



Behringer WING (Fullsize)

Practical Manual (Basic)

Introduction · Workflows · Fallbacks · A-Z · Glossary

Version 1.2 · Firmware 3.1



Created by the StageAID.de team

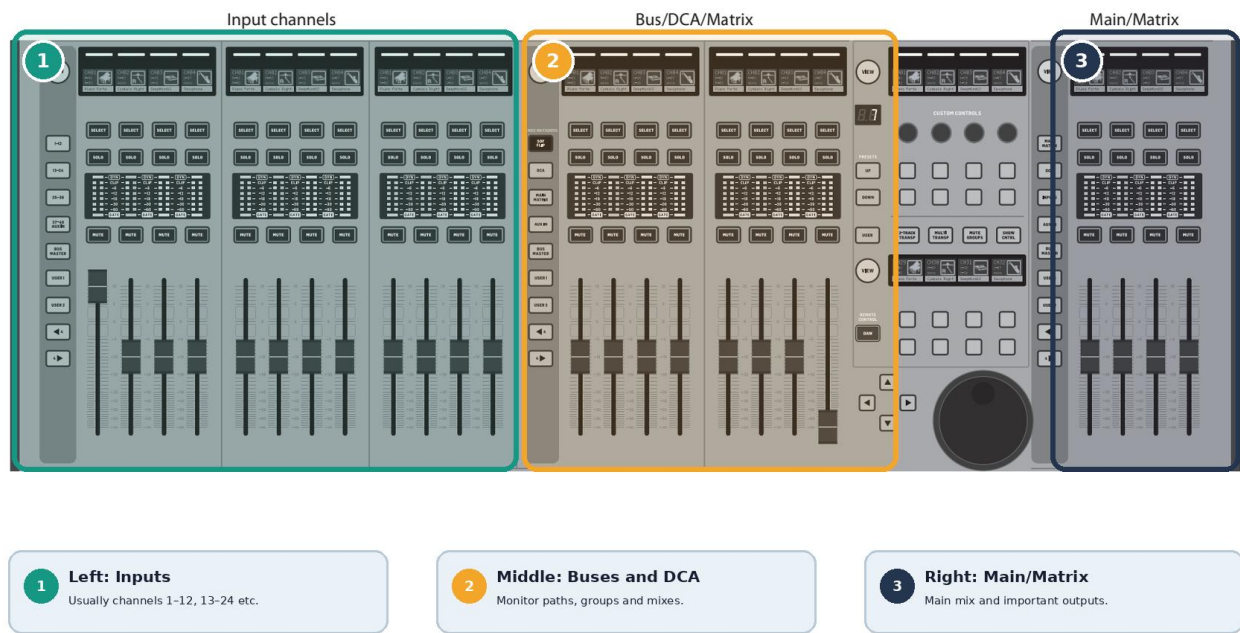
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Quick access – orient yourself first, then take action

These two pages are intended for the moment when you are standing directly at the WING. First read the label above the fader, check SELECT and the layer, and then change only one level at a time.

First orient yourself: the three fader sections

Each section can show a different layer. So always read the label above before adjusting.



Orientation: the three independent fader sections of the WING Fullsize. Official Behringer line art, editorially marked.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open

Colors and symbols

Marking	Meaning
i Blue	Orientation, background or navigation
! Yellow	important rule of thumb or checkpoint
✓ Green	practical tip or working example
⚠ Red	safety risk or action you should avoid

If something does not work – search by symptom

Under time pressure, you think in problems, not technical terms. So start by choosing the symptom.

Symptom	Direct route
No sound	E3 – Check the signal path from the source to the loudspeaker
Level present, loudspeaker silent	E3 – Check Main/Bus, output routing and the external signal chain
Monitor remains silent	E5 – Check send, bus master and Local Out separately
Feedback	Live quick reference – reduce the level immediately, then narrow down the cause

Symptom	Direct route
Reverb missing	E7 – Check POST send, insert, bus master and Main assignment
Fader controls the wrong thing	Control surface – check layer, Scribble Strip, SELECT and SOF FLIP
Touchscreen does not respond	E9 – Reset touch or restart the control surface
Wrong snapshot loaded	E8 – Save the current state, check Scope and Global Safes
Switch +48 V safely	E6 – mute, connect, select source, switch, wait

⚠ Live rule: Do not change several controls at the same time and do not initialize the console out of uncertainty. First save the working state, then check the signal path from front to back.

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i Navigation: The table of contents is a real Word field and is also internally linked. After making changes in Word: press Ctrl+A, F9 and choose "Update entire table".

Part 1 – Step by step on the WING

This part closes the typical gaps between "I can see level" and "the system works reliably". The procedures are deliberately complete and always start from a safe, muted state.

E1 – Quick start: first sound in ten minutes

Orientation	This applies to this procedure
Goal	A dynamic microphone is cleanly routed to Main 1 and two active loudspeakers.
Starting point	WING, microphone and loudspeakers are switched off; loudspeaker levels are turned down.
On the console	Local In 1, Channel 1, SELECT, HOME, Main 1 fader and Local Out 1/2.
On the screen	ROUTING → CHANNELS, ROUTING → SOURCES, Channel HOME and ROUTING → OUTPUTS.
Check	Source, channel and Main meters respond; sound is reproduced in a controlled way on the left and right.
If not	Use E3 to check from the source to the loudspeaker and change only one level at a time.

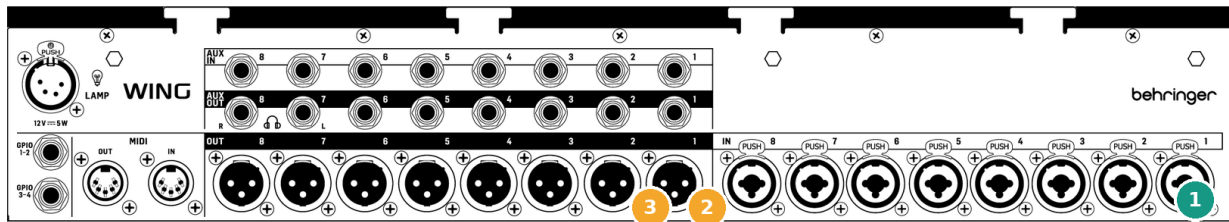
We deliberately build only one simple, manageable signal path: one dynamic microphone on Local In 1 and two active loudspeakers on Local Out 1 and 2. Only when this path works reliably do we add more channels, monitors and effects.

i Starting point: The console may contain someone else's scene. Therefore we explicitly check and reassign the source, channel and output assignments.

E1.1 Connect and power up safely

First sound: only three connectors matter

Example: microphone on Local In 1, active loudspeakers on Local Out 1 and 2.



1 Microphone
Local In 1

2 Left loudspeaker
Local Out 1

3 Right loudspeaker
Local Out 2

Figure 1: The three connectors needed for the first sound. Based on official Behringer line art, editorially marked.

1. Switch off all devices. Turn the input controls of the active loudspeakers all the way down.
2. Connect a dynamic microphone to Local In 1. For this test, +48 V remains off.
3. Connect the left active loudspeaker to Local Out 1 and the right active loudspeaker to Local Out 2.
4. Switch on the WING and let it boot completely. Only then switch on the active loudspeakers; their level controls remain turned down for now.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open · Channel 1, Main 1 and the loudspeakers remain closed or muted

⚠ Safety rule: Switch loudspeakers on last and off first. Before routing, patch or phantom-power changes, mute the channel, Main and monitor paths.

E1.2 Assign Local In 1 to Channel 1

Now we connect the physical socket to a processing channel. This is the point where the WING clearly differs from the simple “socket 1 is channel 1” way of thinking.

ROUTING → CHANNELS: assign a Source to a channel

The target channel is on the left. Choose the physical source on the right.

