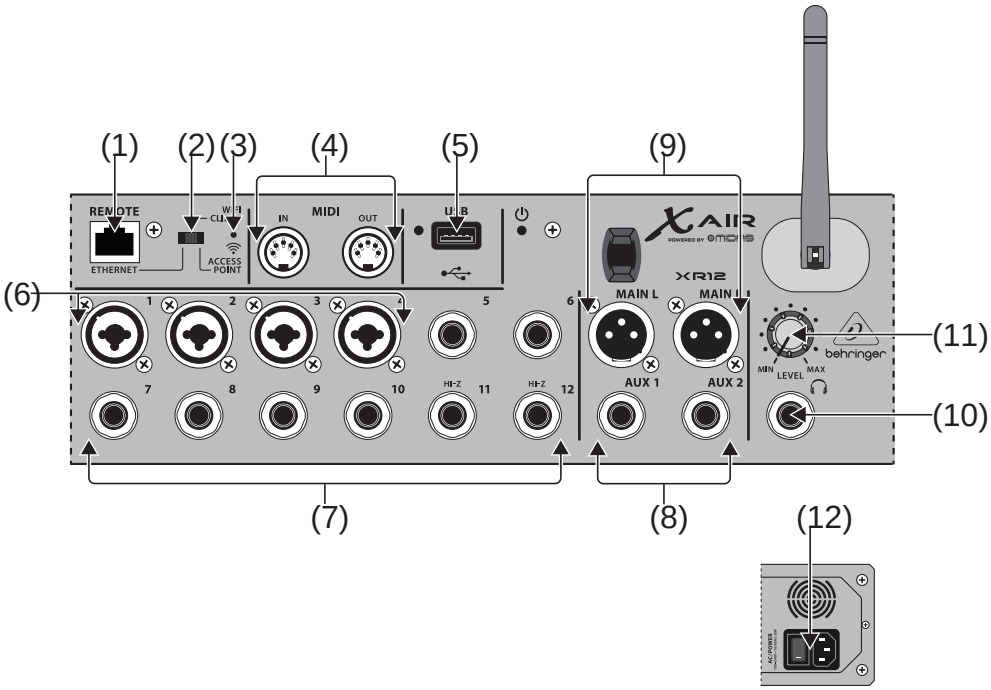
(15) AUX SEND jacks send your monitor mixes to active stage monitors mixers. The XR18 uses XLR connectors, while the X18 uses balanc

(16) Inputs 17 and 18 (XR18 only) accept balanced ¼ " cables for co line-level sources. These inputs have limited processing compar other input channels.

*Mac is a trademark of Apple Inc. Windows is either a registered trademark or trademark of Microsoft Corporation in the United States and/or other countries. Linux is the registered trademark of Linus Torvalds in the U.S. and other countries

2.2 XR16/XR12 Callouts





(1) ETHERNET port allows the mixer to be controlled via LAN or connected Wi router.

(2) REMOTE switch selects between Ethernet, Wi client, or Access Point. See the Network Connection chapter for details.

(3) RESET button resets the console to default network parameters when held for 2 seconds. When held for 10 seconds, all console functions are reset to factory default status.

(4) MIDI IN/OUT jacks send and receive MIDI signals to and from external equipment. See the MIDI Implementation chart for details.

(5) USB port (type A) accepts a ash drive for le storage, stereo recording and playback. The red LED next to it indicates le access. Do not remove the USB ash drive while it is lit!

(6) XLR COMBO jacks accept balanced and unbalanced XLR and ¼" plugs.

(7) ¼" inputs accept balanced or unbalanced ¼" plugs. Channel the XR16 (channel 11 and 12 on the XR12) accept high impe direct connection of guitars and basses.

(8) AUX SEND jacks send your monitor mixes to stage monitors mixers. The XR16 uses XLR connectors while the XR12 uses ¼ jacks.

(9) MAIN L/R jacks send the main mix signal to PA or monitor sp XLR cables.

(10) HEADPHONE jack accepts a ¼" TRS plug for connecting a p

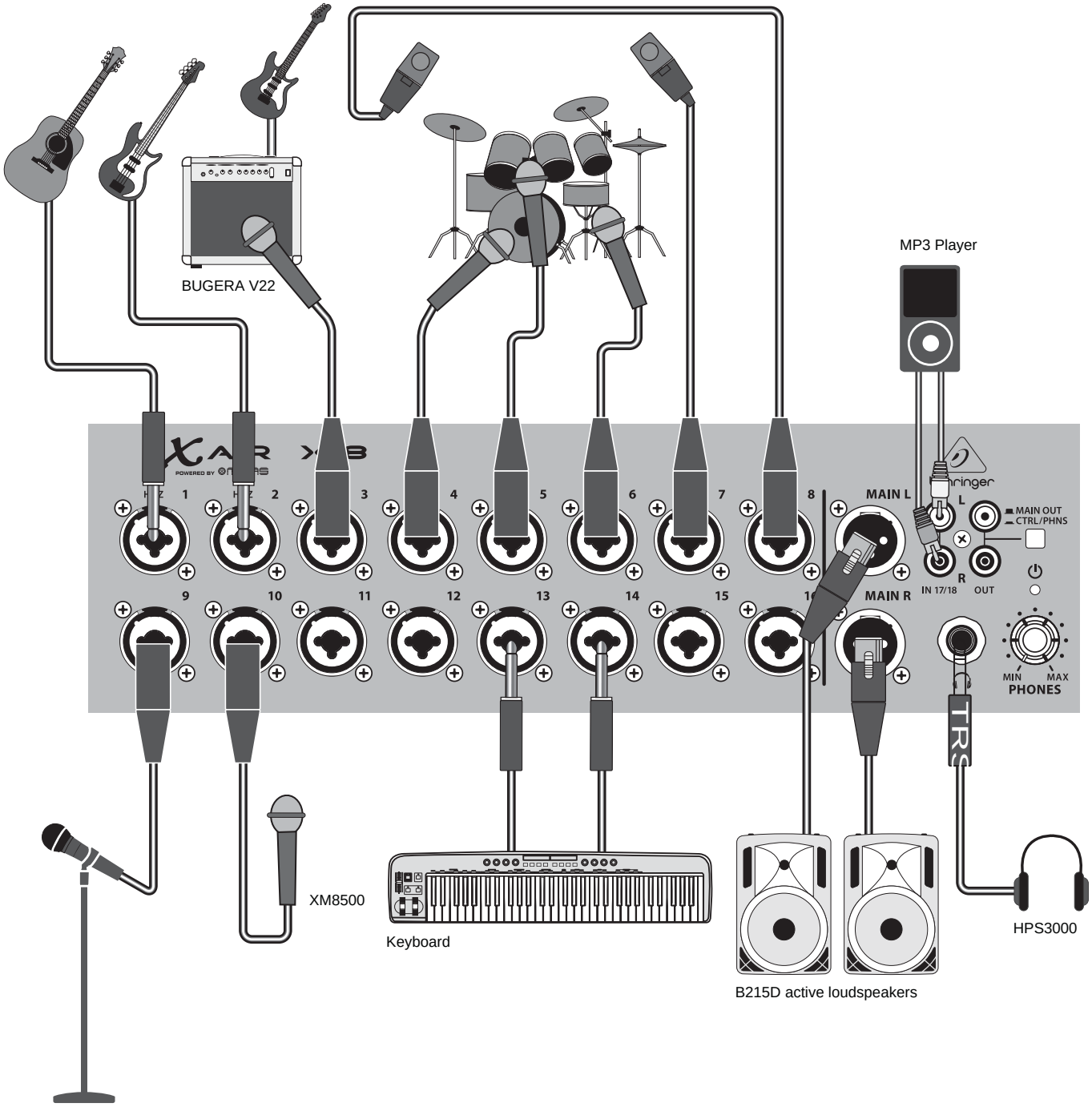
(11) PHONES LEVEL knob determines the output of the headpho

