

Quick Start Guide

EN

ES

FR

DE

PT

IT

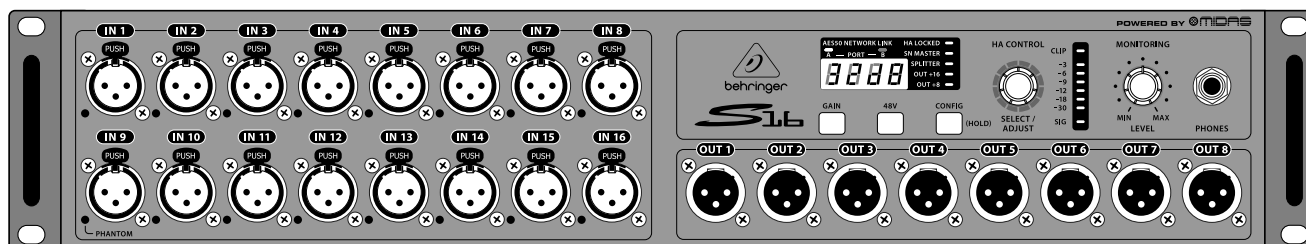
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S16

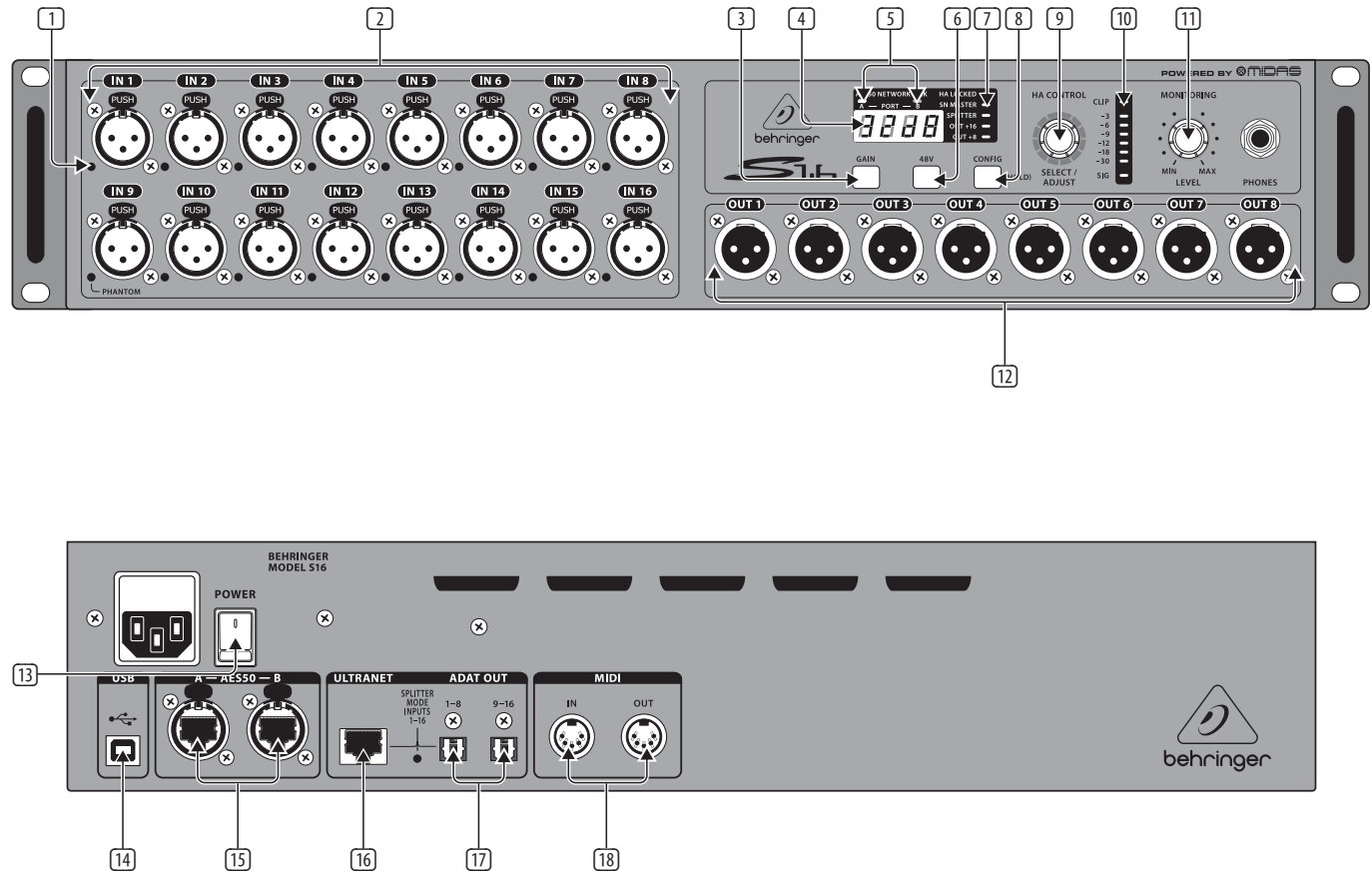
I/O Box with 16 Remote-Controllable Midas Preamps, 8 Outputs and AES50 Networking featuring Klark Teknik SuperMAC Technology

behringer

1. Introduction

The S16 is an audio interface designed to provide analog and digital I/O for a variety of live and studio applications. S16 has the flexibility to work as a stage box/digital snake. This line is compatible with Midas M-series, Behringer X and WING series, and P16 personal monitoring system.

2. Front and rear panel



- PHANTOM POWER** – Individual LED indicators light when the phantom power is activated in the corresponding channel.
- IN 1-16** – These 16 Midas-designed mic preamps are remote-controllable from Midas M-Series, Behringer X-series and WING series consoles. Alternatively, each channel's gain and phantom power can be configured directly on the front panel.
- GAIN** – Hold down the GAIN button and turn the SELECT/ADJUST knob ⑨ to set the gain applied by the preamp on the selected channel. The gain ranges from -2.5 dB to +45 dB.
- DISPLAY** – This screen shows the selected channel number, its gain setting, the splitter configuration, or the sample rate when the S16 is configured as clock Master.
- NETWORK LINK** – The LEDs light green to indicate the devices on the A or B AES50 ports are connected and their word clocks are synchronized. If a device is connected but not synchronized, the LED will blink red.
- 48 V** – The 48 V button activates phantom power on the currently selected mic input.
- STATUS** – These LEDs show the operation mode of the S16. See section 5: Operation Modes for details on the signal flow in each setting. The HA LOCKED LED indicates that preamp gain adjustment has been blocked by the remote-controlling console.
- CONFIG** – Holding down the CONFIG button in combination with other buttons allows access to multiple settings. Details are explained throughout this guide.
- SELECT/ADJUST** – This knob allows you to scroll through the channels, adjust the gain of the currently selected input and change the operation mode.