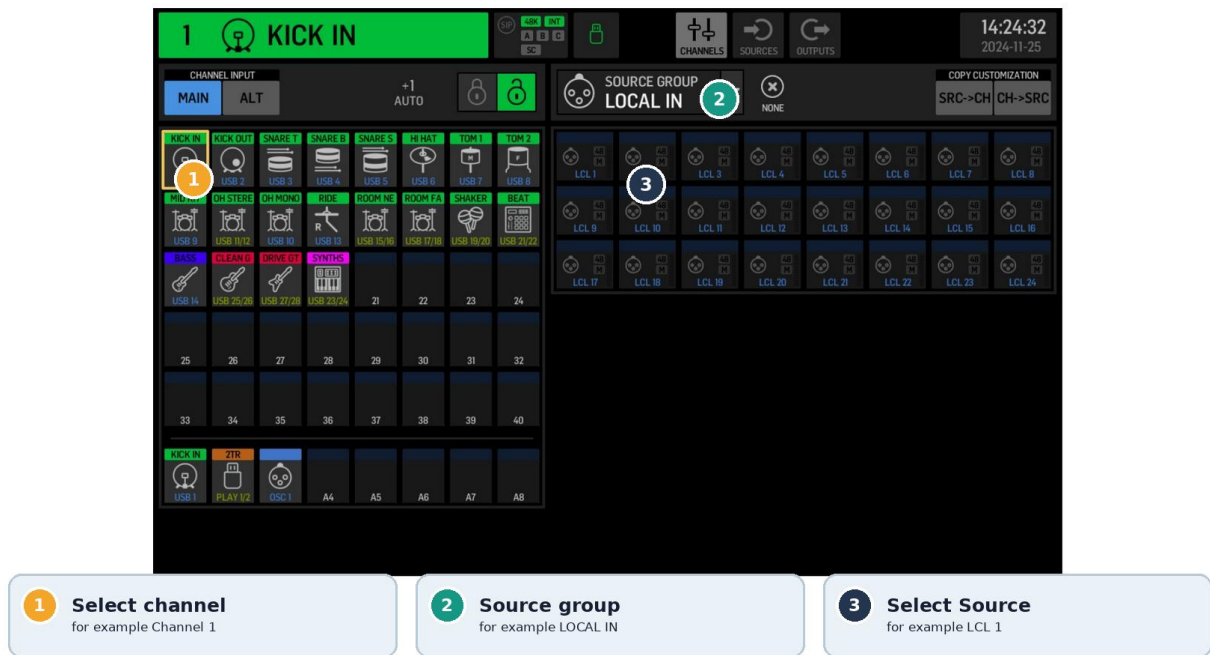


Figure 2: Source assignment under ROUTING → CHANNELS. Screenshot from the official Behringer documentation, editorially marked.

1. Press ROUTING. Select CHANNELS at the top.
2. Tap Channel 1 on the left. The target channel must be clearly highlighted.
3. On the right, select LOCAL IN as the source group.
4. Tap LCL 1 in the source list on the right. Channel 1 now receives Local In 1 as its MAIN source.
5. Select Channel 1 in the left fader section using SELECT. The Scribble Strip must show Channel 1 or the selected name.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open · Channel 1 really shows LCL 1 as its MAIN source

! If no level appears in the channel: Under ROUTING → CHANNELS, first check whether Channel 1 really has LCL 1 as its MAIN source and whether ALT was activated accidentally.

E1.3 Check the source and set gain

ROUTING → SOURCES: Gain and +48 V belong to the Source

For a dynamic microphone, +48 V stays off. Set Gain only while speaking at a realistic level.

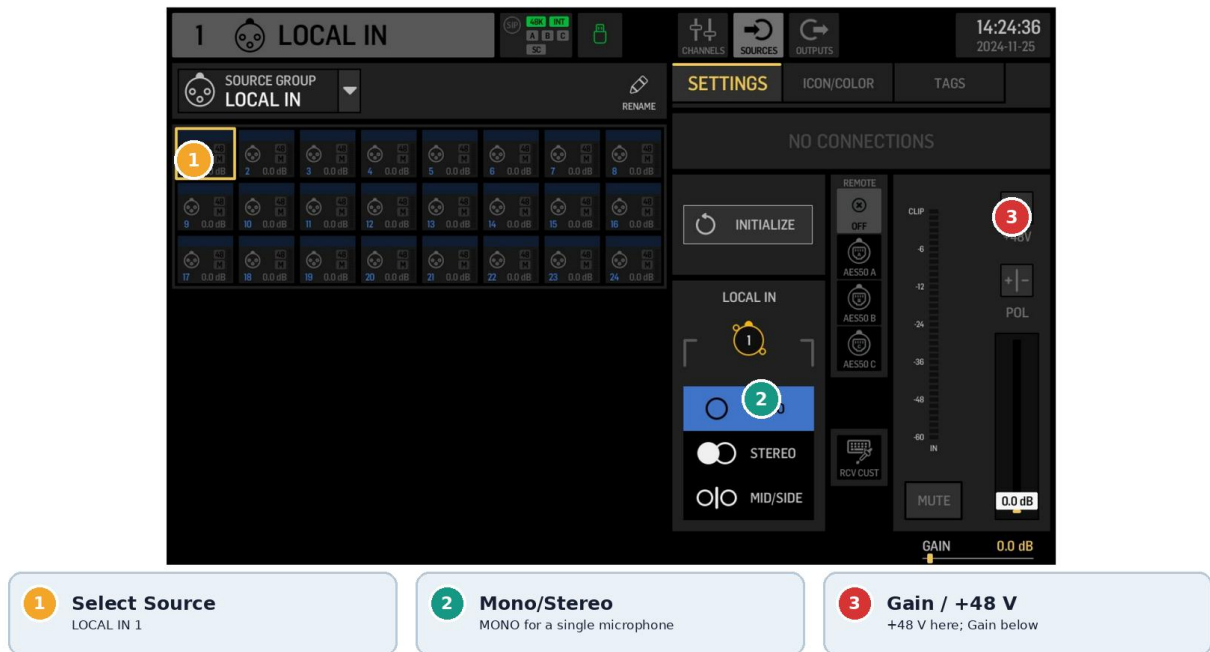


Figure 3: Local In 1 under ROUTING → SOURCES. Screenshot from the official Behringer documentation, editorially marked.

1. Open ROUTING → SOURCES and select LOCAL IN on the left.
2. Tap Source 1. Select MONO for a single microphone.
3. +48 V remains off for this dynamic test microphone. For a condenser microphone, read E6 first.
4. Speak into the microphone at normal stage volume. Slowly increase Source Gain.
5. The level should be clearly visible but must not reach CLIP on loud passages. Headroom is more important than the highest possible meter reading.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open · Source 1 is MONO, +48 V is off for the test microphone and the meter does not clip

⚠ Do not confuse: Source Gain is the analog preamp. Trim in the channel is only a digital correction and cannot repair an overloaded input.

E1.4 Open Channel 1 to Main 1

Channel HOME: this is where you check the selected channel

Do not edit everything at once. For the first sound, Input, Main, Meter and Fader are enough.



Figure 4: Channel HOME of the selected channel. Screenshot from the official Behringer documentation, editorially marked.

1. Select Channel 1 with SELECT and press HOME.
2. In the Input section, check that the required MAIN source is active and that the channel meter responds.
3. In the MAIN section, enable the send to Main 1. For this simple test, leave Pan centered at first.
4. Leave Channel 1 muted and keep the channel fader fully closed for now.
5. On the right, select the MAIN/MATRIX layer and clearly identify Main 1. Leave Main 1 muted as well.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open · Channel 1 sends to Main 1; channel and Main remain muted until they are opened in a controlled way

! Orientation: If SELECT is lit on another channel, HOME is also editing that other channel. Check the top of the channel strip before every step.

E1.5 Route Main 1 to Local Out 1 and 2

ROUTING → OUTPUTS: route the mix to physical sockets

The manufacturer screenshot shows MONITOR. For this procedure, select MAIN in the drop-down.

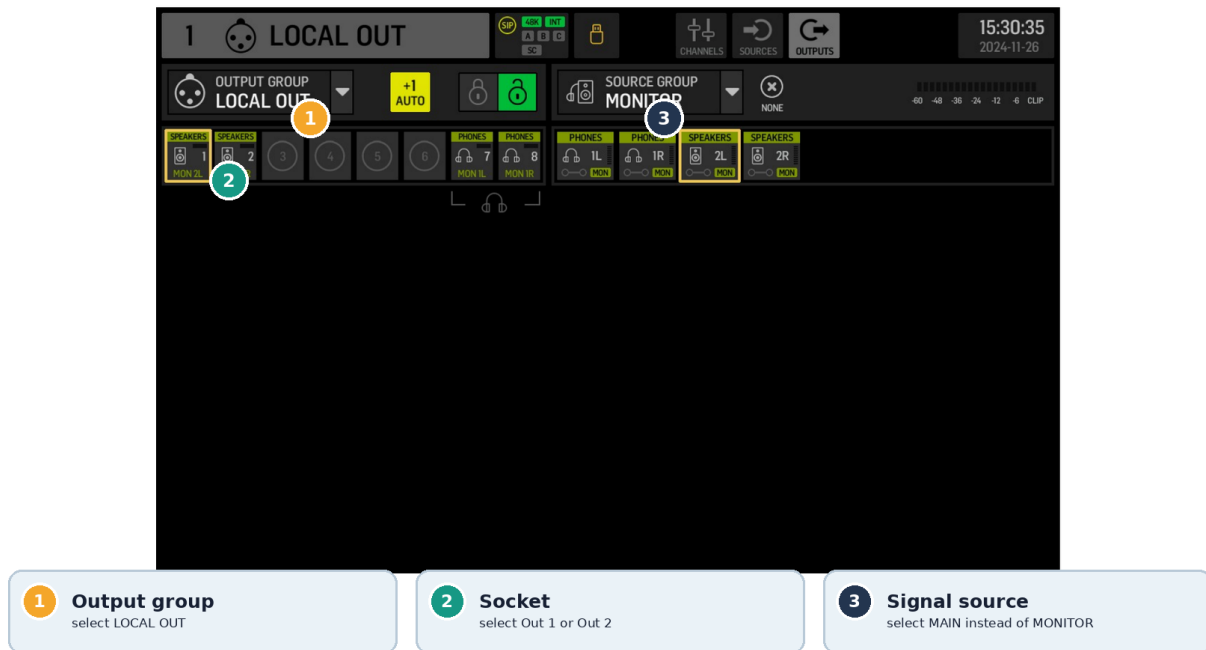


Figure 5: Output routing under ROUTING → OUTPUTS. Screenshot from the official Behringer documentation, editorially marked.

i About the screenshot: The official illustration shows the MONITOR source group as an example. Do not copy this for our first sound: explicitly select MAIN in the drop-down.