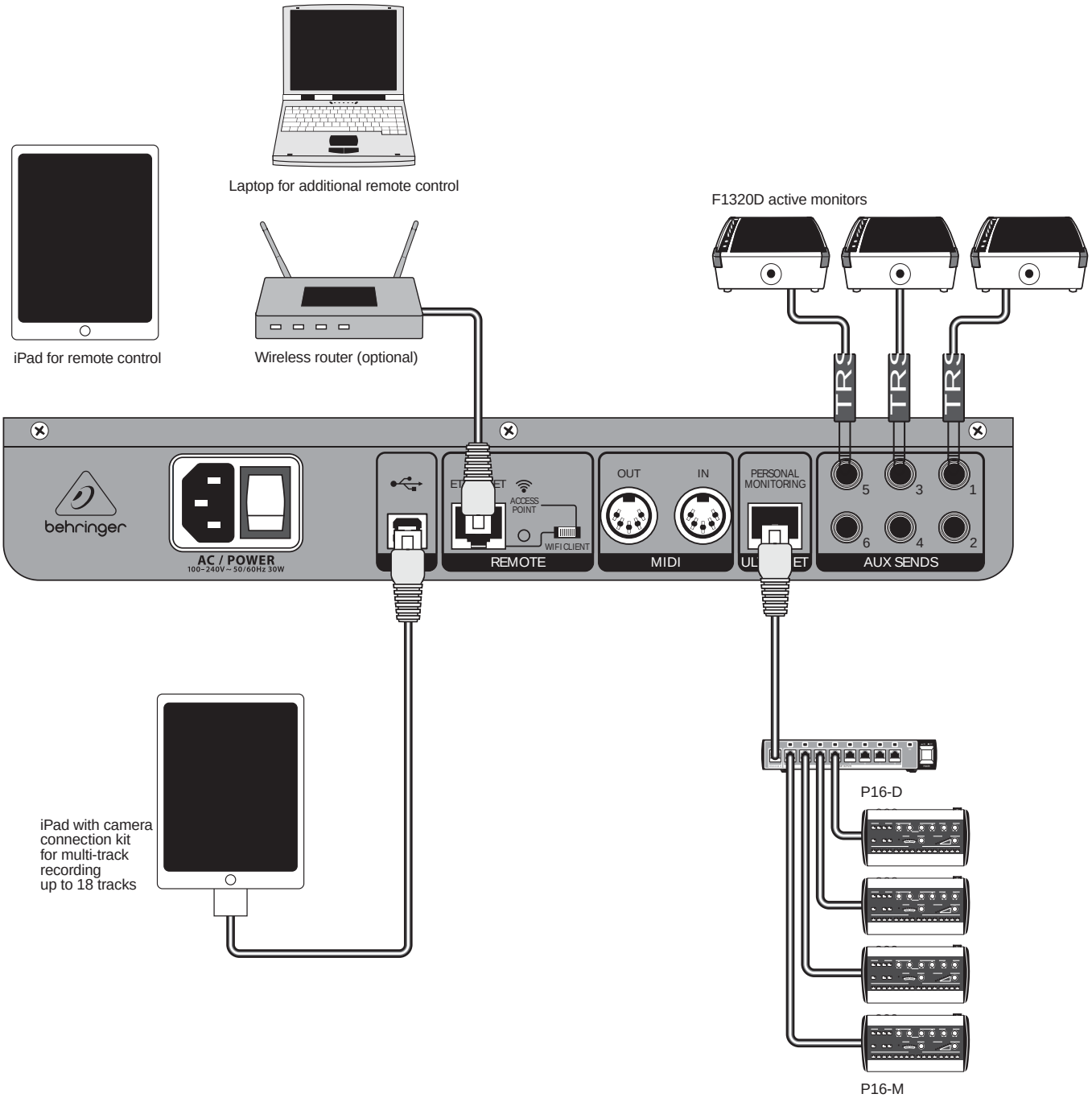
(12) POWER switch turns the mixer on and o . The front panel LE when the unit is powered on.

3. Hookup

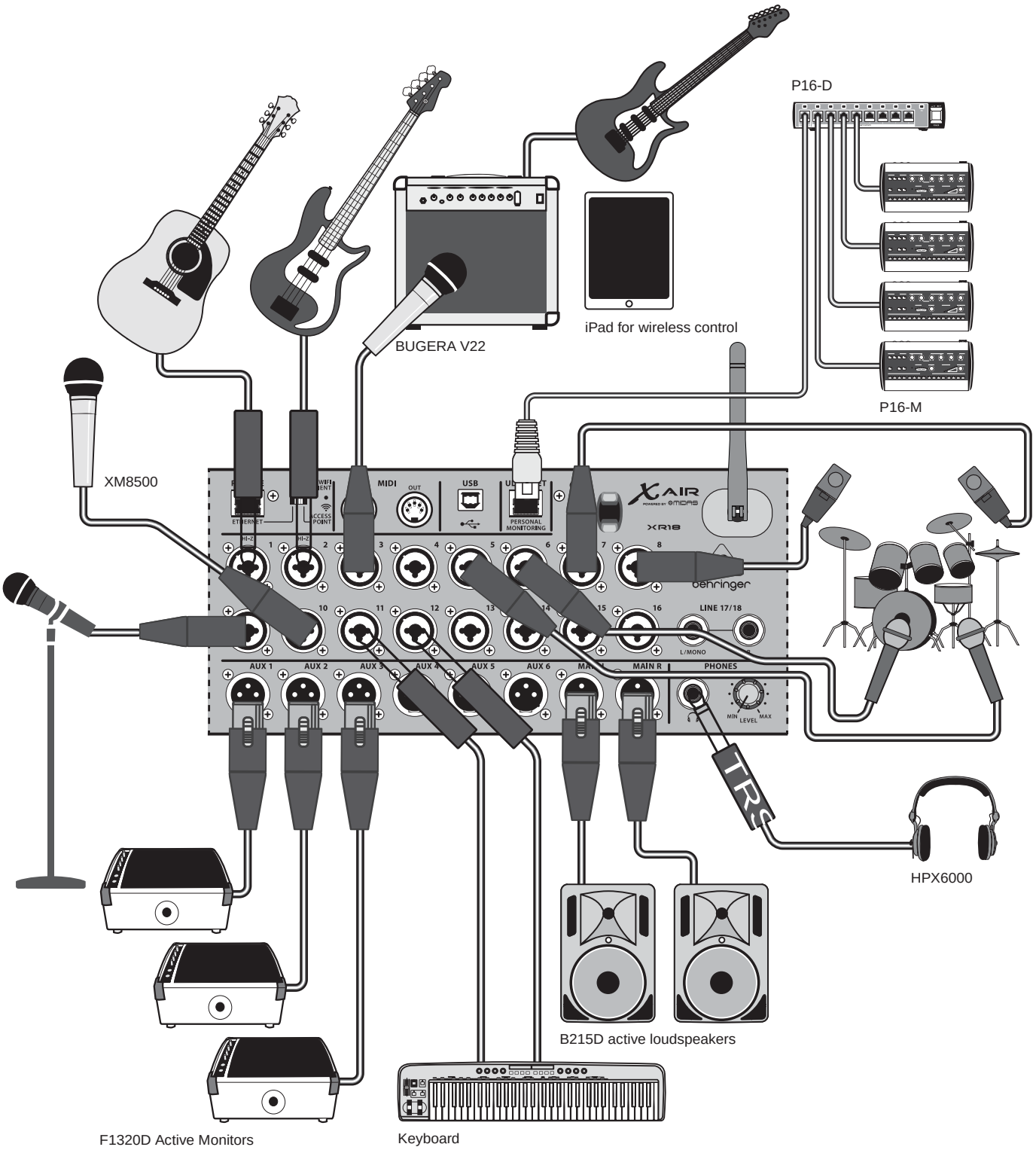
3.1 X18/XR18 Hookups

3.1.1 X18 recording with iPad

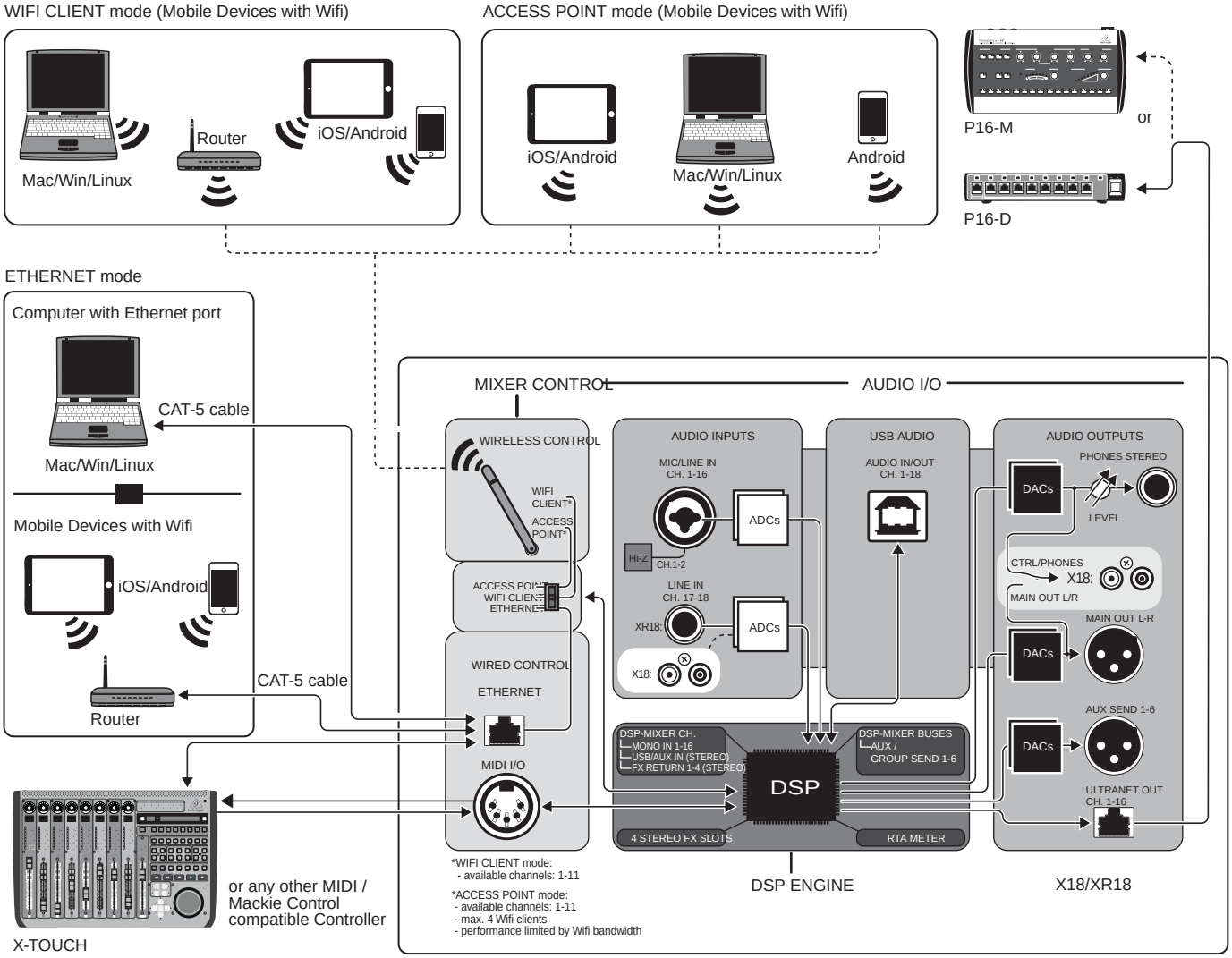



Laptop for additional remote control
F1320D active monitors
iPad for remote control
Wireless router (optional)
TRS
TRS
TRS
behringer
AC / POWER
100~240V ~ 50/60Hz 30W
ACCESS POINT
WIFI CLIENT
REMOTE
OUT
IN
MIDI
PERSONAL MONITORING
5
3
1
6
4
2
AUX SENDS
iPad with camera connection kit for multi-track recording up to 18 tracks
P16-D
P16-M