- METER** – This LED strip shows the signal level on the currently selected channel.
- MONITORING LEVEL** – Use this knob to adjust the volume of the ¼" TRS headphone jack. Individual analog and digital inputs as well as stereo pairs of digital signals can be monitored via the headphone jack.
- OUT 1-8** – These 8 balanced XLR balanced outputs can be used to feed the PA system or for monitoring mixes for the musicians on stage.
- POWER** – Turns the unit on and off.
- USB** – This USB type-B connector is used for firmware updates.
- AES50 A/B** – These two AES50 ports allow transmission of audio and MIDI data to and from compatible Midas and Behringer consoles. Up to 48 inputs and 48 outputs at 44.1/48 kHz and 24 bits can be transmitted using a single Ethernet cable. A second port allows up to three S16 to be cascaded (see section 6 for details). Use shielded CAT5e Ethernet cables with terminated ends.
- ULTRANET** – This port connects the stage box to Behringer P16-M personal mixers or P16-D distribution hubs. 16 tracks are sent using a shielded CAT5 cable.
- ADAT** – These two Toslink connectors provide 16 additional digital output channels. The signals sent via these connections are programmable. See Chapter 3: Operation Modes for details.
- MIDI IN/OUT** – Standard 5-pin MIDI cables can be connected to these MIDI jacks for MIDI communication to and from the console, and for remote control of the preamp gain and phantom power.

3. Firmware update

Follow these steps to update the stage box firmware:

- Download the file from behringer.com.
- Connect the powered-off S16 to the computer.
- Hold down the CONFIG button and turn on the S16.
- Run the firmware application on your computer. Wait for the firmware to be updated and unplug the USB connection.
- The stage box's DISPLAY will show the installed firmware version upon powering on the S16.

4. Headphone monitoring

Individual input channels or stereo pairs can be selected for monitoring over headphones.

Mono channel monitoring

To select an individual input channel for mono monitoring, follow these steps:

- Press the SELECT/ADJUST button once to toggle between three different input groups: 16 analog inputs (DISPLAY shows "In"), 48 digital inputs via the AES50 A port (DISPLAY shows "A"), and 48 digital inputs via the AES50 B port (DISPLAY shows "B").
- Turn the SELECT/ADJUST knob to select the desired channel.
- The selected mono channel will be monitored through the headphone jack.

Stereo monitoring

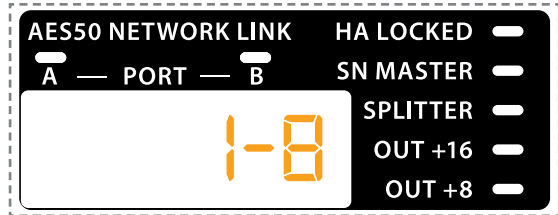
To select a stereo pair of inputs for monitoring, follow this procedure:

- Hold down the CONFIG button and press the SELECT/ADJUST knob to activate the stereo monitoring of the AES50 digital inputs.
- Hold down GAIN and turn the SELECT/ADJUST knob to select the stereo pair from the AES50 A port that will be monitored through the headphone connector.
- Hold down the CONFIG button and press the SELECT/ADJUST knob again to exit the stereo monitoring mode.

5. Operation modes

By holding the CONFIG button and turning SELECT/ADJUST knob, the S16 can be configured to suit many different applications. The STATUS LEDs indicate the current settings.

5.1 Standard

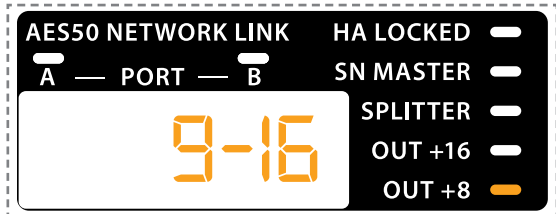


The S16 is in Standard (default) mode when all the configuration STATUS LEDs on the DISPLAY are off. The 16 XLR inputs are routed to the first 16 AES50 A output channels. The AES50 B out is a copy of the AES50 A in.

Table 1: Standard mode routing

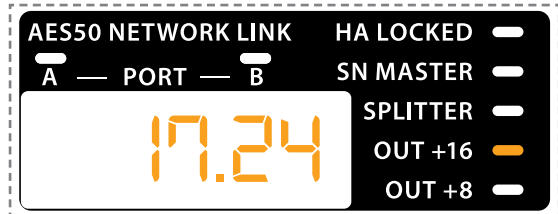
		XLR in		AES50 A in						AES50 B in					
		1-8	9-16	1-8	9-16	17-24	25-32	33-40	41-48	1-8	9-16	17-24	25-32	33-40	41-48
XLR out	1-8				+8	+16									
	9-16														
ADAT out	1-8														
	9-16														
ULTRANET out	1-8														
	9-16														
AES50 A out	1-8														
	9-16														
	17-24														
	25-32														
AES50 B out	33-40														
	41-48														
	1-8														
	9-16														
AES50 B out	17-24														
	25-32														
	33-40														
	41-48														

5.2 Standard (OUT +8)



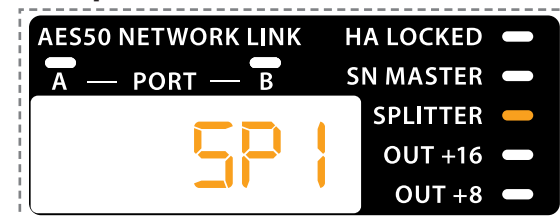
When the STATUS LED OUT +8 is lit, the S16 operates in Standard mode but routes the AES50 A input channels 9-16 to the XLR outputs.

5.3 Standard (OUT +16)



When the STATUS LED OUT +16 is lit, the S16 operates in Standard mode but routes the AES50 A input channels 17-24 to the XLR outputs.