1. Open ROUTING → OUTPUTS and select LOCAL OUT as the output group.
2. Select Local Out 1. Choose MAIN as the source group and Main 1 Left as the signal.
3. Select Local Out 2. Choose MAIN as the source group and Main 1 Right as the signal.
4. Read the two assignments again: Out 1 = Main 1 L, Out 2 = Main 1 R.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open · Local Out 1 = Main 1 Left and Local Out 2 = Main 1 Right

! Rule of thumb: The label “Local Out 1” only tells you which socket is meant. The signal that comes out of it is defined in OUTPUTS.

E1.6 Open the sound in a controlled way

1. Unmute Channel 1 and slowly raise its fader to about 0 dB.
2. Unmute Main 1 and keep the Main fader closed for now.
3. Speak into the microphone and slowly open Main 1. The Main meter must respond.
4. Only now carefully turn up the input controls on the active loudspeakers.
5. Immediately save the working state as a clearly named safety snapshot.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open · source, channel and Main meters respond and both loudspeakers reproduce the signal cleanly

⚠ No sound: Do not change gain, faders, sends and routing at the same time. Use E3 to check the signal path step by step.

See also: [Source/Channel/Output](#) · [Output routing](#) · [Troubleshooting](#)

E2 – Rear panel: identify connections safely

Orientation	This applies to this procedure
Goal	Safely distinguish the most important local, digital and recording connections.
Starting point	The console and connected audio devices are muted or switched off.
On the console	Rear panel of the WING Fullsize; read the connector groups and printed numbers.
On the screen	ROUTING → SOURCES for inputs and ROUTING → OUTPUTS for outputs.
Check	Connector group, number and signal assignment match the patch plan.
If not	Do not repatch or guess: check the socket on the console and the routing in the display together.

WING Fullsize: the most important rear-panel connections

Note: only 8 local microphone preamps – larger setups usually use a stagebox.

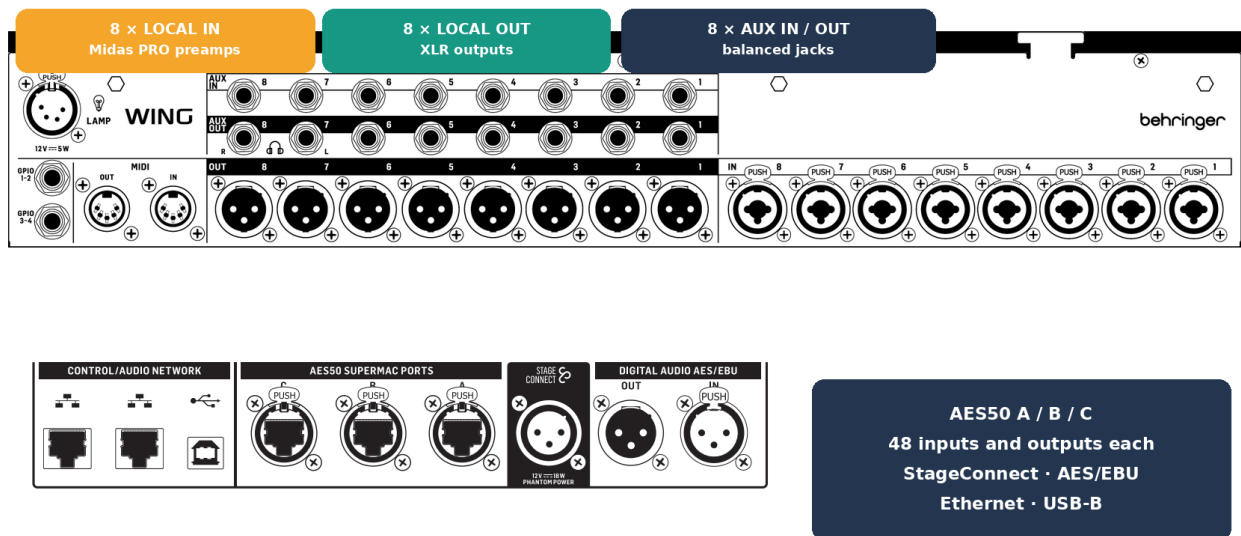


Figure 6: Important connector groups on the WING Fullsize. Based on official Behringer line art, editorially summarized.

6. Local In 1–8: eight local Midas PRO microphone preamps. Larger input counts usually come via AES50 stageboxes.
7. Local Out 1–8: eight local XLR outputs. The signal present there is defined under ROUTING → OUTPUTS.
8. Aux In / Aux Out 1–8: balanced jack inputs and outputs for line-level signals.
9. AES50 A/B/C: up to 48 audio inputs and outputs each for stageboxes or additional consoles.
10. Ethernet: remote control and – with the module installed – Audio over IP. Do not confuse this with AES50.
11. USB-B: up to 48 × 48 audio interface, DAW control, firmware and data exchange.
12. StageConnect: up to 32 digital audio channels over balanced XLR/DMX cable.
13. AES/EBU: digital stereo input and output.
14. WING-LIVE: dual-SD recorder for up to 64 tracks.

! Important: The socket label does not permanently determine which signal is present there. Local Out 1 is Main 1 Left only if it has been routed that way.

E3 – Level present but no sound: troubleshoot systematically

Orientation	This applies to this procedure
Goal	Find the first point where the signal disappears.
Starting point	All affected paths remain at a safe level; no initialization and no uncontrolled snapshot recall.
On the console	CLR SOLO, layer, SELECT, MUTE, channel/bus/Main faders and loudspeakers.
On the screen	ROUTING → SOURCES, Channel HOME and ROUTING → OUTPUTS.
Check	The meter responds at every level up to the output socket actually being used.
If not	Stop at the first level with no signal and correct only the cable, assignment, mute or level there.

Level present but no sound: troubleshoot along the WING signal path

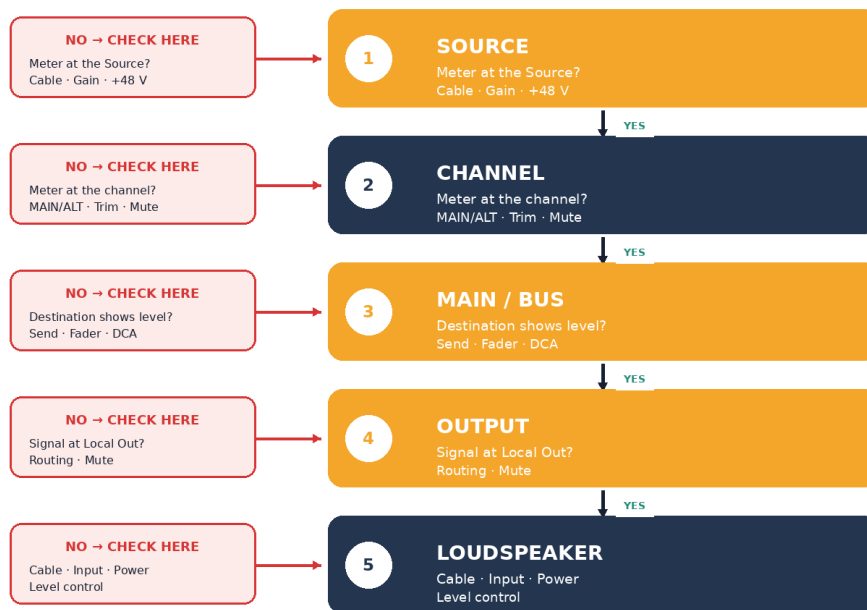


Figure 7: Troubleshooting from input to loudspeaker. Original StageAID illustration.