3.1.2 XR18 live performance

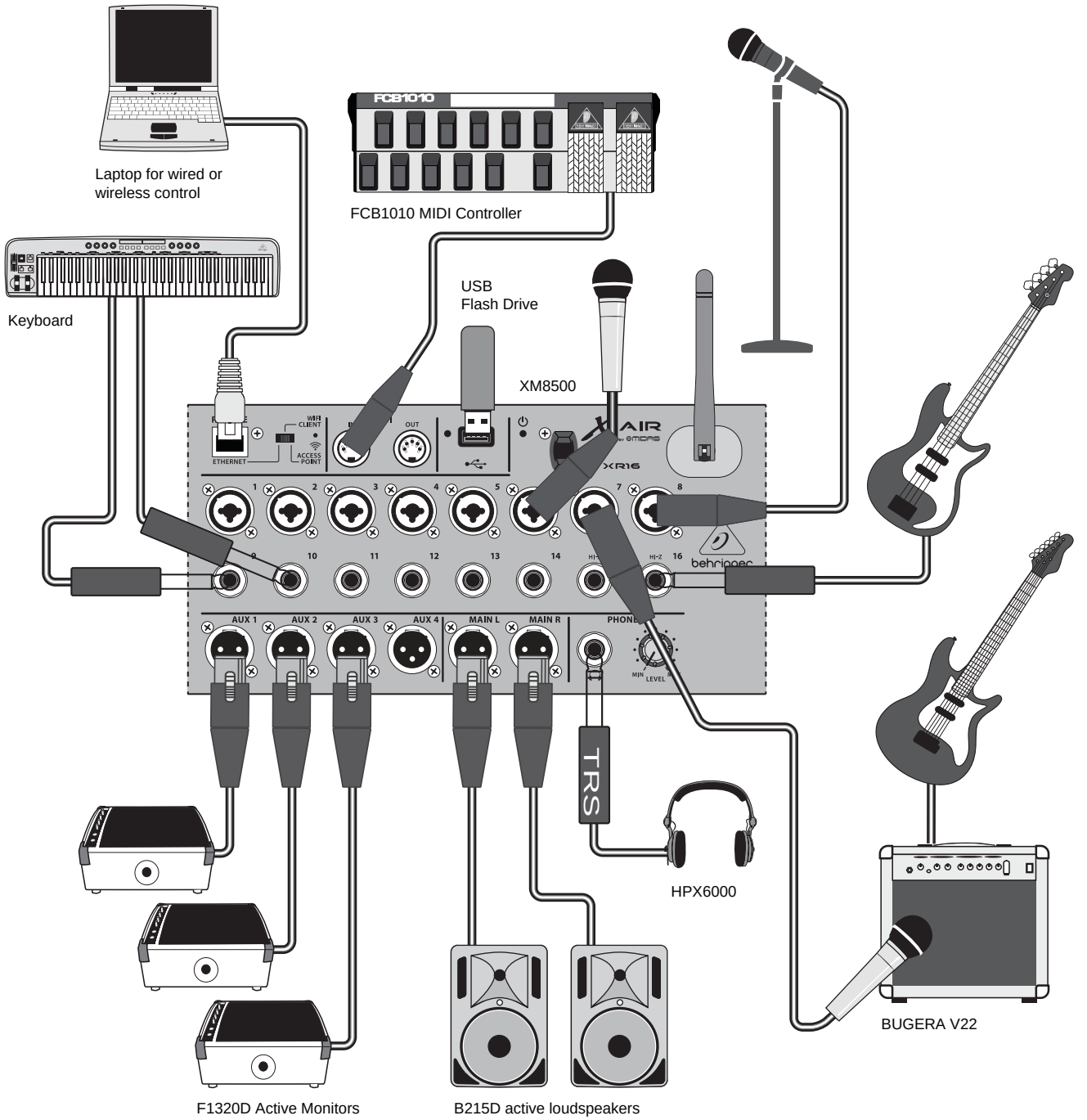


3.1.3 X18/XR18 System Overview

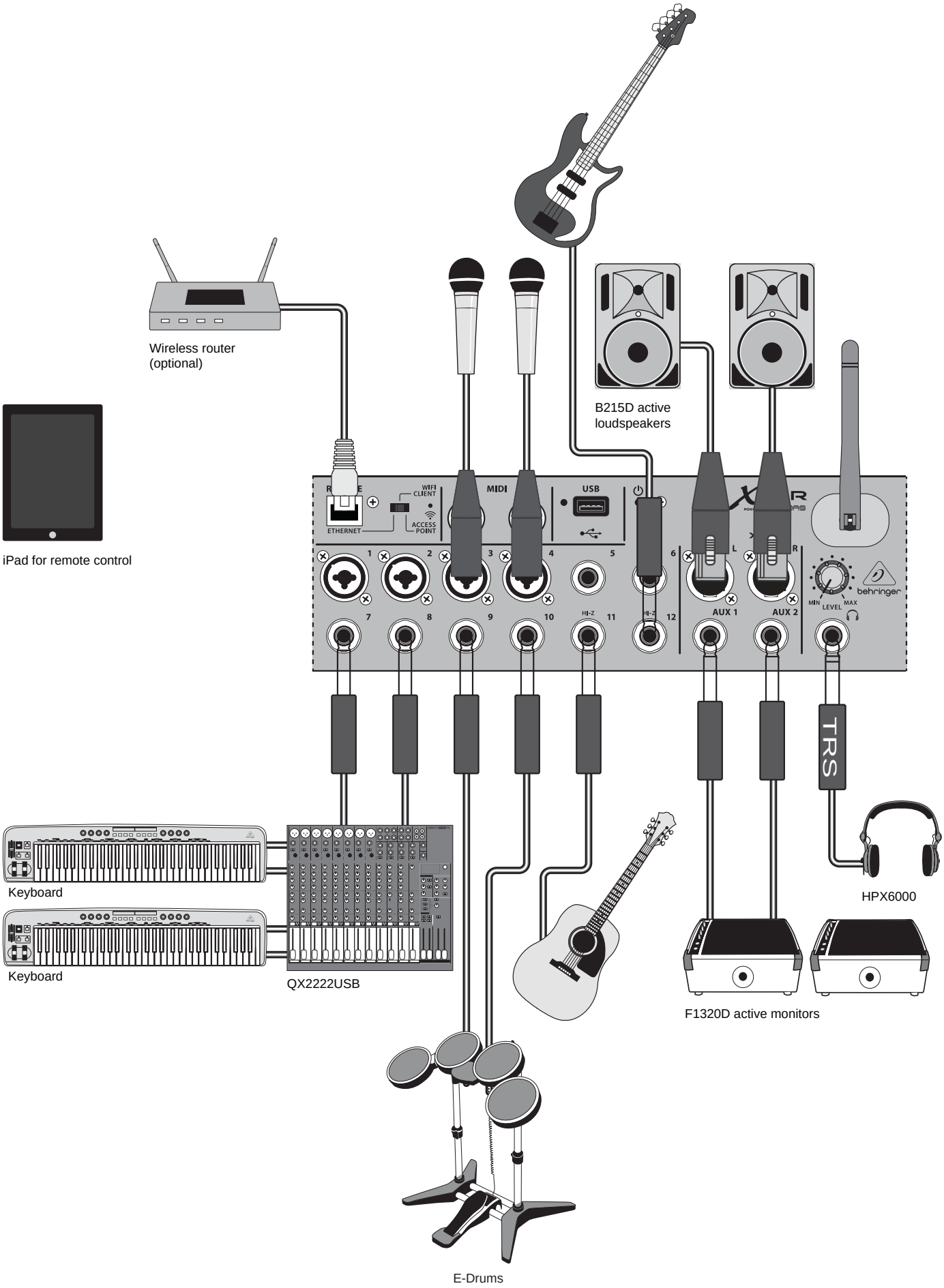


3.2 XR16/XR12 Hookups

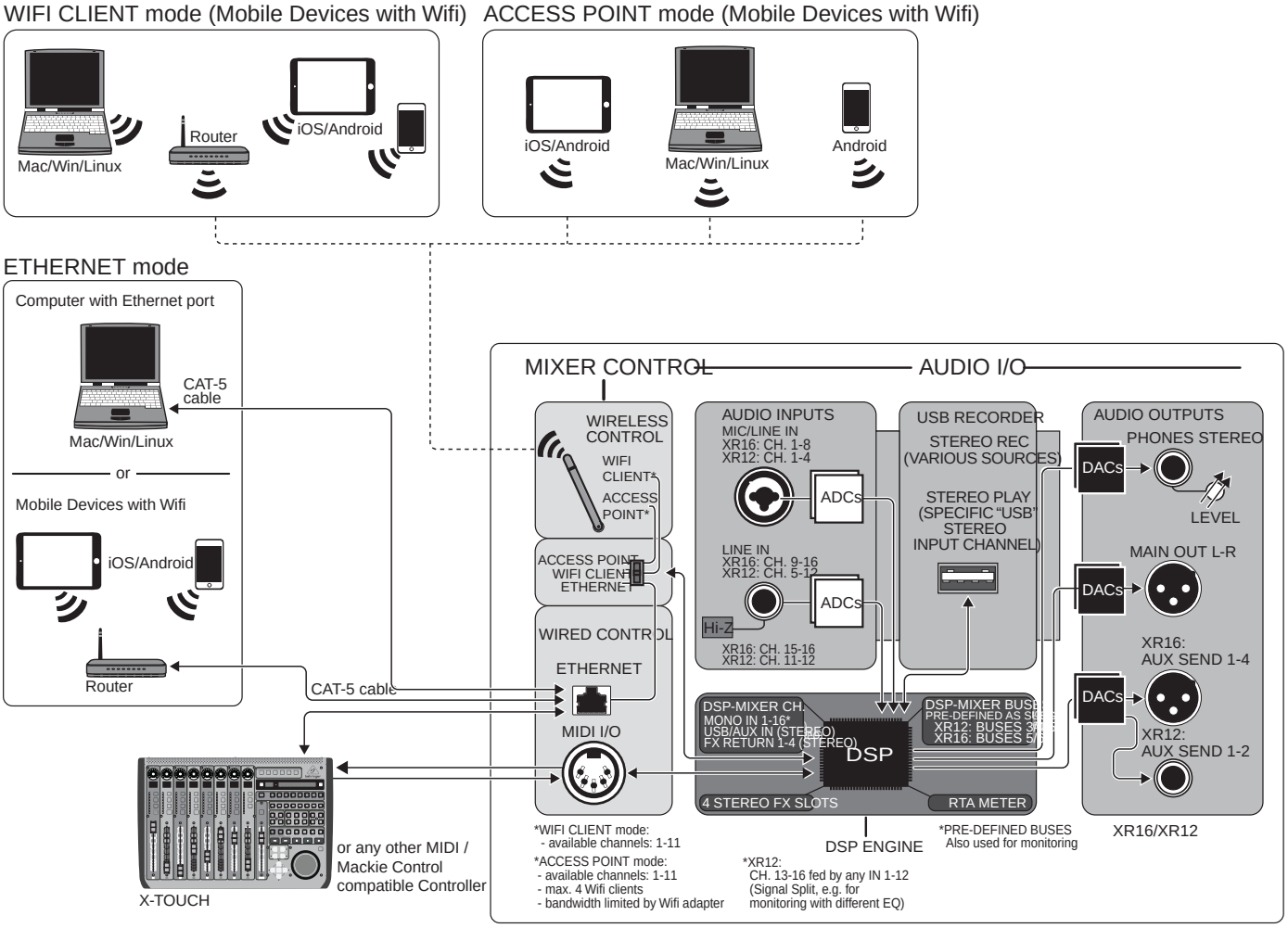
3.2.1 XR16 club performance



3.2.2 XR12 with Sub Mixer



3.2.3 XR16/XR12 System Overview



4. Network Connection

The X AIR mixers o er convenient digital control of the vari
in three di erent ways - via Ethernet LAN, or wirelessly as a
Access Point. Selection is made with the REMOTE switch.
the network preferences for these on any of the X AIR rem
on the 'Setup/Network' page.

4.1 IP Address and DHCP

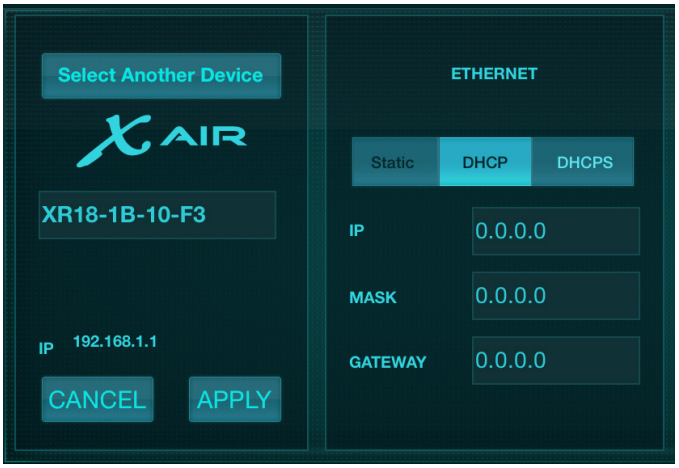
Depending on the connection scenario, the X AIR mixers o
for connecting a tablet or PC for software control – DHCP C
and xed IP operation. Connection is achieved di erently de
which option you choose:

DHCP Client mode is available in Ethernet LAN or Wi Clie
The mixer will automatically request an IP lease from the D
owns the IP addresses in the network to which you are trying to connect.

DHCP Server (DHCPS) is optionally available for Ethernet LAN connections and is standard in Access Point operation. The mixer will own the IP addresses and provide IP leases to devices requesting access to that network. The mixer will always use IP address 192.168.1.1 and assign IP addresses 192.168.1.101 – 192.168.1.132 to its clients.

Static IP is available for Ethernet LAN and Wi Client operation. The mixer will use the xed (static) IP address, subnet mask and gateway entered for network registering on the network. Make sure that the addresses you specify for the mixer are not con icting with any other addresses on the same network. We generally recommend using the DHCP mode, unless you have a very specie reason to set it up manually.

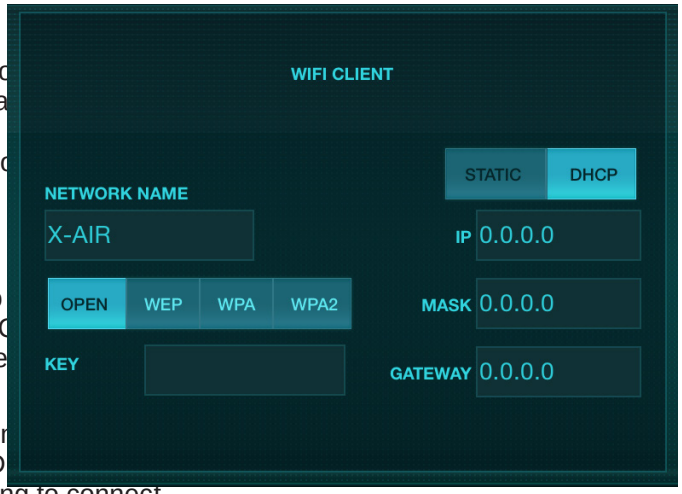
Note: Changing parameters of the currently selected connection mode will disconnect the software from the console. If the console is client mode con gured for a xed IP address that is incompatible with the network it is connected to, the console will be inaccessible. In this case, one of the other two connection modes can be used to regain access and adjust the settings. If that does not work, hold the Reset button for 2 seconds to restore the factory network settings.



Mixer name and Ethernet setup screen

