# EURODESK
SX3282

EURODESK — Ultra-Low Noise Design 32-Input 8-Bus Studio/Live Mixer with XENYX Mic Preamplifiers and British EQs

- Ultra-low noise, high-headroom analog mixer for studio, live, front-of-house, monitor, corporate and touring audio applications

- 24 state-of-the-art XENYX Mic Preamps with switchable +48 V phantom power plus 4 stereo Line inputs

- Neo-classic "British" 4-band EQ (stereo channels) and 3-band EQ with semi-parametric mid band (mono channels) for warm and musical sound

- 8 subgroups with independent Pan controls, Solo and Main functions and insert connections

- Clip and -20 dB LEDs plus Low Cut, Mute, Solo/PFL, Subgroup and Main routing switches on all channels

- 8 Aux sends per channel: 4 pre/post fader switchable for flexible routing

- Main Aux sends with Level controls and Solo functions

- 4 multi-functional stereo Aux returns featuring Level and Balance controls, Solo and extensive routing functions

- Solo-In-Place with PFL function plus full-featured Talkback, Phones and Monitor section
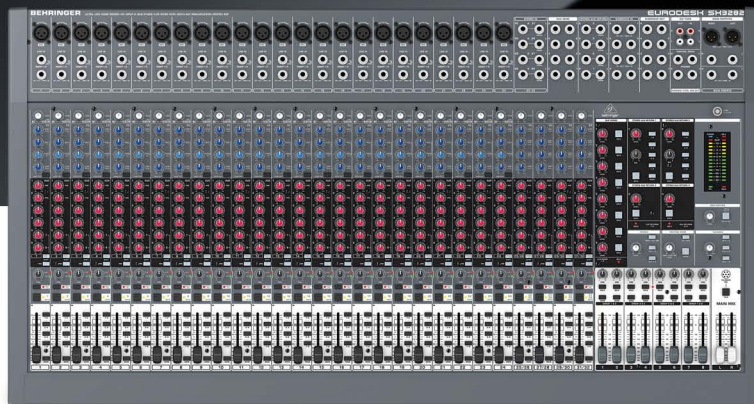
If you're looking for old-school analog handling in a package armed to the teeth with modern reliability, the search is over. This mixer's British EQ, 24 mic inputs (each with its own built-in studio-grade XENYX preamp), 8 stereo inputs and 8 buses give you enough leeway to craft the recording of your dreams or create the perfect mix for a live show.

What the heck is "British EQ"?

British EQ is a smashing thing to have on your side when you start reaching for those channel equalization knobs at a live concert or in the studio.

The EQ's on British consoles from the 60s and 70s are what many engineers believe does their sound the best justice. When it comes to tweaking your sound, they're kind, gentle and above all, musical. It's like drinking a fine scotch instead of fortified wine—or maybe receiving a warm hug instead of a kick to the crotch.

British EQ's distinct configuration of wider curves/lower Q and harmonic phase characteristics allows you to add or subtract EQ more generously than you can with conventional EQ circuit designs. When you add low midrange, you get a firmer sound instead of a nasty bonk. When you back high frequencies off a bit, treble backs off just a hair instead of turning muffled.

The Ins and Outs

Some manufacturers make what they call 32-input mixers that count features like CD/TAPE IN as an input. But the SX3282 really gives you 24 mono channels and four stereo channels (with two ¼" inputs apiece—an additional 8 inputs), making it easy to accommodate a wide variety of studio or live performance configurations. That means you can connect up to 24 microphones or other mono instruments and up to four stereo instruments (keyboards, for example).