1. Source: open ROUTING → SOURCES. Does the meter of the physical source move? If not: check source, cable, physical socket, gain and, if required, +48 V.
2. Channel: does the channel meter move? If not: check source assignment, MAIN/ALT, channel input, Trim and Source Mute.
3. Main or Bus: does the destination show level? Check Send Enable, send mode, Channel Mute, DCA, Mute Group, channel fader and destination fader.
4. Output: check ROUTING → OUTPUTS. Is Main/Bus/Matrix patched to the Local Out, AES50 or other socket actually being used?
5. External chain: check cable, amplifier/active loudspeaker, input selection, level control, power supply and loudspeaker mute.

! Before troubleshooting: Exit SOF FLIP, press CLR SOLO, select the correct layer and avoid SIP. This makes the control surface unambiguous again.

⚠ Do not: Initialize the console during a running event. This destroys working routings and makes the cause invisible.

E4 – Distinguishing TAP, POST and GROUP correctly

Orientation	This applies to this procedure
Goal	Choose the correct send mode for a monitor, effect or subgroup.
Starting point	The input channel and target bus are clearly named and selected.
On the console	Channel SELECT, bus master and SOF FLIP if required.
On the screen	Channel HOME → Bus Send or Bus Feed Configuration.
Check	The monitor remains independent of the FOH fader; reverb follows the FOH fader; GROUP has no separate send level.
If not	Check mode and TAP point separately; TAP does not automatically mean pre-fader.

TAP, POST and GROUP: three different send modes



Figure 8: The three WING send modes. Original StageAID illustration.

On the WING, a bus send is not described simply as pre- or post-fader. Three modes are available for each channel and bus. TAP mode uses the freely positionable TAP point; POST is after the channel fader; GROUP works without a separate send level.

6. Monitor: use TAP and select PRE FDR or a suitable position before the fader as the TAP point.

7. Reverb/Delay: use POST so that the effect level follows the channel fader.

8. Subgroup: use GROUP when the bus should be fed together with the channel fader.

⚠ Caution: TAP is not automatically pre-fader. The TAP point can also be POST FDR or POST PROC. Mode and position must be checked together.

E5 – Set up a complete monitor path: Bus 1 to Local Out 3

Orientation	This applies to this procedure
Goal	An independent monitor mix runs via Bus 1 to Local Out 3.
Starting point	Monitor level is turned down; Bus 1 and the channels involved are initially muted.
On the console	Channel SELECT, Bus 1 master, SOF FLIP and Local Out 3.
On the screen	Channel HOME → Bus 1 and ROUTING → OUTPUTS → LOCAL OUT.
Check	Bus 1 shows level, Local Out 3 is patched correctly and the FOH fader does not change the monitor.
If not	Check Send Enable, TAP/PRE, bus master and output one after another.

Monitor path: define in Bus 1 which channels feed it

For monitors use TAP/PRE; enable the send and then mix with SOF FLIP.

1 Select channel
required microphone

2 TAP/PRE
independent of the FOH fader

3 Send Enable
open the signal path to the bus

Figure 9: Bus Feed Configuration for a monitor path. Screenshot from the official Behringer documentation, editorially marked.

1. Connect the active monitor to Local Out 3 and turn its input level down. Initially mute Bus 1 and the relevant channel.
2. Select Bus 1 on the bus-master layer and name it "MON 1".
3. Open Channel HOME for the vocal microphone. Enable Bus 1, select TAP as the send mode and set the TAP point to PRE FDR.
4. ROUTING → OUTPUTS → LOCAL OUT: route Local Out 3 to Bus 1 Left or to the required mono side.
5. Select Bus 1 and press SOF FLIP. The input faders now show the sends to Bus 1.
6. Enable the required channels using MUTE/Send Enable and carefully add them to the mix.
7. Unmute Bus 1 and open the bus master in a controlled way. Only then turn up the active monitor.
8. Exit SOF FLIP, check the monitor mix with the musician and save a snapshot.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open · SOF FLIP is off again and Bus 1 really is routed to Local Out 3

! Rule of thumb: Channel send, bus master and physical output are three separate levels. An error on any one of these levels can make the monitor silent.

E6 – Switch phantom power (+48 V) safely

Orientation	This applies to this procedure
Goal	Safely supply a suitable microphone or active DI box with +48 V.
Starting point	The device has been checked; the affected channel, Main, monitor and solo path are muted or reduced.
On the console	The actual input socket and the corresponding channel strip.
On the screen	ROUTING → SOURCES; select the actual Local In or AES50 source there.
Check	+48 V is lit on the correct source, the signal remains free of interference and gain has been checked again.
If not	Mute immediately, switch off +48 V, wait and only then check cabling or assignment.

Switch phantom power (+48 V) safely



Before disconnecting: mute → +48 V off → wait a few seconds → then unplug the connector.

Figure 10: Safe sequence for switching +48 V. Original StageAID illustration.

1. Mute or reduce the affected channel, Main, monitor paths and headphone/solo path.
2. Connect the microphone or DI box completely.
3. Check the manufacturer specifications. Condenser microphones and some active DI boxes require +48 V; many dynamic microphones do not.
4. Open ROUTING → SOURCES and select the actual source. For stageboxes, check the correct AES50 input.
5. Activate +48 V and allow it to stabilize briefly.
6. Set the gain and open the required paths in a controlled way.
7. Before disconnecting: mute, switch off +48 V, wait a few seconds, then unplug the connector.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open · correct source selected, signal path muted and microphone type suitable for +48 V

⚠ Danger: Do not switch on +48 V as a precaution with unknown ribbon microphones, line outputs or third-party devices. Check the manufacturer specifications first.

E7 – Set up reverb via a bus

Orientation	This applies to this procedure
Goal	Vocals are mixed to Main 1 through a dedicated reverb bus.
Starting point	Dry vocals already work; a free bus and a free FX slot are available.
On the console	Vocal channel, reverb-bus master and SOF FLIP if required.
On the screen	EFFECTS, Bus HOME → INS1/INS2 and Channel HOME → Bus Send.
Check	The reverb bus shows level, is routed to Main 1 and follows the vocal fader in POST mode.
If not	Check Send Enable, POST, insert, wet amount, bus master and Main assignment one after another.

The WING does not use a hard-wired FX return for reverb. Reverb is loaded as an insert in a bus; that bus is then sent to the required Main mix.

1. Choose a free bus, for example Bus 13, and name it "Reverb".
2. Open EFFECTS, choose a free Premium FX slot and load a suitable reverb.
3. Open Bus 13 HOME, choose INS1 or INS2 and insert the FX slot. Activate the insert.
4. Send Bus 13 to Main 1 and set the bus master to about 0 dB.
5. Send the vocal channel to Bus 13. Use POST mode.
6. Use the send level to set the reverb amount for each channel; use the bus master to control the overall reverb level.
7. Use SOF FLIP only in a controlled way and exit it afterwards.

! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open · reverb bus shows level, insert is active, send is set to POST and the bus goes to Main 1

! Dry/Wet: With a classic send effect, the reverb bus should work mostly or completely wet. The dry signal already reaches Main 1 through the direct channel.

E8 – Snapshot, show and fallback backup

Orientation	This applies to this procedure
Goal	Save the working current state and load scenes in a controlled way.
Starting point	All outputs are under control; an up-to-date SAFETY snapshot exists before a recall.
On the console	LIBRARY button and, if required, mute/Main controls.
On the screen	LIBRARY → SNAP or SHOW; check Scope and Global Safes before LOAD.
Check	The required state is loaded; critical gains and outputs remain as planned.
If not	Secure the outputs, save the current state again and continue only with a known Scope.

A snapshot always saves all console parameters. During normal loading, its Scope determines which of them are actually recalled. Global Safes protect selected parameters from recall.

Function	Stores	Typical use	Risk
Snapshot	entire console state	backup state, event setup	Scope may also recall routing or gains.
Snippet	specific changes	individual changes within a show	An unclear recording scope may contain more parameters than expected.
Show	sequence of different scenes	theater, conference, fixed show sequence	The wrong scene can make extensive changes immediately.
Global Safe	protection definition	preserve gains, outputs or other sensitive areas	RESTORE can override this protection.

1. Before loading, always save the current state as “SAFETY – date – time”.
2. With third-party snapshots, check Scope first. Load critical areas such as Sources, Outputs and Gains only if intended.
3. Use LOAD for a normal recall. PARTIAL LOAD loads only selected areas.
4. Use RESTORE only when the entire stored state including Global Safes is intentionally required.
5. Also back up the show file and important snapshots to USB.

⚠ Live rule: A scene is not an emergency button if its contents are unknown. If in doubt, save the current state and narrow down the fault manually.

E9 – Touchscreen, restart and emergency boot

Orientation	This applies to this procedure
Goal	Restore the usability of the control surface without prematurely deleting shows or snapshots.
Starting point	Audio remains muted or stable whenever possible; the existing current state is saved if this is still possible.
On the console	Blank button to the right of the display, CLR SOLO, SETUP, HOME, EFFECTS and LIBRARY.
On the screen	SETUP → SHUTDOWN; for Emergency Boot, also connect USB-B to the computer.
Check	Touch, control surface or boot process works again; stored data is retained.
If not	Do not perform a full initialization out of uncertainty; recheck the correct firmware and exact button combination.