4.2 Ethernet/LAN

This mode supports DHCP Client (default), DHCP Server, and xed IP operation. Note that if the mixer is connected to a network where no DHCP server is present, the mixer will generate an automatic IP address (range 169.254.1.0 – 169.254.254.255). There are no security options for LAN connections, so any device in that network may take control of connected X AIR consoles. When connecting via LAN/Ethernet to a Wi router, make sure the security settings of that router prevent unauthorized access.



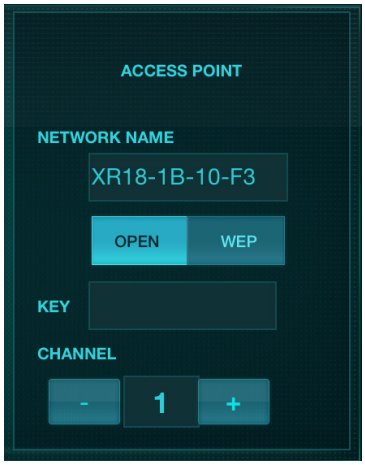
Wi Client setup screen

4.3 Wi Client

This mode supports DHCP Client (default) and xed IP operation can support WEP, WPA and WPA2 security mechanisms in Wi works on Wi channels 1-11.

Target SSID (network name) and password need to be supplied existing network. WEP passwords have to be either 5 characters long. If the specified SSID and password are incorrect, the mixer access. In this case the networking parameters have to be res connection mode has to be used to regain access.

The Ethernet connection mode may be used for con guration of Wi Client mode. While being connected in Ethernet mode, the X can look for available wireless networks and display their SSID netw one of the other security method. By selecting the preferred wi this information can be copied to the applications' Wi Client setu automatically. You will then be prompted to ll in the security pas network. After switching from Ethernet to Wi Client mode, the m connect to the selected wireless network automatically, and will remote applications on any device connected to the same netwo



Access Point setup screen

4.4 Access Point

This mode only supports DHCP Server operation with a maximum of 4 clients, working on Wi channels 1-11. Security is supported via WEP 40-bit (5 ASCII characters) or WEP 104-bit (13 ASCII characters). By default, the mixer will use a network name consisting of the model name plus the last bits of the mixer's unique MAC address (e.g. XR18-17-BE-C0). The default IP address is 192.168.1.1 and no security is engaged.

The control software is available for Android and iPad tablets as well as Mac/PC/Linux computers. Visit music-group.com to download the Mac/PC/Linux software. The tablet software can be downloaded from the application store on your device.