5.4 Split 1.3

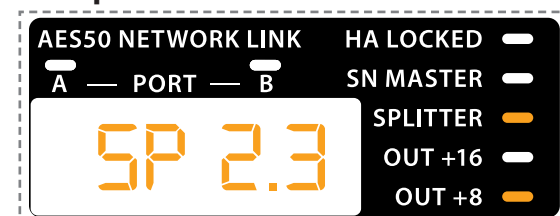


In Split 1.3 mode, the AES50 B outputs are not a copy of the AES50 A inputs. Instead, the 16 XLR inputs are sent to the first 16 channels of both the AES50 A and B outputs. This mode is designed for the first device in a three-unit daisy chain where the analog inputs on stage need to be sent to two different consoles. Refer to section 6 for more details.

Table 2: Split 1.3 mode routing

[illegible]

5.5 Split 2.3

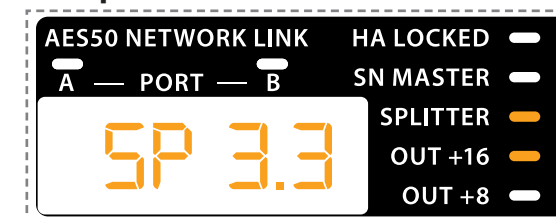


In Split 2.3 mode, the 16 XLR inputs are sent to channels 17-32 of the AES50 B output (instead of to the first 16 channels, as in Split 1.3 mode). Split 2.3 mode is designed for the second device in a three-unit daisy chain where the analog inputs on stage need to be sent to two different consoles. Refer to section 6 for more details.

Table 3: Split 2.3 mode routing

[illegible]

5.6 Split 3.3

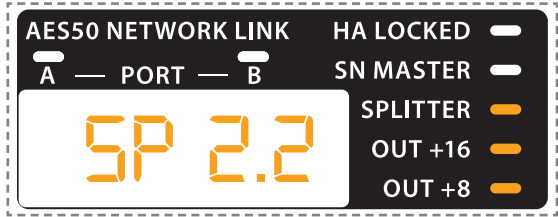


In Split 3.3 mode, the 16 XLR inputs are sent to channels 33-48 of the AES50 B output (instead of to the first 16 channels, as in split 1.3 mode). Split 3.3 mode is designed for the third device in a three-unit daisy chain where the analog inputs on stage need to be sent to two different consoles. Refer to section 6 for more details.

Table 4: Split 3.3 mode routing

[illegible]

5.7 Split 2.2



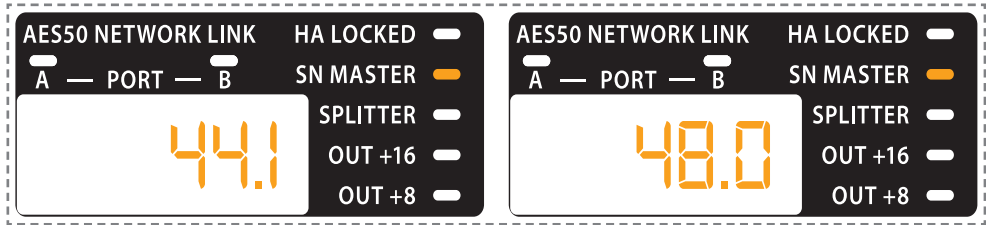
In Split 2.2 mode, the 16 XLR inputs are routed to the AES50 B output channels 17-32. Split 2.2 mode is designed for the second device in a two-unit daisy chain where the analog inputs on stage need to be sent to two different consoles. Refer to section 6 for more details.

NOTE: The AES50 A routing assignments are the same in Split 2.3 and 2.2 modes, but the AES50 B assignments differ between the two modes. In split 2.3 mode, the 16 XLR inputs are instead routed to AES50 B output channels 33-48.

Table 5: Split 2.2 mode routing

		XLR in		AES50 A in						AES50 B in					
		1-8	9-16	1-8	9-16	17-24	25-32	33-40	41-48	1-8	9-16	17-24	25-32	33-40	41-48
XLR out	1-8														
ADAT out	1-8														
	9-16														
ULTRANET out	1-8														
	9-16														
AES50 A out	1-8														
	9-16														
	17-24														
	25-32														
	33-40														
	41-48														
AES50 B out	1-8														
	9-16														
	17-24														
	25-32														
	33-40														
	41-48														

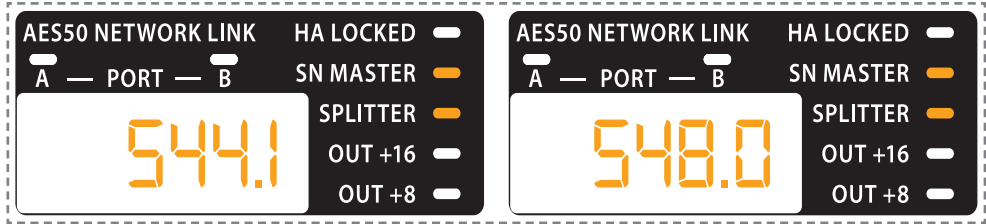
5.8 Master (44.1 kHz/48 kHz)



In Master mode, the S16 can function as the word clock Master for the rest of digital devices communicating via ADAT, AES50 or ULTRANET. The sample rate can be set at 48 kHz or 44.1 kHz.

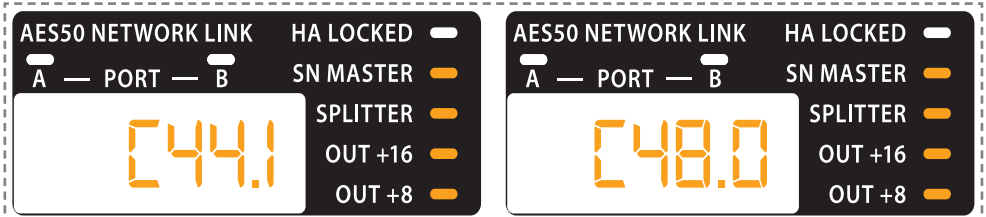
NOTE: The Slave S16s must receive the word clock sync via the AES50 A port. The routing is the same as in the Standard mode.