The WING offers several fallback options that do not delete stored shows and snapshots. They should be documented and understood before an emergency occurs.

Situation	Action	Note
Temporarily disable touch	Hold SETUP + the blank button to the right of the display + CLR SOLO until an X appears	Audio continues; to reactivate, hold the blank button + CLR SOLO.
Reset touch panel	Hold the blank button + CLR SOLO for more than 1.5 s	Helps with temporary ghost-touch problems.
Lock control surface	Hold HOME; optionally HOME + additional buttons	Audio and remote control remain active.
Restart console	SETUP → SHUTDOWN; then hold EFFECTS and press HOME	Only after the safe-shutdown message.
Emergency Boot	Connect the console to a computer via USB-B; hold the blank button to the right of the display while powering on	WING OS and WING DATA appear on the computer; copy the correct firmware to WING OS.
Bypass startup file	Hold LIBRARY while powering on	STARTUP snapshot/snippet/show is not loaded automatically.
Temporary initialization	Hold CLR SOLO while powering on	Stored snapshots/shows remain intact; save the current state beforehand whenever possible.

⚠ Important: The firmware file must match the WING Fullsize exactly. In Emergency Boot, do not format or delete the WING DATA drive.

Part 2 – Fundamentals and safe workflows

About this manual

This manual is aimed at beginners, occasional operators and users moving from an X32 or another digital console to the Behringer WING Fullsize. It does not explain every specialist function, but rather the operating logic, the most important signal paths and the workflows that really matter in live operation.

6. Part 1 uses labeled console and screen views to guide you step by step through the most important beginner workflows.
7. Part 2 then explains the actual console, signal flow, routing and safe working procedures.
8. Part 3 is the two-page quick reference for setup, soundcheck and live operation.
9. Part 4 answers typical tasks quickly and alphabetically.
10. Part 5 explains important terms in clear language.

i Technical basis: Behringer WING Fullsize, firmware 3.1. Menu names may change with later firmware versions. The installed firmware and the current official Behringer documentation remain authoritative.

! Important for X32 users: The WING is not an X32 with a touchscreen. Source, channel, bus and output are separate levels. If you keep these levels clearly separated, you will understand the routing much faster.

1. The WING principle: source, channel, bus and output

On the X32, you often think first in terms of input channels. On the WING, the logic starts one level earlier: with the Source. The Source describes the physical input signal and carries information such as name, color, icon, mono/stereo status, gain, polarity and phantom power. Only then is this Source assigned to a processing channel.

Signal flow on the WING: keep the levels clearly separated

Socket → Source → Channel → mix destination → physical output



The key shift in thinking

A Source describes the physical signal. A Channel processes it. A Bus, Main or Matrix mixes it. Only ROUTING → OUTPUTS defines which physical socket carries the result.

Figure 11: The four levels of the WING signal path. Original simplified StageAID illustration.

11. Source: the physical source, for example Local In 1 or AES50 A 17. This is where the physical head-amp gain and +48 V are located.
12. Channel: the processing path with Trim, filter, gate, EQ, compressor, inserts, fader and sends.
13. Bus, Main or Matrix: a mix destination. The WING provides 16 buses, 4 Mains and 8 matrices; all are fundamentally stereo-capable.
14. Output: the physical or digital output, for example Local Out 1, AES50 A 1, USB 1 or WING-LIVE Record 1.

! Rule of thumb: Gain and +48 V belong to the Source. Sound processing and the fader belong to the channel. The output is patched separately under ROUTING → OUTPUTS.

1.1 Sources and processing channels

The WING provides 40 fully featured Input Channels and 8 Aux Channels. In marketing material these are often referred to together as 48 FlexChannels. All 40 Input Channels can process mono, stereo or Mid/Side without having to link two adjacent channels. The 8 Aux Channels are also stereo-capable but have reduced processing.

Each Input and Aux Channel can have a MAIN and an ALT Source permanently patched. This makes it possible, for example, to switch between a stage microphone and a playback source for virtual soundcheck. This switch is powerful, but also a typical source of errors: if meters are visible at the Source but nothing arrives in the channel, check MAIN/ALT first.

1.2 Buses, Mains and matrices

Level	Number	Typical task	Important
Main	4 stereo	PA, stream, recording mix, second reinforcement zone	Each channel has four independent Main sends.
Bus	16 stereo	monitor, effect path, subgroup, separate mix	Send mode per channel: TAP, POST or GROUP.
Matrix	8 stereo	delay line, front fill, side room, recording output	Can be fed from Mains/Buses and routed only to Outputs.
DCA	8	Control several faders together	Carries no audio signal itself; 8 Mute Groups are also available.

2. The WING Fullsize control surface

Before we route or change sound, we need to know where we are working on the console. The WING Fullsize does not consist of one long row of faders, but of three independent fader sections. Each section can show something different at the same time.

First orient yourself: the three fader sections

Each section can show a different layer. So always read the label above before adjusting.

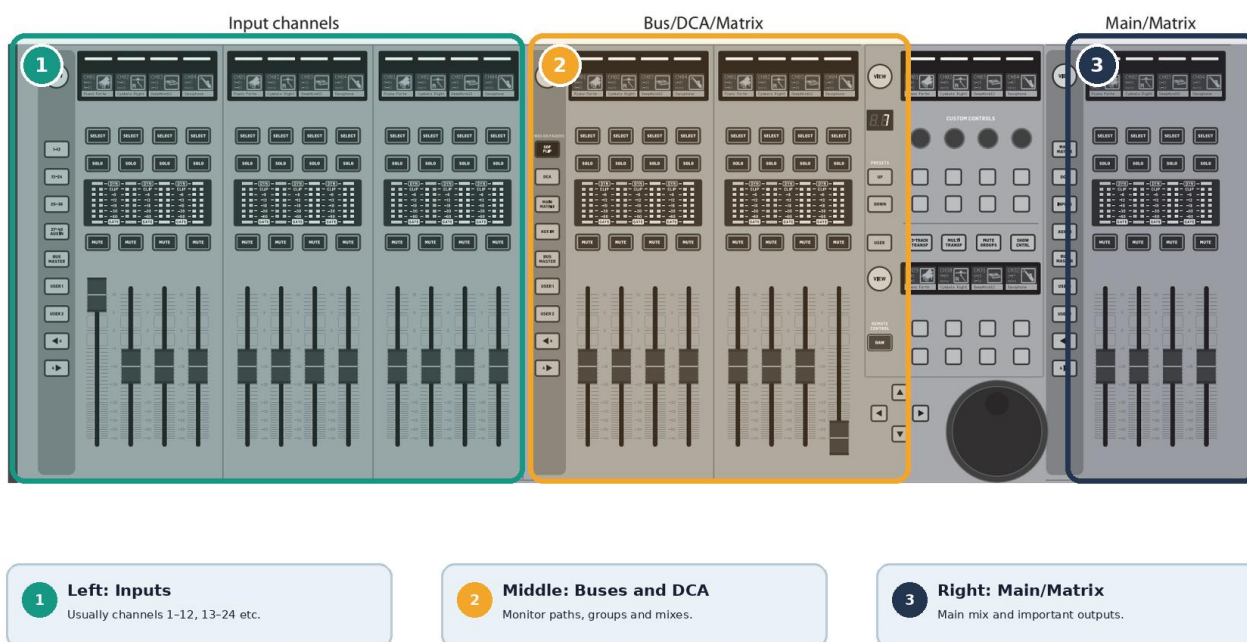


Figure 12: The three fader sections of the WING Fullsize. Based on official Behringer line art, marked by StageAID for beginners.

15. The input channels are normally on the left. This is where you work most often during soundcheck.
16. Buses or DCA groups are often in the middle. This is where monitor paths and common level controls are usually located.
17. Main and Matrix are usually on the right. This is normally where the main PA mix is located.

! Important: The assignment is not fixed. Changing a layer can switch any fader section. Therefore always read the name above the fader.

2.1 A single channel strip

A channel strip is always structured in the same way. What matters is not where the fader is located, but what is shown in the small display above it. This display is called the Scribble Strip and tells you the channel number, name, color and therefore the actual function of the fader.

A channel strip: read it from top to bottom

The Scribble Strip tells you what this fader is actually controlling.