behringer
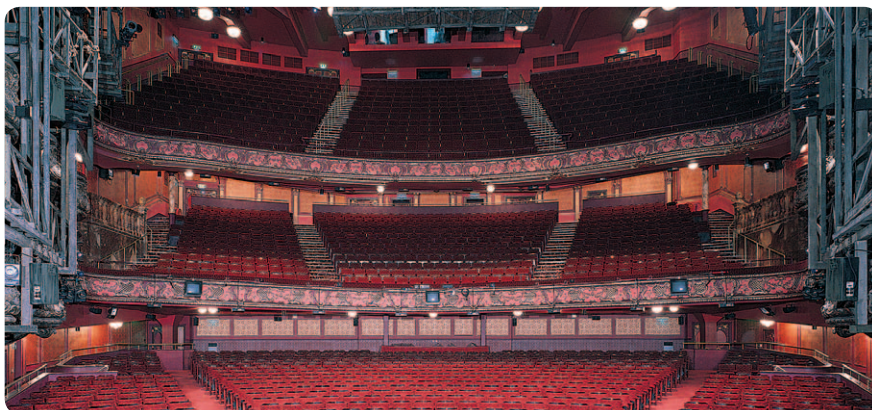
EURODESK SX3282

- Inserts on all mono channels, subgroups and main

- Balanced inputs and Main outputs for highest signal integrity

- High-precision, 13-segment LED meter for main mix

- Long-wearing 60-mm logarithmic-taper faders and sealed rotary controls

- Internal autorange power supply for maximum flexibility (100 - 240 V~), noise-free audio, superior transient response plus low power consumption for energy saving

- High-quality components and exceptionally rugged construction ensure long life

- Conceived and designed by BEHRINGER Germany

You also get eight buses, allowing you to assign multiple channels—say all the mics on a drum kit or all the backup singers' mics—to a single fader.

Best of all, you don't need a black belt in engineering to operate the SX3282. The mono channels are grouped along two-thirds of the board, featuring dials in uniform primary colors (Gain in white; EQ in blue; AUX in red; Pan in black). Sub groups are located next door to the Main and Mono faders in the bottom right corner. Directly above, there's a handy built-in talkback mic that sends signal to your AUX 1-2 monitors via a push button, as well as a multi-purpose 13-LED master level meter to give you a dynamic visual gauge of the selected output.

The SX3282's intuitive patch bay makes it equally at home in the club or studio. You get two balanced XLR MAIN outputs as well as a two ¼" TRS MAIN outs. There's also a ¼" MONO OUT (perfect for a subwoofer output). Eight SUBGROUP OUT jacks allow you to send your buses to an external recording device. This section also includes AUX SEND jacks for connection to monitors, CD/TAPE input and output jacks, and FX send/return jacks for use with outboard effects processors. Directly below, you'll find the ¼" headphone/control room out jack.

A Million Ways To Change The Channel

At the top of each mono channel, you'll find both a balanced XLR input with a XENYX mic preamp and a ¼" input. A phantom power switch located on the back near the main power switch accommodates condenser mics.

Each mono channel has a 3-band EQ with semi-parametric mids (giving you control of the Mid level and a sweepable frequency with a boost or cut of 15dB) and a Trim control for adjusting input gain via a Level Set LED. A Low Cut button eliminates the frequencies where unwanted infrasonics such as mic handling noise occur. The eight AUX dials control the volume of the AUX SEND ¼" output signals (more on that below).

Stereo channels feature the same functions, but a with dual ¼" inputs and a different EQ. Instead of sweepable mids, stereo channels feature High Mid and Low Mid dials, both with bell center frequencies set at 8 kHz and 800 Hz, respectively. This is especially useful for EQ'ing the critical midrange frequency content found in keyboard signals.

Near every mono channel's fader you'll find a 1-2, 3-4, 5-6, 7-8 and MAIN button. By engaging the MAIN button, the signal is sent to the main mix. Or, if you engage the 1-2 button, the channel becomes part of a bus. Twist the PAN control all the way to the left to assign it to Sub 1, or all the way to the right for Sub 2. The same principle applies to the 3-4, 5-6 and 7-8 buttons.

A Mute button with accompanying LED cuts the signal from the channel, and a Clip LED helps you dial in a distortion-free post-EQ signal. The Solo button on individual channels routes the subgroup signal to the solo bus or Pre-Fader Listen—depending on whether the signal has been included in a subgroup.

Finally, each of the eight buses feature an independent fader, Solo switch, and Left and Right buttons to assign them to Left or Right stereo channels.

Hitch your art to the AUX

The SX3482 has eight AUX SEND outputs as well as eight AUX return inputs, giving you more routing options than a Los Angeles road map. AUX SEND 1-8 allow you to send the signal governed by an individual channel to an outboard FX unit or EQ.

Meanwhile, the AUX returns can be thought of as eight extra line inputs working as four stereo pairs. You can apply up to 20 dB of gain to these inputs. AUX returns 1, 2, 7 and 8 allow returning FX to be sent to tape, and, along with 5 and 6, are also good for cuing artists via headphones. AUX returns 3 and 4 are always assigned to the main bus.

behringer.com

EURODESK SX3282

Buy it now. Teach your great grandkids how to run it.