5.9 Split Master 1.3 (44.1 kHz/48 kHz)



In Split Master 1.3 mode, the S16 can be the word clock Master and use the Split 1.3 routing.

5.10 Converter



In Converter mode, the S16 can work as an A-D converter and route the 16 XLR inputs to all digital outputs. A detailed routing chart is provided below.

Table 6: Converter mode routing

		XLR in		AES50 A in						AES50 B in					
		1-8	9-16	1-8	9-16	17-24	25-32	33-40	41-48	1-8	9-16	17-24	25-32	33-40	41-48
XLR out	1-8														
	9-16														
ADAT out	1-8														
	9-16														
ULTRANET out	1-8														
	9-16														
AES50 A out	1-8														
	9-16														
	17-24														
	25-32														
	33-40														
	41-48														
AES50 B out	1-8														
	9-16														
	17-24														
	25-32														
	33-40														
	41-48														

6. Setup examples

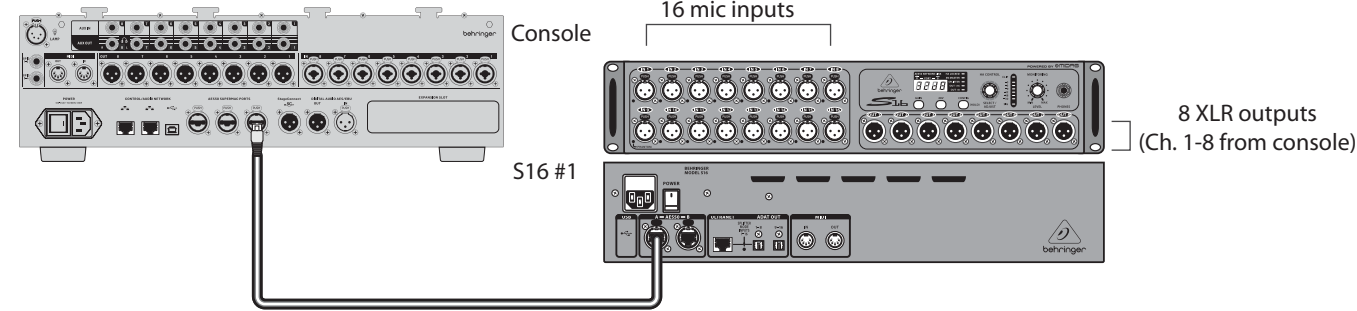
6.1 Single device in Standard mode

Standard mode is used to convert 16 analog inputs on-stage to digital and send them to FOH console, thus eliminating the need for analog snakes. 48 digital channels can be sent from the console to the S16 using the same Ethernet cable. These channels are routed to multiple digital outputs.

NOTE: The AES50 B port out is an exact copy of the AES50 A port in (see routing chart in section 5.1).

Standard mode is the simplest setup with the S16 and is shown in the diagram below.

Fig. 1: Single unit setup with S16 in Standard mode



An additional 16 analog outputs can be added by connecting a device such as the Behringer ADA8200 to the ADAT OUT 1-8 and 9-16. AES50 channels 17-32 of the S16 AES50 A inputs (coming from console AES50 A outputs) are routed to these outputs.

6.2 Three-unit daisy chain in Standard mode

To achieve a higher input and output channel count on stage, up to three S16's can be daisy chained.

NOTE: Each S16 will synchronize its conversion clock to the device connected to the AES50 A port, unless the S16 is working as word clock Master.

The AES50 A port channels 1-8 are routed by default to the XLR outputs. If the +8 or +16 LEDs are active, the AES50 A channels routed to the XLR outputs will be shifted accordingly. This option is useful when daisy-chaining stage boxes. The second S16 should be set to +8 and the third one to +16 so that the channels 9-16 sent from the console via AES50 are available on the second S16's XLR outputs, and channels 17-24 are available on the third S16's XLR outputs.

An example of a three-unit daisy chain is given below. 48 analog inputs on stage are converted to digital and sent via a single Ethernet cable to the console. 48 digital channels are sent back from the console to the three S16 on stage via the same Ethernet cable. 24 of these channels are available via the 8 XLR outputs on each S16.

Fig. 2: Three-unit setup with S16s in Standard mode, Standard +8 and Standard +16

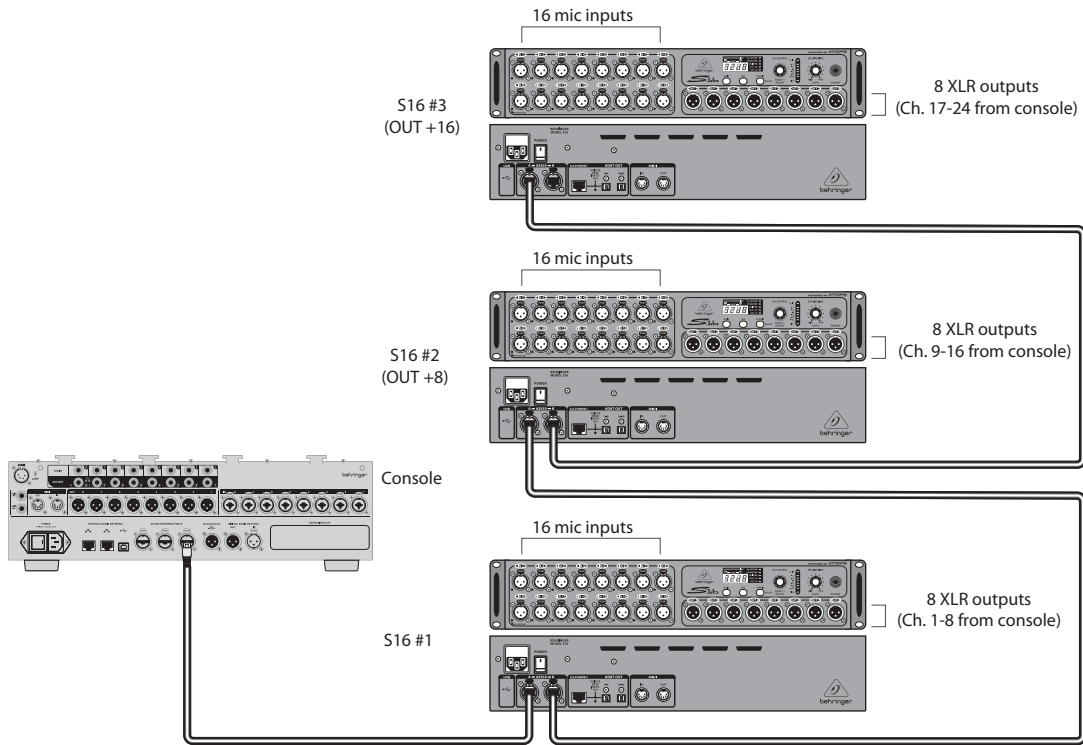


Table 7: Routing for a three-unit setup with S16s in Standard mode, Standard +8 and Standard +16