4.5 Getting Started

First Wi remote connection to your X AIR mixer

1. Download and install the remote control app for your device
   - Android smartphones/tablets: X AIR Android from the Google Play* store
   - iPad: X AIR for iPad from the App Store*
   - PC: X AIR EDIT for Windows, Mac or Linux from behringer.com
2. Set the REMOTE switch on your X AIR mixer to ACCESS POINT mode and power on the mixer.
3. Reset your X AIR mixer's network settings to default values by holding the RESET button for 2 seconds. This is located in the small hole above the Wi icon and requires a paper clip or similar tool to reach.
4. Switch your remote control device on and open the network settings.

Android smartphones/tablets:

1. Start the Settings/Wireless & Networks dialog on your Android system.
2. Switch 'Wi ' on.
3. Click on 'Wi ' to select a network. From the list of networks, select your X AIR mixer's name, e.g. "XR18-19-1B-07". After a few seconds, the status should change to 'Connected'.
4. Open your X AIR for Android app and it will show similar information:
   - Mix Access = All
   - IP Address = 192.168.1.1
   - Wi Lock = None
   - Wi connected to XR18-19-1B-07
5. You may choose to lock the connection to this speci c Wi network if you want to ensure that your device cannot automatically connect to another network while you are controlling your mixer.
6. Click on 'Connect' and tap on the mixer's name in order to connect the app with your mixer. Note - if a warning pops up telling you that the mixer rmware is not supported, it is recommended to update the rmware to the latest version (see the product page on behringer.com for details). You can, however, choose to connect anyway.
7. Once the app is connected to your mixer, all parameters will be loaded automatically. Enjoy exploring all mixing functions of your X AIR mixer remotely!

iPad:

1. Start the Settings/Wi dialog on your iOS.
2. Switch 'Wi ' on.
3. Select your X AIR mixer's name from the list of networks, e.g. "XR18-19-1B-07". After a couple of seconds, the status should ch 'Connected', indicated by a check mark.
4. Open your X AIR for iPad app and it will show any X AIR mixers found in that network, with their IP address, which in this case is
5. Tap on the mixer's icon to connect the app with your mixer. Note warning pops up telling you that the mixer rmware is not suppor it is recommended to update the rmware to the latest version (se product page on behringer.com for details). You can, however, cl connect anyway.
6. Once the app is connected to your mixer, all parameters will be loaded automatically. Enjoy exploring all mixing functions of your mixer remotely!

PC: X AIR EDIT for Windows, Mac or Linux

1. Open the Wireless Network Connections dialog on your operatin
2. Make sure the 'WLAN' or 'Wi ' adapter is switched on.
3. View the list of wireless networks and select your X AIR mixer's e.g. "XR18-19-1B-07". After a couple of seconds, the status shou to 'Connected', indicated by a check mark.
4. Open your X AIR Editor for Mac/Win/Linux and click on 'Setup'. The list will show any X AIR mixers found in that network, with th name and IP address, which in this case is 192.168.1.1.
5. Click on your mixer's name, e.g. "XR18-19-1B-07", and con rm to synchronize from mixer to PC in order to connect the app with yo If a warning pops up telling you that the mixer rmware is not sup it is recommended to update the rmware to the latest version (se product page on behringer.com for details). You can, however, cl connect anyway.
6. Once the app is connected to your mixer, all parameters will be transferred automatically. Enjoy exploring all mixing functions of X AIR mixer remotely!

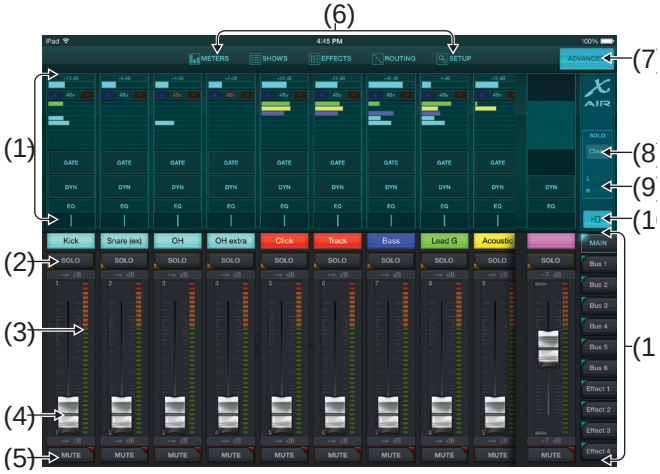
*App Store is a service mark of Apple Inc. Google Play is a trademark of Google Inc.

5. X AIR for iPad

The X AIR applications for iOS, Android and Mac/Win/Linux allow all of the physical controls and features normally found on analog mixers to be adjusted digitally, and also allow e ects and routing to be fully adjusted, all from a remote location away from the input box. This results in a very compact, yet full-featured mixing solution that can be operated while moving about the venue or studio. This chapter will discuss the software's functionality on an iPad.

5.1 Main Screen

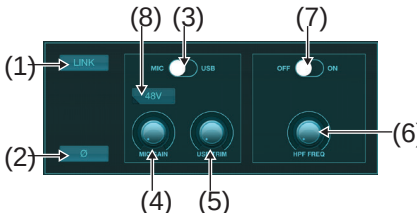
The main screen provides access to all 16 channel faders, Aux in, and FX send levels, as well as navigation to preamp controls, meters, FX slots and more. The channel strips can be swiped side to side to reveal all 21 faders, and the selected bus fader is always visible.



1. The Channel Strip control section gives a quick reference to the status of phantom power, aux send levels, pan, etc., but no adjustments are made directly on this screen. Touch anywhere inside a channel's control section to edit parameters.
2. Touch a channel's Solo button to send the channel to the solo bus. The button will light yellow to indicate that a channel has been soloed.
3. Each channel has a dedicated meter to monitor the input level. If the meter reaches the red clip lights, lower the gain control on the input screen (5.2).
4. The Channel Fader adjusts a channel's level, or adjusts the aux send level, depending on which layer is selected on the right-hand side (see callout 11).
5. Touch a channel's Mute button to mute the channel. The when muted.
6. The Meters, Shows, E ects, Routing and Setup buttons these menus.
7. The Advanced button only applies to the Gate and Dynamics sections (5.4 and 5.5).
8. The Solo Clear button releases all soloed channels.
9. The Solo Meter shows the level of the solo bus.
10. The Channel Width button toggles between normal and condensed channel strip views. When active, the channel strips provide more detail and additional room to touch the desired fader or button, while the condensed view allows all 16 inputs to be viewed simultaneously. In either view, the strips must be swiped to the left to access the FX send levels.
11. The Fader Bank buttons alter the function of the channel fade to Main, the faders adjust the channel volume levels sent to t bus, and the overall main output. When one of the Aux or E e are selected, the faders adjust each channel's send level to t monitoring or e ects routing. The level for the Aux or E ect bu currently selected can be adjusted where the main fader norm

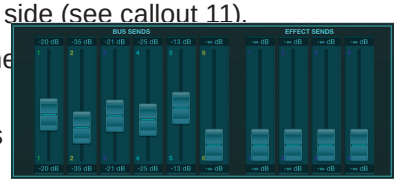
5.2 Input

The Input section allows adjustment of the most common pream such as gain and phantom power. This is accessed by pressing t Channel Strip of the channel you wish to modify. If another menu or Gate come up instead, the menus can be swiped side-to-side returning to the Main Screen.



1. The Link button allows adjacent channels to be linked as a st Moving one of the linked channels' fader will also adjust the c
2. The Phase button inverts the phase.
3. Use the Mic/USB switch to determine whether the channel is the microphone input or by a signal from a DAW via the multi USB connection.
4. The Mic Gain knob adjusts the input gain for the currently sel mic preamp.
5. The USB Trim knob adjusts the digital trim for the signal com computer. The Mic/USB switch must be set to USB
6. The HPF Freq knob adjusts the frequency of the lter, allowin low frequencies to be removed.
7. Engage the HPF (high-pass lter) with this switch.
8. Press this button to engage the phantom power.

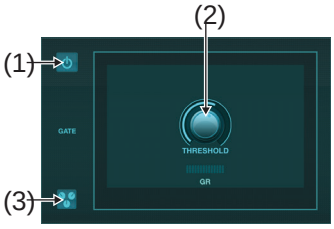
5.3 Sends



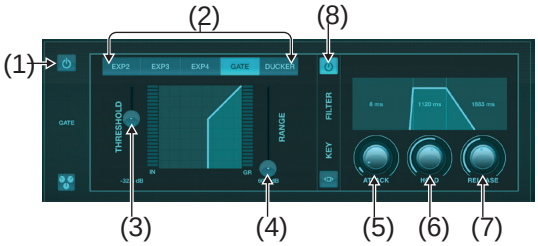
The Sends tab allows the currently selected channel's signal to b 6 Aux outputs and to the 4 E ects processors. Aux and E ects ro adjusted using the fader banks on the right-hand side of the scre

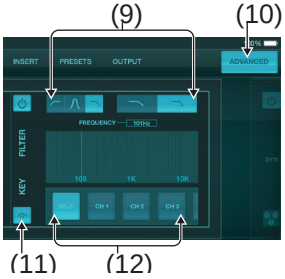
5.4 Gate

The Gate tab allows a noise gate to be engaged and adjusted to remove unwanted noise. To accommodate various levels of mixing expertise, the standard or advanced screen can be selected. The standard view o ers a simple adjustment of the threshold adjustment, while the advanced view allows ne adjustment of the gate parameters.

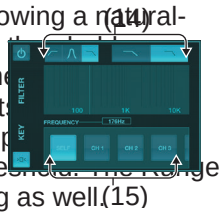


1. Engage the gate with the on/o button.
2. Adjust the Threshold that the audio must reach in order to bypass the gate. Any audio that does not register beyond the threshold setting will be muted automatically.
3. Press this button to open the preset list where your settings can be saved can recalled.