BEHRINGER mixers last and last. We use top quality parts such as long-wear faders, sealed rotary controls and premium circuit boards. We have 20 years of experience figuring out how to compensate for clumsy load-ins, spilled drinks, crazed guitarists and millions of road miles. The result is a mixer you can count on day after day and night after night.
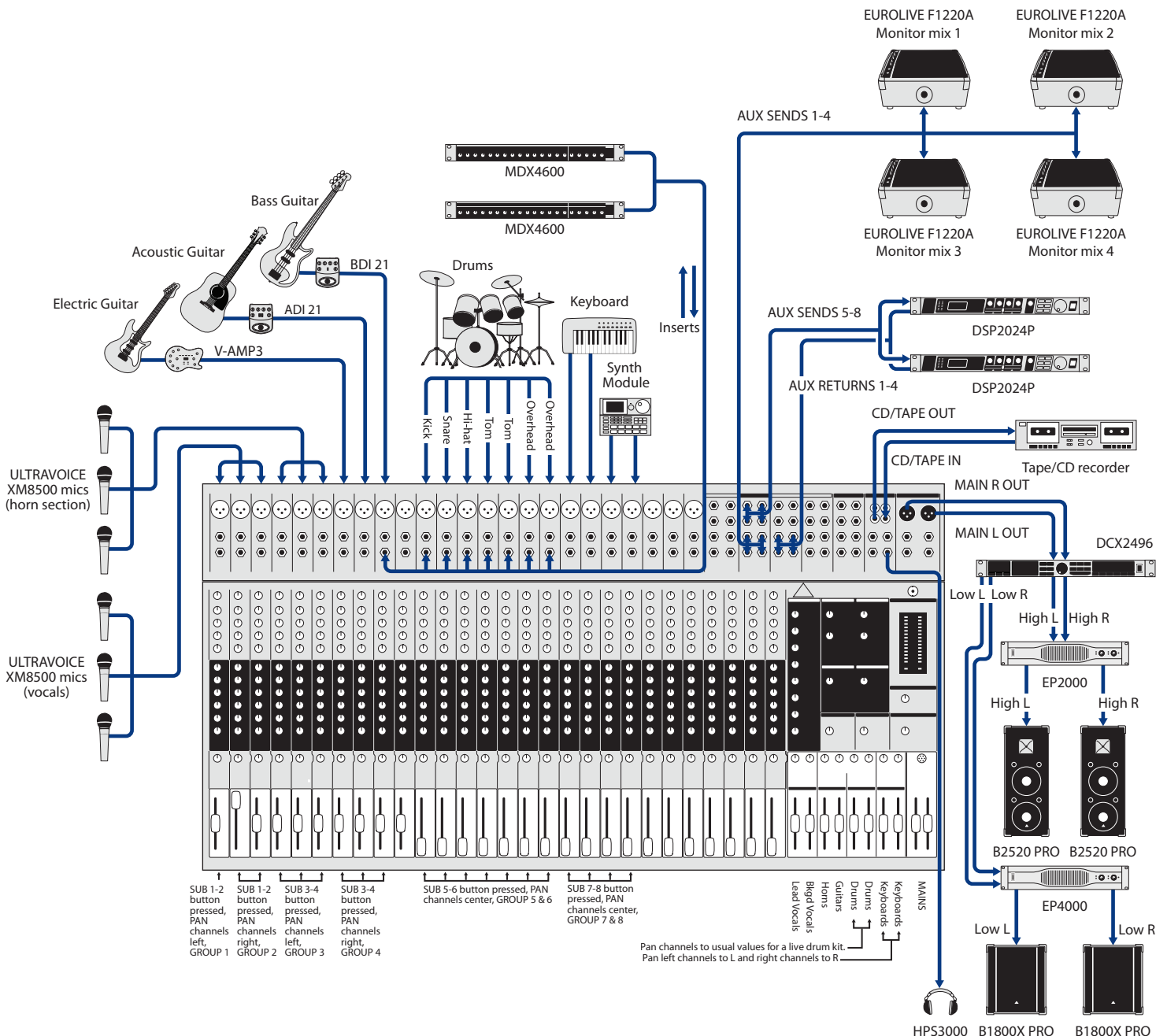
Take On The World

Not every town on the planet uses the same voltage common in yours. Unfortunately, this sometimes doesn't occur to jet-setting sound technicians until they're 5,000 miles from home. With the SX3282, this is never an issue.