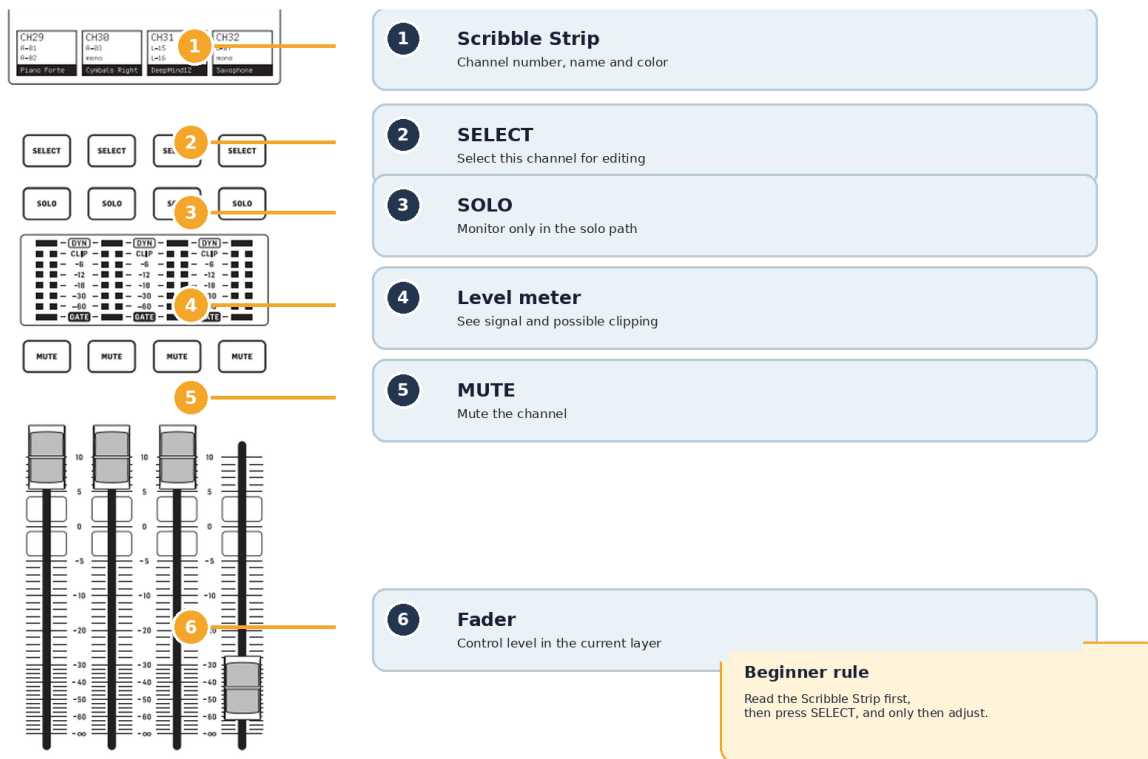


Figure 13: A WING Fullsize channel strip from top to bottom. Official Behringer line art, editorially labeled.

1. Read the Scribble Strip: is this really the required channel, bus or Main?
2. Press SELECT: only then is this channel selected for editing in the main display and the Channel Strip.
3. Use SOLO only for monitoring. Before normal operation, end all solo monitoring with CLR SOLO.
4. Watch the level meter: is a signal present? Is CLIP lit? Is the gate or compressor working?
5. Check MUTE: a lit Mute button can mute the entire path.
6. Move the fader: only now change the level – and only if the correct layer is active.

⚠ Beginner fallback: If a fader appears to do nothing or controls the wrong thing: read the Scribble Strip, exit SOF FLIP, select the layer again and press SELECT again.

2.2 Main display and menu buttons

The touchscreen always shows the section you have just opened. To start with, you mainly need HOME and ROUTING. HOME shows the selected channel; ROUTING connects Sources to channels and mix signals to physical output sockets.

Main display: four things are enough to start with

The many details matter only after the channel and signal path are safely selected.

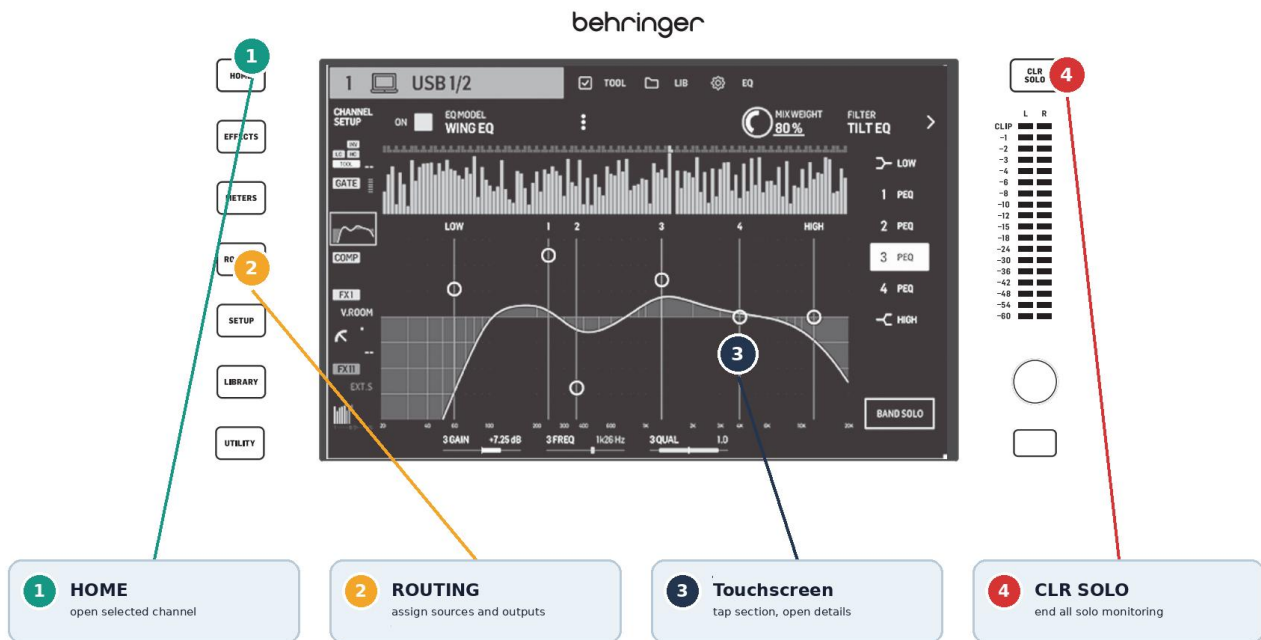


Figure 14: Main display and important menu buttons. Based on official Behringer line art, editorially labeled.

7. HOME: overview of the channel selected with SELECT.
8. ROUTING: CHANNELS, SOURCES and OUTPUTS – this is where the signal paths are actually connected.
9. CLR SOLO: ends all active solo monitoring. This is an important first step when operation is unclear.
10. The six touch-sensitive encoders below the display change the parameters shown along the bottom edge of the screen.

✓ **Working method:** Do not search on several pages at the same time. First select the channel, then open HOME or ROUTING, and then complete exactly one step.

2.3 Channel Strip: edit the selected channel

The Channel Strip always belongs to the channel you last selected with SELECT. The buttons follow the signal path. This lets you call up Input, Filter, Gate, Compressor, Insert and Main directly without working through menus.

Channel Strip: the direct route to the selected channel

The buttons follow the signal path: Input → Filter → Gate → Comp → Insert → Main.

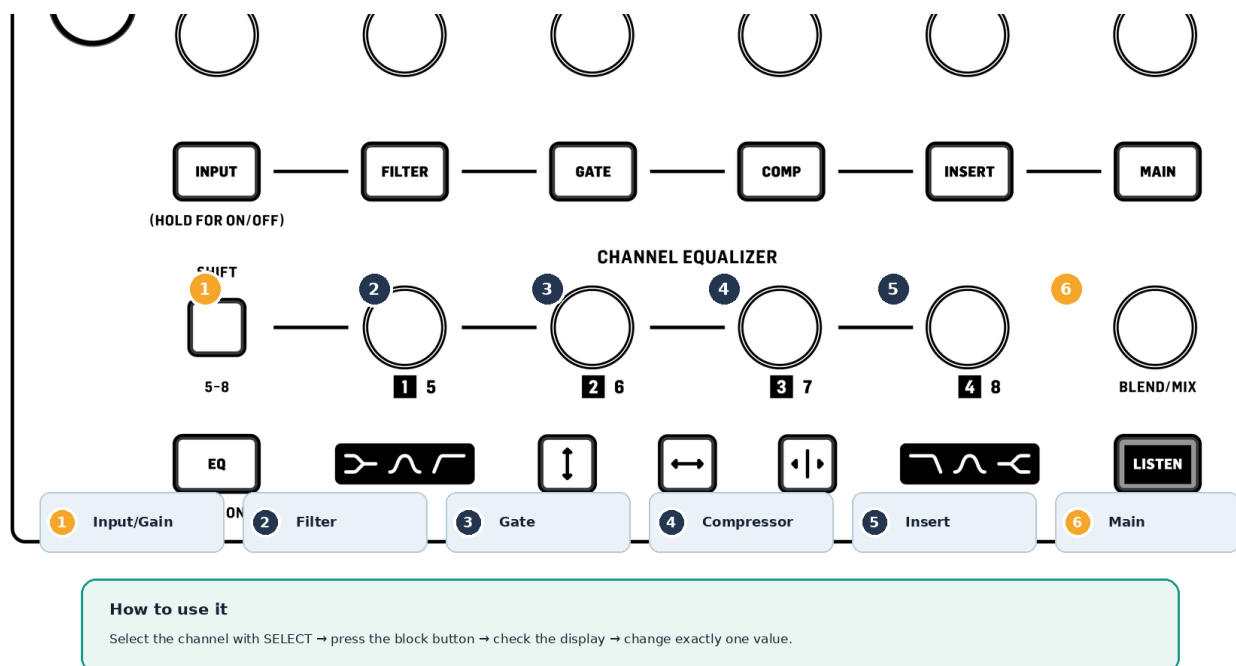


Figure 15: The WING Fullsize Channel Strip. Official Behringer line art, editorially labeled.