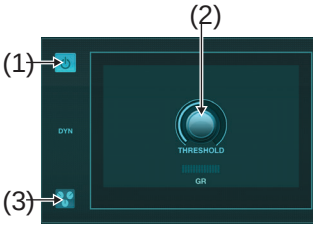
1. Engage the gate with the on/o button.
2. Gate Type buttons allow various types of gates to be selected. The EXP2, 3 and 4 settings reduce the output by varying amounts, allowing a natural-sounding reduction of signals that don't reach the selected threshold. The Gate setting enables a more aggressive drop in volume below the threshold. An additional Range parameter adjusts the attenuation. The Ducker setting attenuates the signal by a p amount whenever the signal rises beyond the selected threshold. The Range parameter adjusts the amount of attenuation for this setting as well.



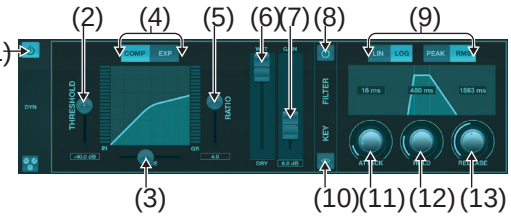
3. Adjust the Threshold that the audio must reach in order to bypass the gate or engage the Ducker.
4. The Range parameter adjusts the amount of signal attenuation for the Gate and Ducker settings.
5. Adjust the Attack knob to set how quickly the gate takes e ect when the input signal drops below the threshold.
6. Adjust the Hold knob to set how long the input signal must surpa threshold before bypassing the gate.
7. Adjust the Release knob to set how quickly the gate releases aft it speeds above the threshold.
8. Engage the Key Filter with the on/o button.
9. Select a high-pass, low-pass or mid peak frequency and slope fo lter. The speci c frequency can be selected by dragging the line frequency chart.
10. Press the Advanced button to select between normal and advan gate operation.
11. Access the Key Filter parameters by pressing this button.
12. Select a source for the key lter.

5.5 Dynamics

A dynamics processor can be adjusted on this page. A compressor i reduce the dynamic range of a signal, allowing the perceived volu to be raised without clipping. An expander can add dynamics by atte signal when it drops below the predetermined threshold.



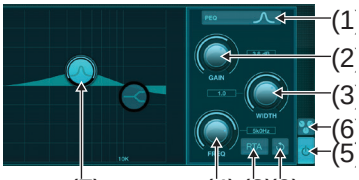
1. Engage the compressor with the on/o button.
2. Adjust the Threshold at which the compressor begins to take e e Audio that falls below this setting will remain una ected.
3. Press this button to open the preset list where your settings can can recalled.



1. Engage the dynamics processor with the on/o button.
2. Adjust the Threshold at which the compressor begins to take e e Audio that falls below this setting will remain una ected.
3. Adjust the Knee to allow the compressor to have a more gradual the signal. When the Knee is set fully to the left (hard knee), any rise above the threshold will receive the full compression ratio rig
4. Select between a compressor or expander to set the action of th dynamics processor.

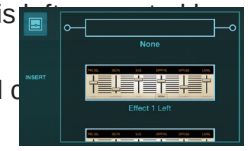
5. Adjust the Ratio to determine how aggressively the dynamics are a ected.
6. The Wet/Dry ratio determines how much of the signal is
the processor.
7. Use the Gain fader to compensate for changes in level c
the processor.
8. Engage the Key Filter with the on/o button.
9. Select between an aggressive Linear or smooth Logarithmic operation
and between Peak or RMS input response. RMS is most common in
compressors, and responds to the average level of incoming audio
whereas the Peak setting responds to brief spikes in loudness that would
be allowed through when set to RMS.
10. Access the Key Filter parameters by pressing this buttor
11. Adjust the Attack knob to set how quickly the compresso
the input signal rises above the threshold.
12. Adjust the Hold knob to set how long the compressor takes to enter the
release cycle once the audio drops below the threshold.
13. Adjust the Release knob to set how quickly the compressor releases after the
audio drops below the threshold.
14. Select a high-pass, low-pass or mid peak frequency and slope for the key
 lter. The speci c frequency can be selected by dragging the line across the
frequency chart.
15. Select a source for the key lter.

5.6 Channel EQ



1. Select the type of EQ for each of the 4 bands. Typically
used for the highs and lows, whereas PEQ (parametric)
are used for the mid range adjustments.
2. Use the Gain knob to adjust the desired boost or cut to t
selected frequency.
3. Adjust the Width (Q) to determine how wide or narrow the frequency
adjustment will be.
4. Use the Freq(uency) knob to select the center frequency for PEQ and ∀EQ
types, and the starting frequency for cut or shelf EQs.
5. Engage the EQ with the on/o button.
6. Press this button to open the preset list where your settings can be saved
can recalled.
7. Press one of the band buttons to select the band. Drag t
to set the frequency, and up/down to set the boost or cu
must be selected before adjusting the width parameter.
8. Engage the RTA (real time analyzer) with this button. Th
default, but can be adjusted on the Setup - Audio/MIDI page.
9. Press this button to reset the currently-selected band.

5.7 Insert

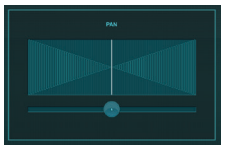


Press the folder icon to engage the insert e ect. Scroll through th
blocks to select the desired routing.

5.8 Presets

The Presets tab allows channel presets to be recalled, edited an
Press the page icon on the right to save a new preset. Press the
edit icon to edit a preset, and press on one of the saved presets to
or load that preset.

5.9 Output



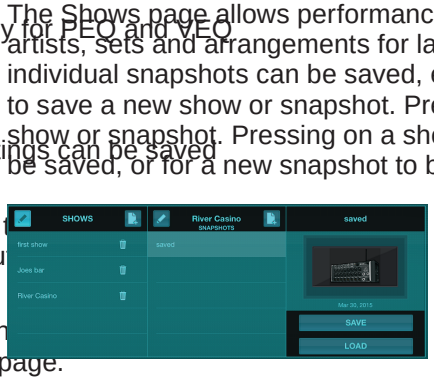
The panorama can be adjusted to position the channel in the ste

5.10 Meters

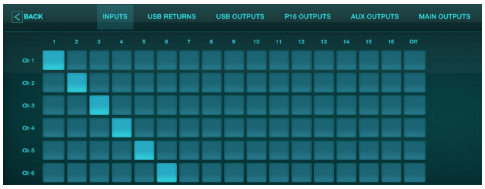
The Meters page is accessed via the icon at the top of the main
allows easy monitoring of all analog and digital levels, including
Gate and Dynamics activity, P-16 channels and the Main and Sc

5.11 Shows

The Shows page allows performances to be saved for various ve
artists, sets and arrangements for later recall. Within those show
individual snapshots can be saved, edited and recalled. Press th
to save a new show or snapshot. Press the pencil icon to edit or
show or snapshot. Pressing on a show or snapshot will allow any
be saved, or for a new snapshot to be loaded.



5.12 Routing



The Routing page allows the analog and digital inputs and outputs to be reassigned to di erent destinations. Select the group of inputs or outputs you want to edit from the top row, then press the block to which you want to reassign a channel.

5.13 E ects

The E ects page is accessed via the icon at the top of the main screen. There are 4 slots where various e ects can be selected and adjusted to suit the application. Press the folder icon to activate an e ect block. Press Edit to select a di erent e ect, and press on the e ect graphic to edit parameters. See the Effects Descriptions chapter for more details.

5.14 Setup

The Setup page is accessed via the icon at the top of the m
This allows the channel layout to be modi ed, a console res
settings to be adjusted.

Press the Edit button to reorder the input, aux and e ects c
the standard con guration, press the Reset button. To reset
settings, press the Initialize Mixer button, then press Yes to con rm.

The scribble strips are also edited on this page. Press a chan
assign a color and name for that channel. The buses and e
also be edited.

This screen allows the con guration of your wireless network connection.
See the Network Connection chapter for details.

The Audio/MIDI tab allows global settings for audio, MIDI and monit
The console operates at 48 kHz by default, but can be changed to 4
The RTA can be switched from pre to post-EQ to monitor the e ect c
adjustments. Engage the 'Mute At Power On' function to avoid feedl
startup. When the Link option is selected, adjacent channels are pa
Aside from the fader settings being matched, the preamp, dynamics
fader/mute/sends can also be aligned.

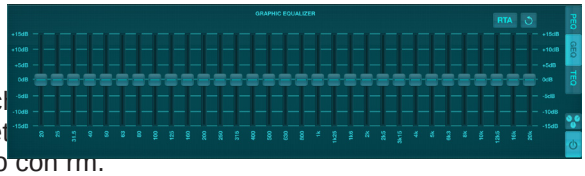
Activate the desired MIDI transmit and receive options for the physic
and the USB MIDI in the menu.

The solo options can be selected in the monitor section. Channels a
can be set to pre or after fader listen, and the solo bus level, trim an
attenuation can all be set.

5.15 Main EQ

There are 3 EQ options for the main and monitor buses: 6-band par
graphic, and “true” EQ. These are accessed by pressing the PEQ/G
on the right side.

This parametric EQ functions the same as the channel EQ, but ther
6 bands available.