The internal autorange power supply can run on anything from 100 to 240 V with noise-free audio, top-quality transient response and low power consumption.
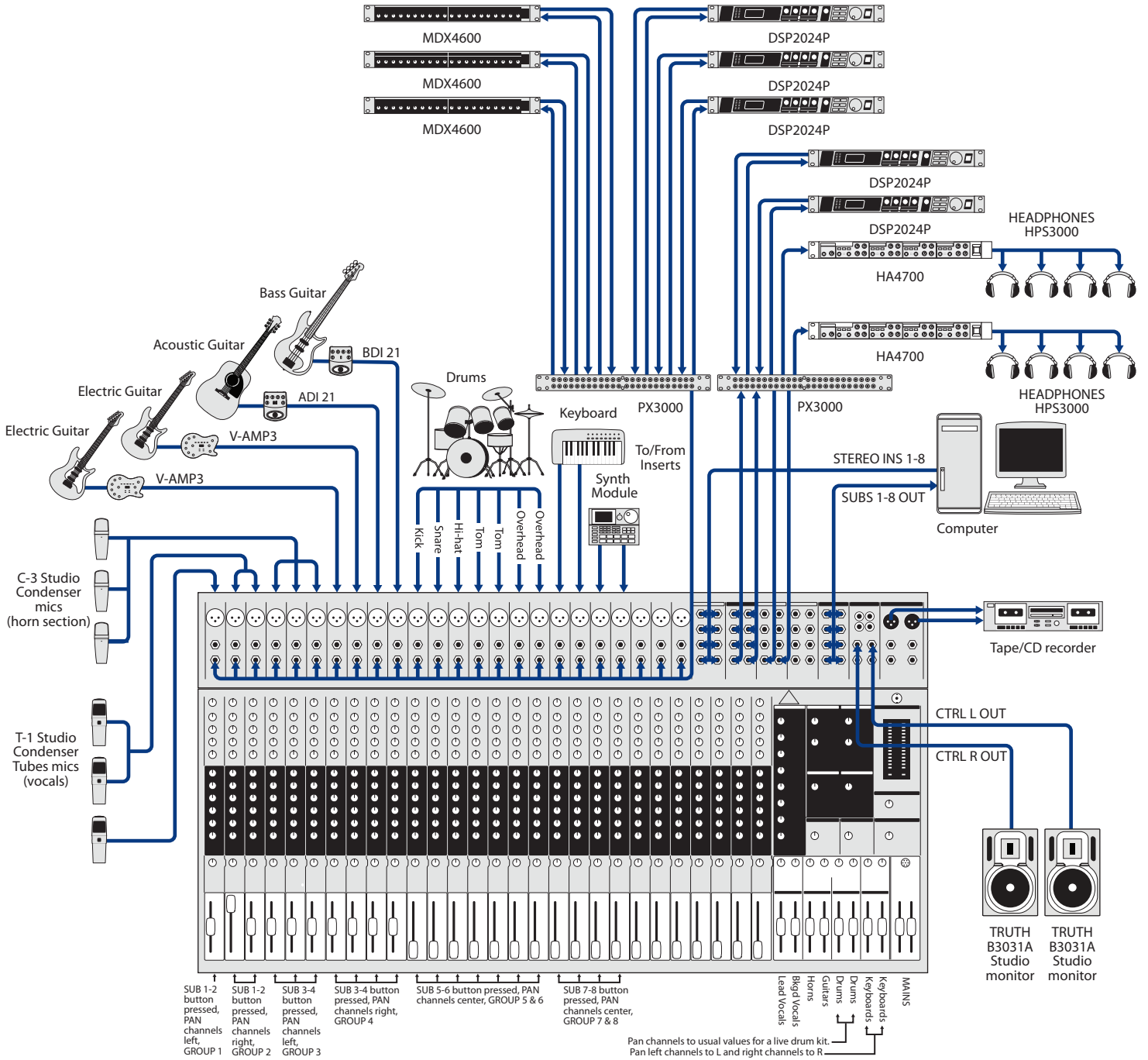
Why do you need this mixer?