		S16 #1 XLR inputs		S16 #2 XLR inputs		S16 #3 XLR inputs		S16 #1 AES50 A in (from console)					
		1-8	9-16	1-8	9-16	1-8	9-16	1-8	9-16	17-24	25-32	33-40	41-48
S16 #1 AES50 A out (to console)		1-8											
			9-16										
				17-24									
					25-32								
						33-40							
							41-48						
S16 #1	XLR OUT	1-8											
	ADAT OUT	1-8											
		9-16											
	ULTRANET OUT	1-8											
		9-16											
S16 #2	XLR OUT	1-8											
	ADAT OUT	1-8											
		9-16											
	ULTRANET OUT	1-8											
		9-16											
S16 #3	XLR OUT	1-8											
	ADAT OUT	1-8											
		9-16											
	ULTRANET OUT	1-8											
		9-16											

6.3 Three-unit daisy chain in Standard mode with two consoles

A second console can be connected to the AES50 B port of the last daisy-chained S16 (or to the single S16 when only one is being used). Console B receives channels 1-48 sent from Console A via AES50 to the S16 chain. This arrangement is useful, for example, when the second console is used for monitoring or broadcast mixing. Note that Console B's inputs are dependent on Console A's output routing.

NOTE: The console connected to the AES50 A port of the first S16 controls the preamps' gain and phantom power settings.

Fig. 3: Three-unit setup with two consoles and S16s in Standard mode, Standard +8 and Standard +16

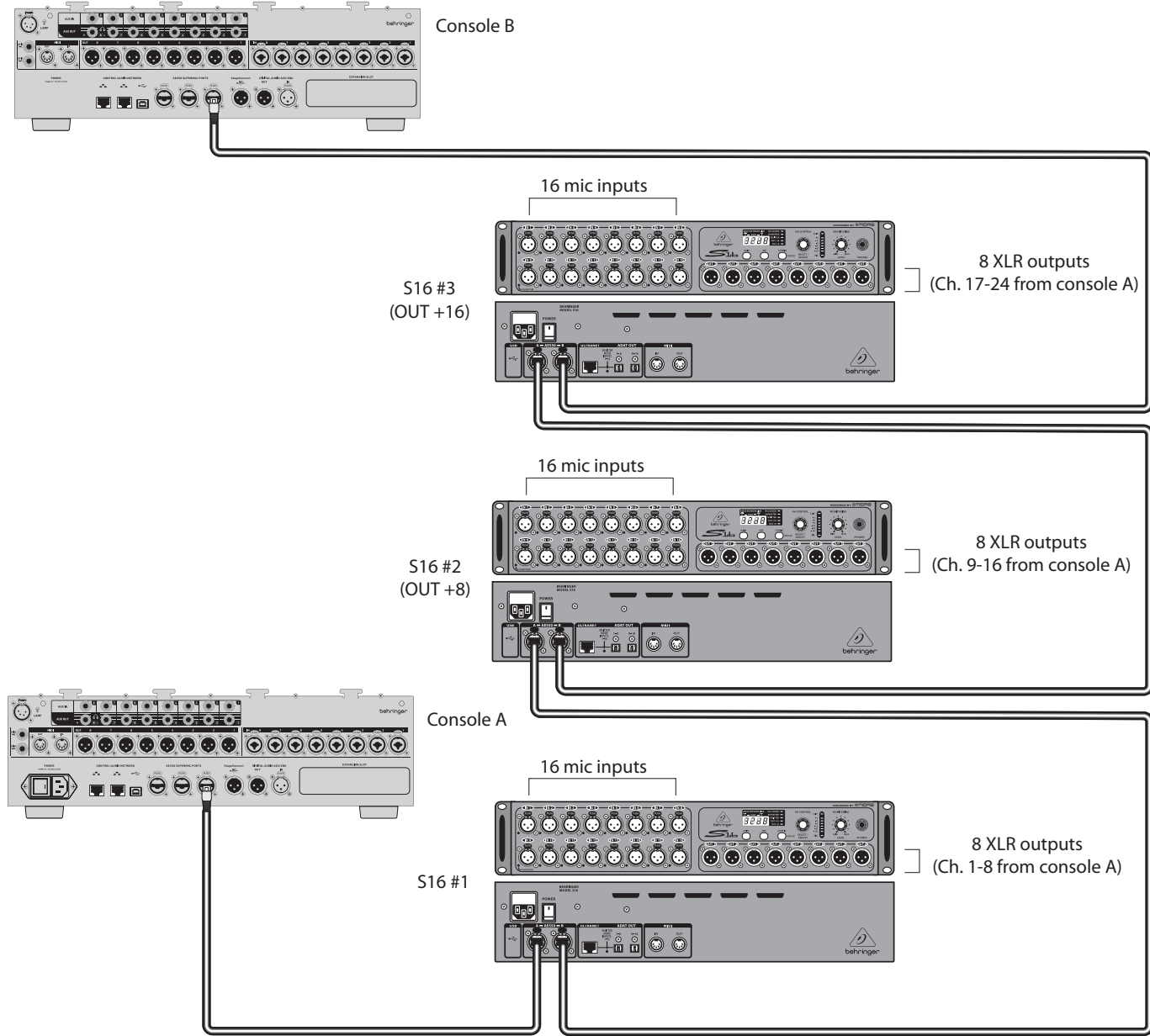


Table 8: Routing for a three-unit setup with two consoles and S16s in Standard mode, Standard +8 and Standard +16