11. Press a button briefly: select the processing block and open it in the display.
12. Hold the button: switch the respective block on or off, depending on the function.
13. INPUT leads to Source/Trim and is therefore the most important starting point for Gain and +48 V.
14. MAIN controls whether and how the channel is sent to one of the four Main mixes.

⚠ Check before every sound change: Check SELECT at the top of the console. A good EQ on the wrong channel is still a mistake in live operation.

2.4 The three fader sections and their layers

The 24 faders are divided into 12 + 8 + 4. Each section can independently show a different layer. Before moving a fader, therefore always check the Scribble Strip, layer button and fader section.

Section	Typical content	Default layer
Left (12)	Input channels	1–12, 13–24, 25–36, 37–40/Aux, Bus Master, User 1/2
Middle (8)	DCA or buses	DCA, Main/Matrix, Aux, Inputs, Bus Master, User 1/2
Right (4)	Main/Matrix	Main/Matrix, DCA, Inputs, Aux, Bus Master, User 1/2

! SOF FLIP: In Sends on Faders mode, the faders do not show normal channel levels, but send levels to a bus, Main or Matrix. Always exit the mode again after a monitor or effect mix.

3. Signal flow and routing

The complete signal path consists of several separate decisions. A correct input channel does not guarantee sound at the loudspeaker. Likewise, level on Main 1 does not mean that Main 1 is routed to the XLR socket being used.

15. ROUTING → CHANNELS: assign Sources to the 40 Input and 8 Aux Channels.
16. ROUTING → SOURCES: set properties of the physical sources, for example gain, +48 V, polarity, mono/stereo, name and color.
17. Channel HOME: edit the channel, enable sends and set Main assignments.
18. ROUTING → OUTPUTS: route Main, Bus, Matrix, Monitor or other signals to physical outputs.

3.1 The channel signal path

Input Channels have a freely organized processing path. Gate, EQ, Compressor and Insert 1 are always before the channel fader; Insert 2 is after it. The TAP point can be located in eight positions: directly at the input, after the filter, between the four processing blocks, pre-fader, post-fader or after all processing.

Stage	Task	Beginner rule
Source Gain	analog preamplification	Set peaks with headroom; avoid clipping.
Trim	digital correction in the channel, ± 18 dB	Do not use as a substitute for proper gain staging.
Filter	Low Cut, High Cut and optional filters	Set Low Cut only as high as makes tonal sense.
Gate	reduce low-level unwanted noise	For speech/vocals, initially leave it off until the basic sound is established.
EQ	shape the sound	Prefer reducing problems to applying generous boosts.
Compressor	control dynamics	Listen to gain reduction, do not just watch it.
Fader	level in the mix and in POST/GROUP paths	0 dB is a good starting point, not a requirement.
Sends	signal to Bus/Main/Matrix	Choose TAP/POST/GROUP deliberately.

3.2 Output routing

Under ROUTING → OUTPUTS, select the required output group on the left, for example LOCAL OUT. Then select the specific socket. On the right, select the source group, for example MAIN, and then the individual signal, such as Main 1 Left or Main 1 Right.

✓ **Example:** For a stereo PA on Local Out 1 and 2: route Local Out 1 to Main 1 Left and Local Out 2 to Main 1 Right. Then check the cable, loudspeaker level and Main 1 Mute.

⚠ **Avoid:** Do not assume a supposed factory default. After third-party snapshots, show files or rebuilds, actively check the output routing.

4. Practical workflow: from preparation to teardown

Practical workflow on the WING: twelve phases

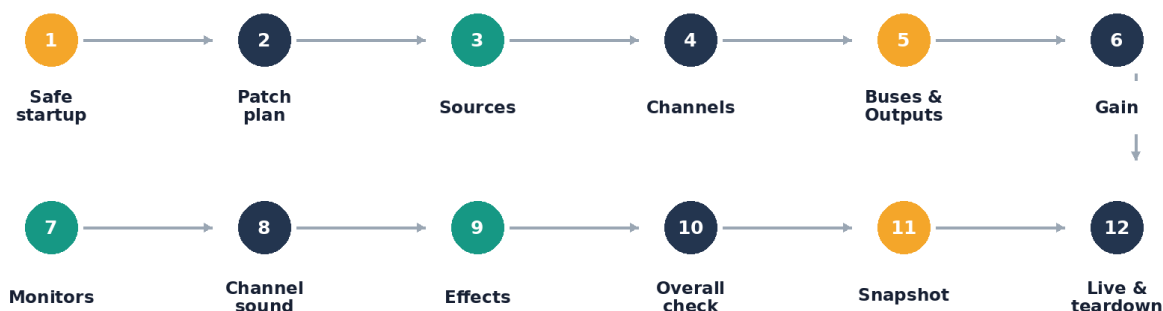


Figure 16: Twelve phases of a safe workflow on the WING. Original StageAID illustration.

4.1 Safe startup

Switch on sources and the console first, power amplifiers or active loudspeakers last. Main, buses and used outputs initially remain muted or closed. Under SETUP → AUDIO, STARTUP MAIN MUTE is a useful safety option. Before loading someone else's show, save your own snapshot of the current state.

⚠ **Avoid:** Open outputs immediately after loading someone else's scene.

4.2 Patch plan and cabling

Before patching, create a list with source, connection, channel, monitor path and special notes. The Fullsize has only eight local microphone preamps; larger setups therefore usually use AES50 stageboxes. AES50 requires shielded CAT-5e cables with robust locking connectors; Behringer specifies a maximum of 80 meters.

4.3 Create Sources

Under ROUTING → SOURCES, select the physical source, assign name, color and icon, and set mono/stereo correctly. Gain, polarity and +48 V also belong here. For AES50 sources, check which device controls the head amp and whether remote control should actually be enabled.

4.4 Assign Sources to channels

Under ROUTING → CHANNELS, select the target channel on the left and the Source on the right. For several channels, +1 AUTO speeds up the process. Then check in Channel HOME whether MAIN or ALT is active and whether the channel label matches the Source.

4.5 Prepare buses, Mains and Outputs

Name monitors, effect paths and subgroups, define send modes and patch the required physical outputs. This structure is in place before musicians or speakers are sent loudly to the system.

4.6 Gain staging

Have the source perform at a realistic level. Set Source Gain so that sufficient headroom remains and no Clip indication appears. Then use Trim only for fine digital correction. Lowering a fader does not repair an overloaded preamp.

4.7 Roughly set up monitors

Run monitor buses in TAP mode and set the TAP point pre-fader. Check bus master and output routing. Use SOF FLIP to mix in the required channels and then exit SOF again.

⚠ Avoid: Leave SOF FLIP active and later accidentally change the monitor bus instead of the Main mix.

4.8 Channel processing

Use Low Cut, EQ, Gate and Compressor only after establishing a clean basic signal. Make processing changes in small steps and compare regularly in the mix. If uncertain, use Bypass instead of changing several parameters at once.

4.9 Effects

Reverb and delay are usually run as an insert in a bus. The bus is sent to Main 1, and the input channels send their signal to this bus in POST mode. This makes the effect amount follow the channel level.

4.10 Overall check

Check Main, monitor paths, Mute Groups, DCA, talkback, solo mode and all physical outputs. Then test the complete program situation: speech, music, playback sources, breaks and transitions.

4.11 Save snapshot

Before the event starts, save a clearly named snapshot. Create further backups at important intermediate stages. For live work, deliberately check Scope and Global Safes; RESTORE loads a snapshot completely and ignores its normal Scope.

⚠ Avoid: Load a snapshot without knowing Scope, Global Safes and the current state.

4.12 Live operation and teardown

During operation, make only traceable changes. If problems occur, check the signal path systematically. After the event, save snapshot and show, use SETUP → SHUTDOWN, then switch off power amplifiers/active loudspeakers first and the console last.