• Built-in pristine XENYX mic preamps

• British-style EQ dials give you the sound and control preferred by top studio engineers

• Awesomely complete I/O – everything from bus inserts to mono output

Live Performance Setup

EURODESK SX3282

Recording Setup

MDX4600

MDX4600

MDX4600

DSP2024P

DSP2024P

DSP2024P

DSP2024P

DSP2024P

HA4700

HEADPHONES HPS3000

HA4700

HEADPHONES HPS3000

Bass Guitar

Acoustic Guitar

BDI 21

Electric Guitar

ADI 21

Drums

Electric Guitar

V-AMP3

Keyboard

Electric Guitar

V-AMP3

To/From Inserts

PX3000

PX3000

STEREO INS 1-8

Synth Module

SUBS 1-8 OUT

Computer

C-3 Studio Condenser mics (horn section)

Kick

Snare

Hi-hat

Tom

Tom

Overhead

Overhead

Tape/CD recorder

T-1 Studio Condenser Tubes mics (vocals)

CTRL L OUT

CTRL R OUT

TRUTH B3031A Studio monitor

TRUTH B3031A Studio monitor

SUB 1-2 button pressed, PAN channels left, GROUP 1

SUB 1-2 button pressed, PAN channels right, GROUP 2

SUB 3-4 button pressed, PAN channels left, GROUP 3

SUB 3-4 button pressed, PAN channels right, GROUP 4

SUB 5-6 button pressed, PAN channels center, GROUP 5 & 6

SUB 7-8 button pressed, PAN channels center, GROUP 7 & 8

Lead Vocals

Bkgd Vocals

Horns

Guitars

Drums

Keyboards

MAINS

Pan channels to usual values for a live drum kit.
Pan left channels to L and right channels to R

EURODESK SX3282

(Stereo In section) EIGHT LINE IN-ONLY CHANNELS, Left and right balanced/unbalanced line level ¼" TRS inputs (stereo channels 25/26, 27/28, 29/30 and 31/32)

Master AUX SENDs 1-8 to external effects devices or monitor speakers

STEREO AUX RETURNs inputs return effect signals from external effects processors

SUBGROUP inputs

SUBGROUP outputs

Gold-plated CD/TAPE OUTPUT RCA connectors for output to USB interface/hard disk recorder or DAT

Gold-plated CD/TAPE INPUT RCA connectors for connecting Tape/MP3/CD players or other line-level devices

16 mono channels with balanced XLR with XENYX mic preamp and phantom power for condenser mics

Balanced XLR MAIN outputs

¼" TRS balanced/unbalanced input

Balanced ¼" MAIN outputs

Insert I/O for signal processing on individual channels (pre-fader, pre-EQ and pre-aux send)
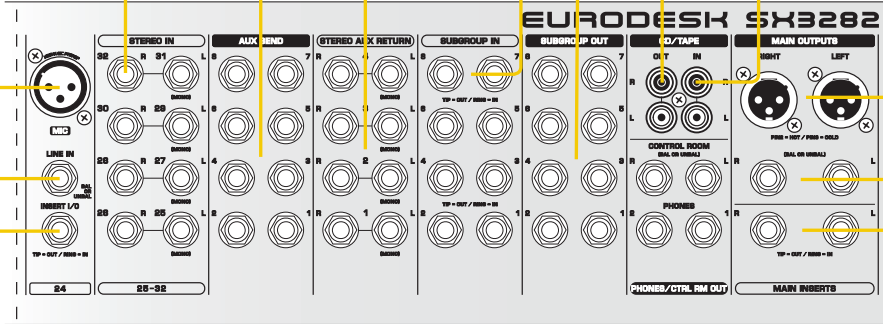
MAIN INSERTs for connecting external processor