		S16 #1 XLR inputs		S16 #2 XLR inputs		S16 #3 XLR inputs		S16 #1 AES50 A in (from console A)						S16 #3 AES50 B in (from console B)					
		1-8	9-16	1-8	9-16	1-8	9-16	1-8	9-16	17-24	25-32	33-40	41-48	1-8	9-16	17-24	25-32	33-41	41-48
S16 #1 AES50 A out (to console A)	1-8																		
	9-16																		
	17-24																		
	25-32																		
	33-40																		
	41-48																		
S16 #3 AES50 B out (to console B)	1-8																		
	9-16																		
	17-24																		
	25-32																		
	33-40																		
	41-48																		
S16 #1	XLR OUT	1-8																	
	ADAT OUT	1-8																	
		9-16																	
	ULTRANET OUT	1-8																	
	9-16																		
S16 #2	XLR OUT	1-8																	
	ADAT OUT	1-8																	
		9-16																	
	ULTRANET OUT	1-8																	
	9-16																		
S16 #3	XLR OUT	1-8																	
	ADAT OUT	1-8																	
		9-16																	
	ULTRANET OUT	1-8																	
	9-16																		

6.4 Three-unit daisy chain in Split mode with two consoles

The analog sources on stage can be converted to digital and sent directly to both Consoles A and B. This routing is useful, for example, when the second console is used for monitoring or broadcast mixing and should work independently of Console A. Because the signals are duplicated and sent from the stage boxes to both consoles, Console B's inputs are not dependent on Console A's output routing.

Using the same setup as shown above, configure the first S16 in Split 1.3 mode, the second S16 in Split 2.3 mode and the third S16 in Split 3.3 mode.

Fig. 4: Three-unit setup with two consoles and S16s in Split 1.3, Split 2.3 and Split 3.3 modes

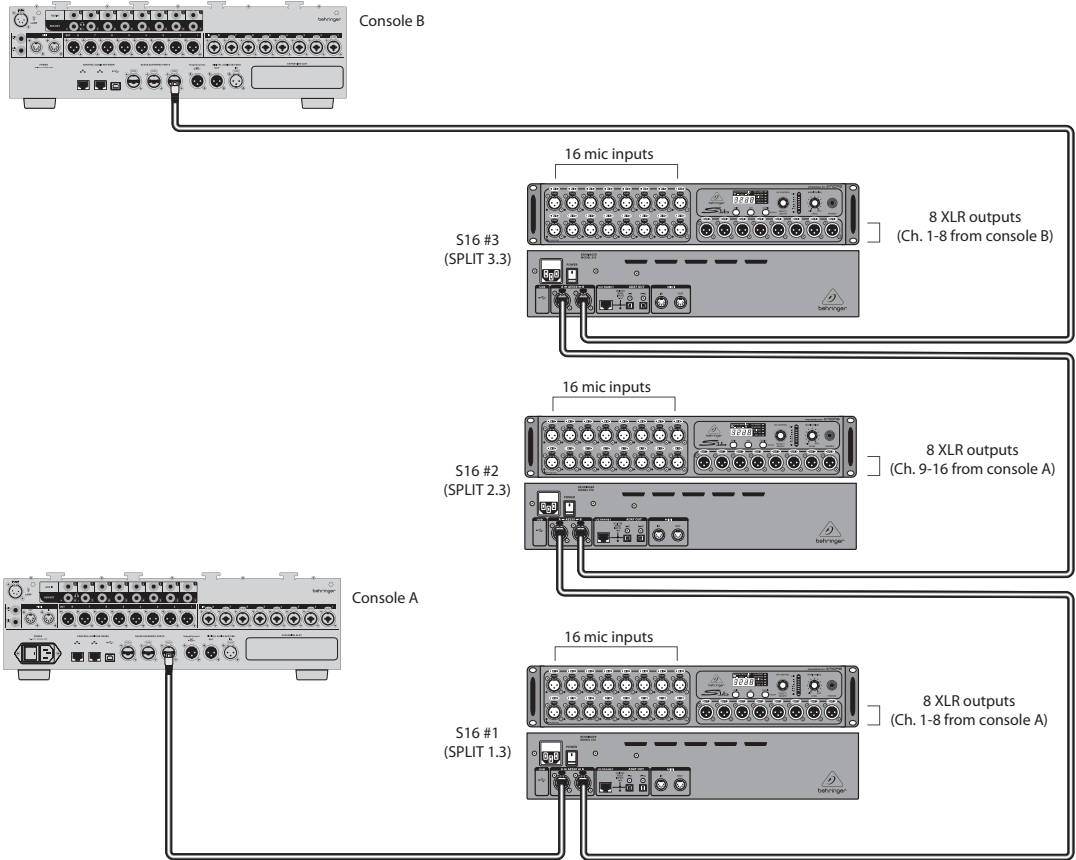


Table 9: Routing for a three-unit setup with two consoles and S16s in Split 1.3, Split 2.3 and Split 3.3 modes

		S16 #1 XLR inputs		S16 #2 XLR inputs		S16 #3 XLR inputs		S16 #1 AES50 A in (from console A)						S16 #3 AES50 B in (from console B)					
		1-8	9-16	1-8	9-16	1-8	9-16	1-8	9-16	17-24	25-32	33-40	41-48	1-8	9-16	17-24	25-32	33-41	41-48
S16 #1 AES50 A out (to console A)	1-8																		
	9-16																		
	17-24																		
	25-32																		
	33-40																		
	41-48																		
S16 #3 AES50 B out (to console B)	1-8																		
	9-16																		
	17-24																		
	25-32																		
	33-40																		
	41-48																		
S16 #1	XLR OUT	1-8																	
	ADAT OUT	1-8																	
		9-16																	
	ULTRANET OUT	1-8																	
S16 #2		9-16																	
	XLR OUT	1-8																	
	ADAT OUT	1-8																	
		9-16																	
S16 #3	ULTRANET OUT	1-8																	
		9-16																	
	XLR OUT	1-8																	
	ADAT OUT	1-8																	
	9-16																		
	ULTRANET OUT	1-8																	
	9-16																		

6.5 Two-unit daisy chain in Standard mode with two consoles

The setup described in 6.4 can be simplified from three to two S16s.

NOTE: The second S16 should be in Split 2.2 mode instead of Split 2.3 mode.