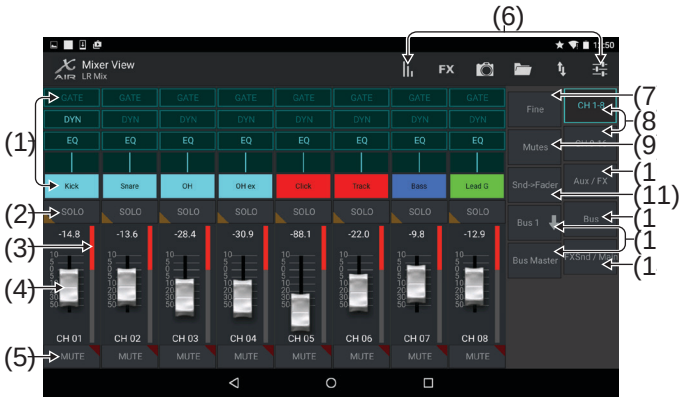
The GEQ and TEQ types appear to be identical, but the “true” EQ c
for adjacent frequency adjustments. Most graphic equalizers have a
e ect when several neighboring bands are boosted or cut, causing a
exaggerated EQ adjustment. The TEQ will have an EQ curve that is
of the actual adjustments made on the sliders.

6. X AIR for Android

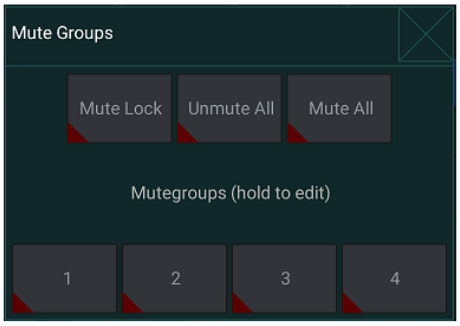
The X AIR applications for iOS, Android and Mac/Win/Linux allow access to the physical controls and features normally found on analog mixers to be adjusted digitally, and also allow e ects and routing to be fully adjusted, all from a remote location away from the input box. This results in a very compact, yet full-feature mixing solution that can be operated while moving about the venue or studio.
This chapter will discuss the software's functionality on an Android device.

6.1 Main View

The Main View screen provides access to all 16 channel faders, Aux in, and FX and bus levels, as well as navigation to preamp controls, meters, FX slots and more.



1. The Channel Strip gives quick reference to the status of var settings, and allows access to Gate, Dynamics, EQ, Pan an
2. Touch a channel's Solo button to send the channel to the so of the button will light yellow to indicate that a channel has b
3. Each channel has a dedicated meter to monitor the input le reaches the red clip lights, lower the gain control on the Inp
4. The Channel Fader adjusts a channel's level, or adjusts the level, depending on which layer is selected on the right-hand side.
5. Touch a channel's Mute button to mute the channel. The button will light red when muted.
6. Access the Meters, E ect Rack, Snapshots, Show/Scene, Routing and Setup pages by touching these buttons.
7. Engaging the Fine button causes the faders to be adjusted in smaller increments, allowing more precise control.
8. Select a channel bank 1-8 or 9-16 with these buttons.
9. Access the Mute Group edit screen by pressing the Mutes button.

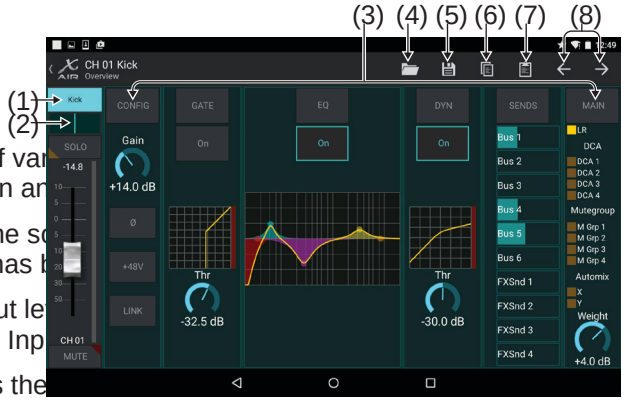


Engage the Mute Lock button to prevent accidental muting of individual channels. Mute All and Unmute All are quick ways to fully mute or unmute all sources. Tap one of the 4 Mute Group buttons to mute the channels assigned to that group, and hold one of the buttons to edit which channels are assigned to the group.

10. Access the Aux and FX return faders with this button.
11. Activate the Sends on Faders function with this button. When the fader adjusted (see callout 13) control the bus send levels for the currently active Moving between the channel and Aux/FX lay sends for these layers to be adjusted as well.
12. Access the bus master faders with this button. Note that thes visible when the Sends on Faders function is active.
13. When using the Sends on Faders function, the bus to which t signals are sent is selected with the button directly below the Faders button. Pressing the Bus Master button will allow the the selected bus to be adjusted.
14. Access the FX Send and Main LR faders with this button.

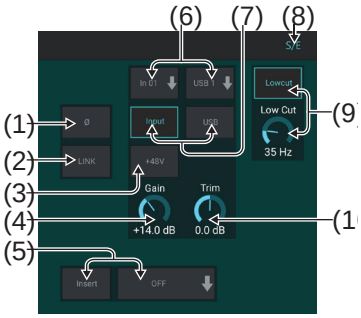
6.2 Input

The Input section allows adjustment of the most common pream such as gain, phase and phantom power. This is accessed from screen by pressing just above the Solo button in the channel stri default, each channel will have a generic name such as "Ch 01" can be customized in this section.



1. Touch this top button to access the Scribble Strip page where and color can be selected.
2. Adjust the Pan by touching this button.
3. The on/o status and basic parameters for several preamp fea adjusted on this page. To edit in detail, press Con g, Gate, EQ
4. Many preamp functions have factory settings that can be acc folder icon.
5. Current settings can be saved for later recall.
6. Press this button to copy the current settings.
7. Press this button to paste the recently-copied settings from o to another.
8. Skip to the previous or next channel with the arrow buttons.

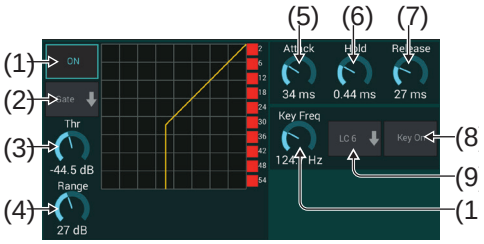
6.3 Con g



1. Invert the phase with this button.
2. Press the Link button to link the adjacent channel for stereo
3. Engage the 48 V phantom power by pressing and holding t
4. Adjust the analog input Gain with this control.
5. Engage an e ect Insert and select the FX bus that will be in
6. The source for the channel's physical input and USB input with these pull-down menus.
7. Select whether the analog input or USB input appears at the
8. The S/E button appears at the top of many edit pages, and to view a simple or expanded set of controls, especially for the Gate and Dynamics pages.
9. Engage the Low Cut with this button to remove unwanted low frequencies.
10. Adjust the digital Trim for the USB input with this control

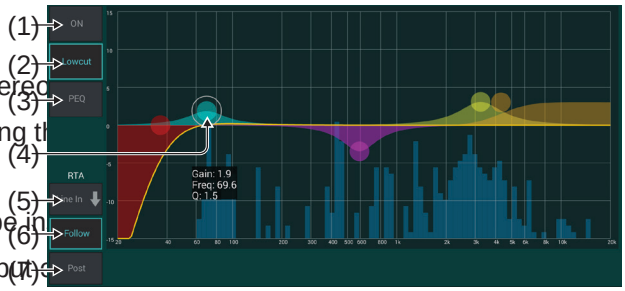
6.4 Gate

The Gate tab allows a noise gate to be engaged and adjust ve unwanted noise. Using the S/E button, a simple or expande rameters can be selected to accommodate various levels of mixing e resets can also be selected from the folder icon to automatically load s t suit your application.

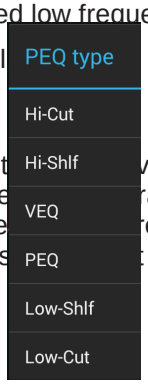


1. Engage the gate with the ON button.
2. The function menu allows various types of gates to be selected. The EXP 2, 3 and 4 settings create an extra-steep taper for signals that fall below the threshold. The Gate setting enables a more aggressive drop in volume for signals below the threshold. The Ducker setting attenuates the signal by a predetermined amount whenever the signal rises beyond the selected threshold.
3. Adjust the Threshold that the audio must reach in order to bypass the gate or engage the Ducker.
4. The Range parameter adjusts the amount of attenuation for the Gate and Ducker.
5. Adjust the Attack knob to set how quickly the gate takes e ect when the input signal drops below the threshold.
6. Adjust the Hold knob to set how long the input signal must surpa threshold before bypassing the gate.
7. Adjust the Release knob to set how quickly the gate releases aft rises above the threshold.
8. Engage the key lter with the Key On button.
9. Select a low cut, high cut or mid peak frequency and bandwidth/ the key lter.
10. Select the frequency for the key lter.

6.5 EQ

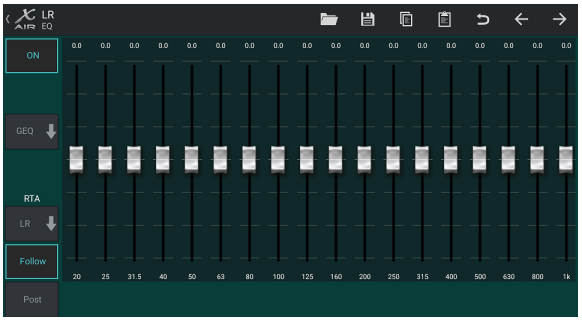


1. Engage the EQ with the ON button.
2. Engage the Lowcut button to remove unwanted low frequencies.
3. Select the type of EQ for the selected band. This menu will only when one of the 4 bands are active, not including the lowcut.