GAIN control adjusts input gain via Level Set LED

12V/5-Watt BNC lamp sockets

12 kHz shelving HIGH EQ

Four-band EQ on stereo channels, with HIGH, HI MID, LO MID and LOW controls

Semi-parametric MID EQ sweepable from 100 Hz to 8 kHz

13-segment Main mix LED meter

80Hz shelving LOW EQ

STEREO AUX RETURN controls with LEVEL, BALance, SOLO and assignment switches

LOW CUT filter (mono channels) eliminates unwanted infrasonics

STEREO AUX RETURNs 3 & 4 feature only a LEVEL control and SOLO switch

AUX 1-8 controls with PRE/post switch

SOLO SECTION with LEVEL control and SOLO/PFL switch

PHONES Level control and assignment switches

Channel CLIP LED

TALKBACK section with LEVEL control and assignment switches

PAN control sets position of signal in stereo mix

CONTROL ROOM Level control and assignment switches

SOLO routes subgroup signal to solo bus (Solo In Place) or PFL bus (Pre Fader Listen)

AUX SENDS level controls with SOLO switches

MAIN MIX with talkback mic switch and Left & Right faders

MUTE switch (with bright LED) also mutes aux buses set to post-fader

Subgroup controls with faders, assignment switches and PAN controls

Routing switches for assigning channel to MAIN or Subgroups

Silky-smooth faders on all channels and buses

EURODESK
SX3282

INPUT CHANNELS

Mic input

Type	XLR connector, electronically balanced, discrete input circuit
Phantom power	+48 V DC

MIC E.I.N. (22 HZ - 22 KHZ)

@ 150 ohms source	−129.0 dBu
Input shortened	−132.0 dBu
Distortion (THD + Noise)	0.007 % @ +4 dBu, 1 kHz, bandwidth 80 kHz
Gain range	+10 dB to +60 dB
Max. input level	+12 dBu

Line input

Type	¼" TRS jack, electronically balanced
Impedance	20 kΩ balanced, 10 kΩ unbalanced
Gain range	Mono channels: −10 dB to +40 dB Stereo channels: −20 dB to +20 dB
Max. input level	+22 dBu
Channel fader range	+10 dB to off
Aux send gain range	+15 dB to off

EQ MONO CHANNELS

Hi shelving	12 kHz, ±15 dB
Mid sweep	100 Hz to 8 kHz, ±15 dB, Q fixed at 2 oct.
Lo shelving	80 Hz, ±15 dB
Lo out (HPF)	75 Hz, 18 dB/oct.

EQ STEREO CHANNELS

Hi shelving	12 kHz, ±15 dB
Hi Mid peaking	3 kHz, ±15 dB, Q fixed at 2 oct.
Lo Mid peaking	500 Hz, ±15 dB, Q fixed at 2 oct.
Lo out (HPF)	75 Hz, 18 dB/oct.

CHANNEL INSERTS

Type	¼" TRS jack, unbalanced
Max. in/out	+22 dBu
Channel to channel crosstalk	−95 dB @ 1 kHz

SUBGROUP SECTION

Noise

Bus noise, fader @ 0 dB	−105.0 dBr
	All input channels assigned & set @ 0 dB gain, channels muted −92.0 dBr
	All input channels assigned & set @ 0 dB gain −87.0 dBr
	Submaster max. output level +22 dBu, balanced/unbalanced
Fader range	+10 dB to off

MAIN MIX SECTION

Noise

Bus noise, fader @ 0 dB	−102.0 dBr All input channels assigned & set @ 0 dB gain, channels muted −92.0 dBr
	All input channels assigned & set @ 0 dB gain−87.0 dBr
	Submaster max. +28 dBu, balanced/output level +22 dB, unbalanced
Fader range	+10 dB to off
Aux returns gain range	+20 dB to off
Aux sends max. output level	+22 dBu

SYSTEM DATA

Distortion (THD + Noise)	0.007% @ +4 dBu, 1 kHz, bandwidth 80 kHz

Frequency response

20 Hz to 40 kHz	−1 dB (any input to any output)
10 Hz to 120 kHz	−3 dB

POWER SUPPLY

Power consumption	max. 150 W
Fuse	100 - 240 V~, 50/60 Hz T 2 A H 250 V
Mains connector	Standard IEC receptacle

PHYSICAL/WEIGHT

Dimensions (H x W x D)	3.5 x 40x 20.7" 89 x 1016 x 526 mm
Weight	53 lbs/24 kg

Please note these specifications are preliminary and conceptual in nature, and as such are subject to change as product development progresses. This information is supplied for market research purposes only and is not to be made public in any manner. This document is solely the property of The MUSIC Group, or one of its subsidiaries, and must be surrendered upon request of the owner.

behringer.com