Fig. 5: Two-unit setup with two consoles and S16s in Split 1.3 and Split 2.2 modes

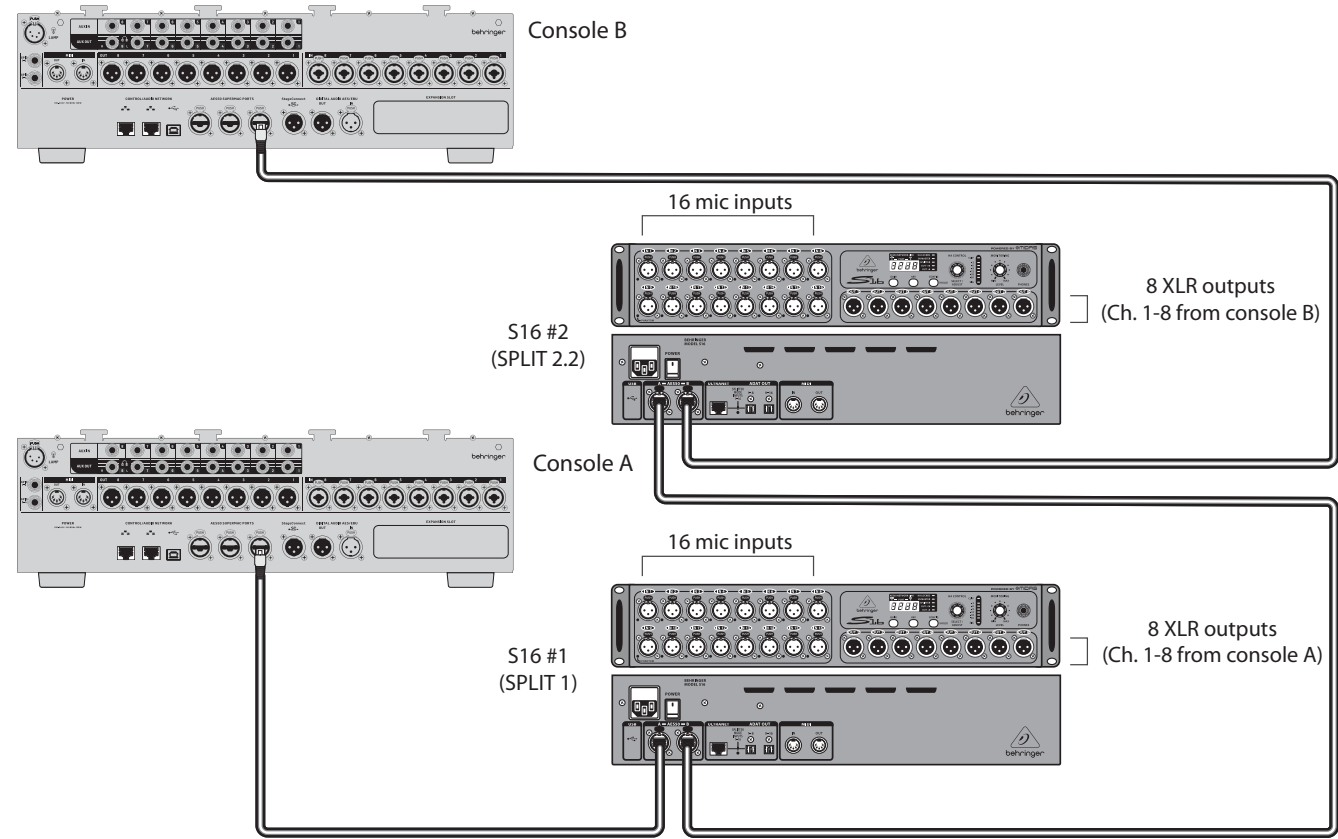


Table 10: Routing for a two-unit setup with two consoles and S16s in Split 1.3 and Split 2.2 modes

	S16 #1 XLR inputs		S16 #2 XLR inputs		S16 #1 AES50 A in (from console A)						S16 #2 AES50 B in (from console B)					
	1-8	9-16	1-8	9-16	1-8	9-16	17-24	25-32	33-40	41-48	1-8	9-16	17-24	25-32	33-41	41-48
S16 #1 AES50 A out (to console A)	1-8															
	9-16															
	17-24															
	25-32															
	33-40															
S16 #3 AES50 B out (to console B)	41-48															
	1-8															
	9-16															
	17-24															
	25-32															
S16 #1	33-40															
	41-48															
	XLR OUT 1-8															
	ADAT OUT 1-8															
	9-16															
S16 #2	ULTRANET OUT 1-8															
	9-16															
	XLR OUT 1-8															
	ADAT OUT 1-8															
	9-16															
	ULTRANET OUT 1-8															
	9-16															

7. MIDI communication

The S16 preamps' gain and phantom power settings can be controlled remotely via MIDI when the device is being used as a standalone converter.

NOTE: The S16 will only allow MIDI remote control when the preamps are not being controlled via AES50 from a Midas M-series, or Behringer X-series or Wing consoles.

The standard channel for transmitting MIDI controls is channel 1. MIDI channel 2 is used when the SN Slave is to be controlled via the SN Master unit.

Select	CC#	TRANSMIT / RECEIVE		Description
		Value	Channel	
SN MASTER "In 1-16" (FOH)	80...95	0...19	1	Controls the preamps of master unit Gain In 1-16, -2.5...+45 dB, 2.5 dB steps 48 V phantom power 1-16 on/off
	96...111	0, 127	1	
SN MASTER "St 1-16" (Stage)	80...95	0...19	2	Controls the preamps of slave unit Gain In 1-16, -2.5...+45 dB, 2.5 dB steps 48 V phantom power 1-16 on/off
	96...111	0, 127	2	
SN SLAVE	—	—	—	No MIDI transmission or reception when controlled by SN Master or M32 console
External Sync w/o AES50 preamp control	80...95	0...19	1	Gain In 1-16, -2.5...+45 dB 48 V phantom power 1-16 on/off
	96...111	0, 127	1	

NOTE: The string 0xEE, 0x7E, 0x7F can be sent for testing if an S16 is communicating via MIDI. The response would be 0xEE, 0x7E, 0x7F when MIDI inputs and outputs of the S16 are connected to the test interface.