4. Drag the band button left and right to determine the speci c frequ and move it up and down to determine the amount of boost or cu Use a pinch or spread gesture (zoom in/out) to alter the bandwid
5. Select the source for the RTA to display.
6. To automatically send the channel that you are currently editing t press the Follow button.
7. Press the Post button to display the post-EQ results in the RTA.

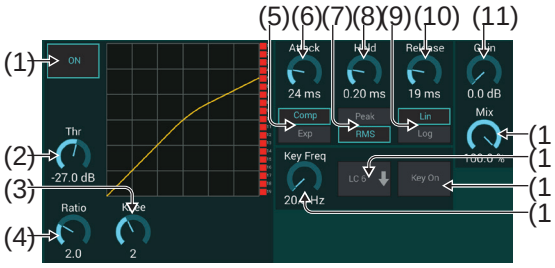
Graphic EQ



There are 3 EQ options for the Main LR and Aux buses: 6-band parametric, graphic, and “true” EQ. The parametric EQ functions the same as the channel EQ, only with 6 bands available. The GEQ and TEQ types a but the “true” EQ compensates for adjacent frequency adju equalizers have a multiplying e ect when several neighborin or cut, causing an exaggerated EQ adjustment. The TEQ w is more indicative of the actual adjustments made on the sli

6.6 Dynamics

A channel’s dynamics can be adjusted on this page. A com reducing the dynamic range of a signal, allowing the perceived volume in the mix to be raised without clipping. An expander can add dynamics by attenuating a signal when it drops below the predetermined threshold. Using the S/E button, a simple or expanded set of parameters can be selected to accommodate various levels of mixing expertise.

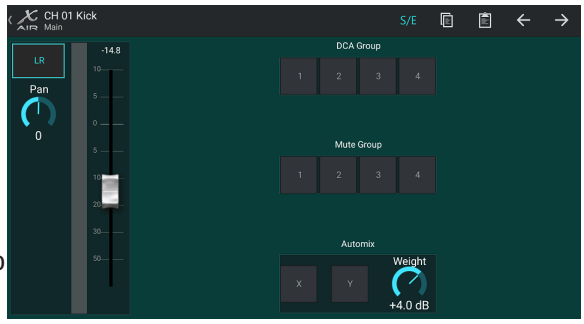


1. Engage the processor with the ON button.
2. Adjust the Threshold at which the compressor begins to Audio that falls below this setting will remain una ected.
3. Adjust the Knee to allow the compressor to have a more gradual e ect on the signal. When the Knee is set fully to the left (hard knee), any signals that rise above the threshold will receive the full compression ratio right away.
4. Adjust the Ratio to determine how aggressively the dynamics are a ected.
5. Select between a compressor or expander to set the action of the dynamics processor. While a compressor reduces a signal’s dynamics, an expander increases the dynamic range.
6. Adjust the Attack knob to set how quickly the compressor takes e ect when the input signal rises above the threshold.
7. Select between Peak or RMS input response. RMS is most commonly used in compressors, and responds to the average level of incoming signal, whereas the Peak setting responds to brief spikes in loudness that would be allowed through when set to RMS.
8. Adjust the Hold knob to set how long the compressor takes to enter the release cycle once the audio drops below the threshold.
9. Select between an aggressive Linear or smooth Logarithmic operation.
10. Adjust the Release knob to set how quickly the compressor r audio drops below the threshold.
11. Use the Gain knob to compensate for changes in level cause the processor.
12. Adjust the Mix knob to determine how much of the signal is le by the processor.
13. Select a high cut, low cut or mid peak frequency and bandwid the key lter.
14. Engage the key lter with the Key On button.
15. Select the frequency for the key lter.

6.7 Sends

The Sends screen allows the currently selected channel’s signal the 6 Aux outputs and to the 4 E ects processors. Aux and E ect also adjusted using the fader banks on the right-hand side of the screen. The signal can be routed to the buses from speci c point chain, such as pre or post EQ (the S/E button must be active).

6.8 Main



When an S/E button is active, the channel is assigned to the ma that is not intended for the audience to hear, such as click track the channel from the main bus eliminates the potential to accide source into the mains.

This page also allows the channel to be quickly assigned to a DC Automix group.

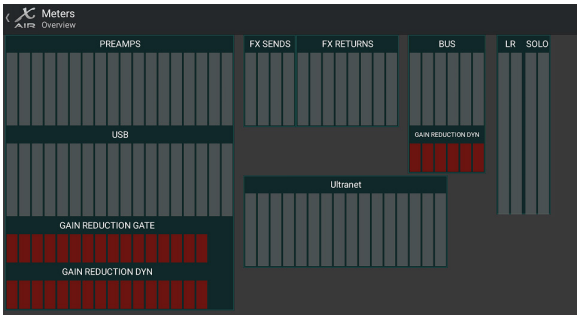
The Auto Mix function is very useful for meetings or panel discus multiple microphones are used for speech. The mic channels ca one of two auto mix groups, which will automatically attenuate th are not currently receiving signal. Click the X or Y auto mix butto tab to assign several channels to an auto mix group.

Navigate to the Setup - Preferences tab and engage the Show b under Automix. This will cause an Automix X and Y button to app Main View screen.

Whenever an auto mix bus is engaged, a blue gain reduction me the operation of signal reduction for any channels assigned to the the current speaker to be heard clearly while suppressing any no

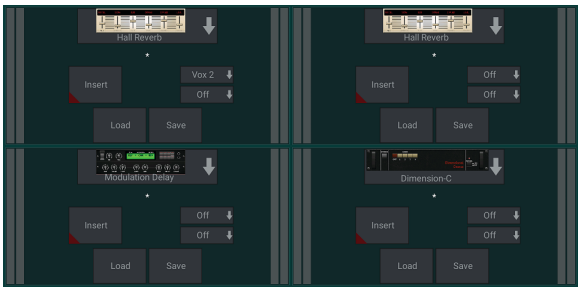
other microphones. In each channel's Main tab, a Weight knob is available which allows certain channels to be attenuated more or less to compensate for louder voices or more sensitive microphones.

6.9 Meters



The Meters tab allows easy monitoring of all analog and digital levels in DCA, USB channels, Buses, Ultranet outputs, and the Main and Solo buses.

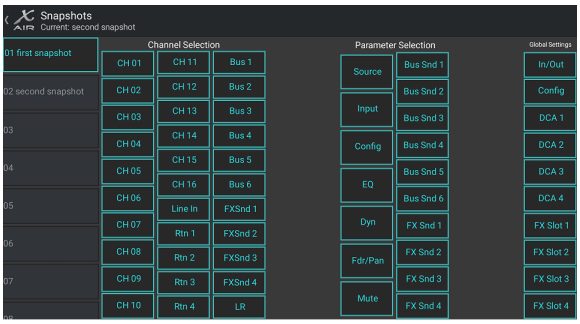
6.10 E ect Rack



The E ect Rack page is accessed via the “FX” icon at the top of the Main View screen. There are 4 slots where various e ects can be selected and adjusted to suit the application. Tap on the e ect slot to select an e ect and adjust the available parameters.

6.11 Snapshots

The snapshot function allows speci c bits of information to be saved for immediate recall. For example, quick changes can be selected for di erent acts of a play, performances in a music festival with several bands, or church services.



Click the camera icon at the top of the main screen. A window will open with a list of parameters to select for recall. You can select individual channels/parameters that will be recalled from a previously saved snapshot, or click the ‘All’ button to choose everything in a category. There may be channels, buses, parameters, etc. that should remain una ected throughout an event, so this method is bene cial for its highly speci c method of recall.

To save a snapshot, press and hold one of the slots in the left hand list. A new entry will appear in the list where you can type in a name for the assigned snapshot.

To recall a previously-saved snapshot, press and hold the item in th select the load option. Note that all aspects of the current arrangen saved to a new snapshot slot, and the speci c elements of that snap selected upon recall.

The snapshot recall parameters are listed in 3 categories: channel, and global.

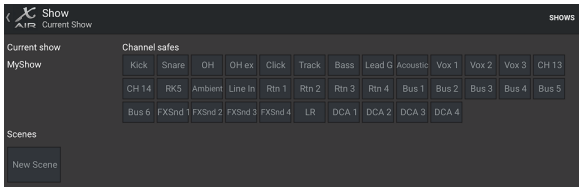
The Channel Section lets you determine which channels or bus mas a ected during recall.

The Parameter Section lets you determine which speci c preamp el be recalled for the channels and buses selected in the Channel Sec Source a ects the input vs. USB selection, Input recalls basic pream such as phantom and gain setting, and Con g recalls the con guratio Fdr/Pan and Mute recall these settings for the selected channels, a sends can be individually assigned for recall.

Global Settings allow the input/output routing to be recalled, as well tal levels in DCA assignments, and FX block settings.

To delete a snapshot that is no longer necessary, select it from the l select Delete.

6.12 Scenes and Shows



The Scenes/Shows page is accessed via the folder icon at the top c Main View screen. This page allows you to save, edit and recall spe entire shows. To prevent certain channels or buses from being a ec or show recalls, arm the desired sources in the ’Channel safes’ sect

6.13 Routing

The Routing menu is accessed via the up/down arrow icon at the to Main View screen. This allows the speci c routing of input, output, U monitor buses to be adjusted freely.

Tap inside an empty box in the grid to move the orange dots and rea the source for input channels, USB channels and P16 monitoring so Modi cations to the Inputs/USB routing can be reset by pressing the button on the far right. The USB sends and inputs can be selected f the folder icon, or they can be moved manually.

The Routing A Outputs page allows the Main LR, Phones, Aux and l the assigned