EN

Specifications

Processing	
A/D-D/A conversion (Cirrus Logic A/D CS5368, D/A CS4385)	24-bit @ 44.1 / 48 kHz, 114 dB dynamic range
Networked I/O latency (stagebox in > console processing* > stagebox out)	1.1 ms
Connectors	
XLR inputs, programmable mic preamps, designed by Midas	16
XLR outputs	8
Phones outputs, ¼" TRS	1 (mono)
AES50 ports, SuperMAC, NEUTRIK etherCON	2
P-16 connector, Ultranet (no power supplied)	1
MIDI inputs / outputs	1 /1
ADAT Toslink outputs (2x 8 Ch)	2
USB type B, rear panel, for system updates	1
Mic Input Characteristics	
Design	Midas
THD + noise, 20 dB gain, 0 dBu out	< 0.006 % A-weighted
Input impedance XLR, unbal. / bal.	5 kΩ / 10 kΩ
Non clip maximum input level, XLR	+23 dBu
Phantom power, switchable per input	48 V
Equivalent input noise level, XLR (input shorted)	-128 dBu
CMRR, XLR, @ 20 dB gain (typical)	> 70 dB
CMRR, XLR, @ 40 dB gain	> 80 dB
Input/Output Characteristics	
Frequency range, @ 48 kHz sample rate, 0 dB to -1 dB	10 Hz - 22 kHz
Dynamic range, analog in to analog out (typical)	106 dB
A/D dynamic range, preamp and converter (typical)	109 dB
D/A dynamic range, converter and output	108 dB
Cross talk rejection @ 1 kHz, adjacent channels	100 dB
Output level, XLR, nom./max.	+4 dBu / +21 dBu
Output impedance, XLR, unbal. / bal.	75 Ω / 75 Ω
Phones output impedance / level	40 Ω / +25 dBm (mono)
Residual noise level, XLR and TRS	-87 dBu A-weighted
Indicators	
Display	4-digit, 7-segment, LED
Front status LEDs	AES50-A, red/green AES50-B, red/green HA Locked, red SN Master, green Splitter, orange Out +16, orange Out +8, orange
Meter	Sig, -30 dB, -18 dB, -12 dB, -9 dB, -6 dB, -3 dB, Clip
Rear panel	Splitter mode, orange
Power	
Switch-mode autorange power supply	100-240 V (50/60 Hz)
Power consumption	45 W
Physical	
Dimensions	482 x 225 x 89 mm (19 x 8.9 x 3.5")
Weight	4.7 kg (10.4 lbs)

*incl. all channel and bus processing, excl. insert effects and line delays

技术参数

处理	
A/D-D/A 转换 (Cirrus Logic A/D CS5368, D/A CS4385)	24位 @ 44.1 / 48 kHz, 114 dB 动态范围
动态范围 网络化 I/O 延迟 (舞台箱输入 > 控制台处理* > 舞台箱输出)	1.1 ms
连接器	
XLR 输入, 可编程麦克风前置放大器, 由 Midas 设计	16
XLR 输出	8
Phones 输出, ¼" TRS	1 (mono)
AES50 端口, SuperMAC, NEUTRIK etherCON	2
P-16 连接器, Ultranet (不供电)	1
MIDI 输入/输出	1 /1
ADAT Toslink 输出 (2x8 Ch)	2
USB type B, 后面板, 用于系统更新	1
麦克风输入特性	
设计	Midas
THD + 噪声, 20 dB 增益, 0 dBu 输出	<0.006% A 加权
输入阻抗 XLR, 平衡/不平衡	5 kΩ / 10 kΩ
非剪切最大输入级别, XLR	+23 dBu
幽灵电源, 每个输入可切换	48 V
等效输入噪声, XLR (输入短路)	-128 dBu
CMRR, XLR, @ 20 dB 增益 (典型)	> 70 dB
CMRR, XLR, @ 40 dB 增益 (典型)	> 80 dB
输入/输出特性	
频率范围, @ 48 kHz 采样率, 0 dB 至 -1 dB	10 Hz - 22 kHz
动态范围, 模拟输入到模拟输出 (典型)	106 dB
A/D 动态范围, 前置放大器和转换器 (典型)	109 dB
D/A 动态范围, 转换器和输出	108 dB
串扰抑制 @ 1kHz, 相邻通道	100 dB
输出级别, XLR, 名义/最大	+4 dBu / +21 dBu
输出阻抗, XLR, 平衡/不平衡	75 Ω / 75 Ω
Phones 输出阻抗/级别	40 Ω / +25 dBm (mono)
残余噪声级别, XLR 和 TRS	-87 dBu A 加权
指示器	
显示	4 位数, 7 段, LED
前面板状态 LEDs	AES50-A, 红绿 AES50-B, 红/绿 HA 锁定, 红色 SN主机, 绿色 分频器, 橙色 输出 +16, 橙色 输出 +8, 橙色
电表	信号, -30 dB, -18 dB, -12 dB, -9 dB, -6 dB, 3 dB, 剪辑
后面板	分频器模式, 橙色
电源	
开关模式自动范围电源供应	100-240 V (50/60 Hz)
功耗	45 W
物理	
尺寸	482 x 225 x 89 mm (19 x 8.9 x 3.5")
重量	4.7 kg (10.4 lbs)

*包括所有通道和总线处理, 但不包括插入效果和线延迟

FEDERAL COMMUNICATIONS COMMISSION COMPLIANCE INFORMATION

Behringer

S16

Responsible Party Name: **Music Tribe Commercial NV Inc.**
Address: **122 E. 42nd St.1, 8th Floor NY, NY 10168, United States**
Email Address: **legal@musictribe.com**

S16

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 equipment 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.

Important information:

Changes or modifications to the equipment not expressly approved by Music Tribe can void the user's authority to use the equipment.



Hereby, Music Tribe declares that this product is in compliance with Directive 2014/35/EU, Directive 2014/30/EU, Directive 2011/65/EU and Amendment 2015/863/EU, Directive 2012/19/EU, Regulation 519/2012 REACH SVHC and Directive 1907/2006/EC.

Full text of EU DoC is available at <https://community.musictribe.com/>

EU Representative: Music Tribe Brands DK A/S
Address: Gammel Strand 44, DK-1202 København K, Denmark

UK Representative: Music Tribe Brands UK Ltd.
Address: 8th Floor, 20 Farringdon Street London EC4A 4AB, United Kingdom



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 efficient use of natural resources. For more information about where you can take your waste equipment for recycling, please contact your local city office, or your household waste collection service.

We Hear You