5. Basic rules for safe operation

19. Switch loudspeakers on last and off first.
20. Mute affected paths before patch, phantom-power and routing changes.
21. Never change levels at five points at once. Narrow down the cause along the signal path.
22. Do not confuse Source Gain with Trim, channel fader, send level or bus master.
23. Check the solo mode. SIP can mute other channels in the actual mix; LIVE Solo is safer for beginners in live operation.
24. Exit SOF FLIP again after every monitor or effect mix.
25. Save snapshots with clear names and timestamps; always create a safety snapshot before using third-party files.

26. Document ROUTING → OUTPUTS. The socket number alone does not tell you which signal is present there.
27. Update firmware only with the file that matches the model and restart the console correctly.

6. Fallback: keep working safely when something goes wrong

Fallback: stay operational without destroying working settings



Figure 17: Fallback principles for typical faults. Original StageAID illustration.

Fallback does not mean initializing the console immediately. The goal is to preserve a working state, narrow down the fault and change only the faulty level. First save the current mix while this is still possible.

28. Control surface unclear: exit SOF, press CLR SOLO, check layer and SELECT.
29. Third-party snapshot: secure all outputs, save the current state, load the snapshot with a restricted Scope.
30. Touch problem: temporarily disable or reset touch; audio processing continues.
31. Boot problem: use Emergency Boot Mode and copy the correct firmware to WING OS. Do not delete WING DATA.
32. Live failure of one path: patch an alternative output, use a working Bus/Main and only then analyze more deeply.

⚠ Never during live operation: Do not run Initialize Console or a full reset out of uncertainty. This can destroy all working routings and levels.

Part 3 – Two-page live quick reference

These two pages are intended to be printed separately. They do not replace the detailed procedures, but under time pressure they take you directly to the decisive checks.

Front – setup and first sound

Task	Short procedure
Power up safely	Mute channels/Main/buses · sources and console first · loudspeakers last · leave level controls down.
First sound	Local In 1 → Channel 1 → Main 1 → Local Out 1/2 · check Source Gain · slowly open channel/Main.
Monitor path	Name Bus 1 · TAP + PRE FDR · Bus 1 to Local Out 3 · mix with SOF FLIP · SOF off again.
+48 V	Mute all affected paths · connect and check device · select correct Source · +48 V on · wait · recheck Gain.
Reverb	Free bus + FX slot · reverb as bus insert · bus to Main 1 · send vocals in POST mode · check Wet/bus master.
! Before the next step, check: correct channel selected · correct layer active · SOF FLIP off · no unwanted SOLO · correct screen open	
⚠ Power down: Save snapshot/show · SETUP → SHUTDOWN → CONFIRM · wait for safe-shutdown message · loudspeakers off first · console off last.	

Back – fault and fallback

Symptom	Immediate action and check sequence
No sound	CLR SOLO · SOF FLIP off · Source meter → channel meter → Main/Bus → Output → cable/loudspeaker.
Feedback	Immediately reduce the affected monitor/Main level · check microphone/loudspeaker position · only then use EQ in a targeted way.
Fader controls the wrong thing	Read Scribble Strip · select layer again · press SELECT · exit SOF FLIP · only then move the fader.
Wrong snapshot	Secure outputs · save current state as SAFETY · check Scope/Global Safes · no rushed full restore.
Touch does not respond	Blank button + CLR SOLO > 1.5 s · disable touch if necessary · keep audio stable · use E9.
Restart console	SETUP → SHUTDOWN · wait for message · hold EFFECTS and press HOME · only then reopen outputs.

Stop feedback safely

1. Immediately lower the affected monitor bus or Main path by a few dB; mute it if there is immediate danger.
2. Check which microphone and loudspeaker are involved. Do not point the microphone at the monitor.
3. Select the problematic channel in the correct mix path. Check SOF FLIP and the layer.
4. Only then carefully reduce the offending frequency. Do not make broad, strong EQ boosts.
5. Slowly reopen the level and test at real operating volume.

⚠ Do not: Do not randomly change several EQ bands, gains and bus levels at the same time during feedback. First reduce the level safely, then narrow down the cause.

Part 4 – Task index (A–Z)

Alphabetically arranged quick instructions for typical tasks on the WING Fullsize. For safety-critical or multi-step procedures, follow the linked practical sections.

Connect an AES50 stagebox

6. Connect the stagebox and console while switched off or with all affected paths muted.
7. Use shielded CAT-5e cable with locking connectors; maximum 80 m.
8. ROUTING → SOURCES: select the appropriate AES50 port and input.
9. Configure head-amp remote control deliberately if required.

See also: [Sources](#) · [Output routing](#)

Patch an output

10. Open ROUTING → OUTPUTS.
11. Select the output group and specific socket on the left.
12. Select the source group and individual signal on the right.
13. Check meter, mute, cable and receiving device.

See also: [Output routing](#) · [No sound](#)

Set up a bus as a monitor path

14. Name the bus; select TAP as the send mode.
15. Set the TAP point to a pre-fader position.
16. Route the bus to a physical output.
17. Select the bus, activate SOF FLIP, mix in the channels, exit SOF.

See also: [Monitor path](#) · [TAP/POST/GROUP](#)

Use a bus as a subgroup

18. Name the bus and send it to Main 1.
19. Send the required channels to the bus using GROUP send mode.
20. Check the direct Main assignment of the channels depending on whether parallel or pure subgroup routing is required.
21. Check bus processing and bus master.

See also: [Bus](#) · [GROUP](#)

Assign a DCA

22. Open Channel HOME → TAGS.
23. Activate the required DCA number.
24. Select the DCA layer and name the DCA.
25. Check whether DCA Mute Groups are enabled in SETUP → AUDIO.

See also: [DCA](#) · [Mute Groups](#)

Load an effect as an insert

26. Open EFFECTS and choose a free FX slot.
27. Load the effect type.
28. Open INS1 or INS2 in the target channel and assign the FX slot.
29. Activate the insert and check Wet/Dry or Mix.

See also: [Reverb via bus](#) · [Insert](#)

Update firmware

30. Download the correct firmware file for WING Fullsize from Behringer.
31. Copy the file to a FAT32 USB flash drive.
32. Open SETUP → GENERAL → UPDATE and select the file.
33. After the update: SETUP → SHUTDOWN; then hold EFFECTS and press HOME.

See also: [Emergency boot](#) · [Fallback](#)

Set gain

34. Select the physical Source.
35. Have the source perform at a realistic event level.
36. Set Source Gain so that peaks retain headroom before Clip.
37. Then use channel Trim only for fine correction.

See also: [Gain](#) · [Phantom power](#)

Reverb via bus

38. Name a free bus and load reverb as an insert.
39. Send the bus to Main 1.
40. Send channels to the reverb bus in POST mode.

41. Set the reverb amount using send level and bus master.

See also: [Reverb workflow](#) · [POST](#)

Label a channel

42. Select the channel and open HOME.
43. Edit NAME/ICON/COLOR.
44. Deliberately enable or disable LINK CUSTOMIZATION TO SOURCE.
45. Keep the name short and unambiguous.

See also: [Source](#) · [Channel](#)

Copy a channel

46. Open Channel HOME and select COPY.
47. Define source and target channels.
48. Limit Scope to the parameters actually required.
49. Check the Source assignment separately afterwards.

See also: [Snapshot Scope](#)

Mute a channel

50. Press MUTE on the channel.
51. If behavior is unexpected, check Mute Group, DCA Mute and MUTEGROUP/SIP OVERRIDE.
52. For TAP sends, check whether IGNORE CHANNEL MUTE is active.

See also: [Mute](#) · [TAP](#)

Solo a channel

53. For live operation, check SETUP → AUDIO → SOLO MODE is set to LIVE or STUDIO.
54. Activate SOLO on the channel.
55. Select PHONES/SPEAKERS in the monitor section and set the level carefully.
56. Use CLR SOLO to clear all solo states.

See also: [Solo](#) · [Fallback](#)

Change layer

57. Select the required fader section.
58. Press the appropriate layer button.
59. Use the arrows to navigate in blocks of four or by pages.
60. Check Scribble Strips before operating the console.

See also: [Layer](#) · [Control surface](#)

Main 1 to Local Out 1/2

61. Open ROUTING → OUTPUTS → LOCAL OUT.
62. Route Local Out 1 to Main 1 Left.
63. Route Local Out 2 to Main 1 Right.
64. Open Main 1, the channel, loudspeakers and cables in a controlled way.

See also: [Quick start](#) · [Output routing](#)

Switch MAIN/ALT

65. Open Channel HOME → INPUT.
66. Select MAIN or ALT.
67. For global switching, check SETUP → AUDIO → INPUT SELECT.
68. If there is level at the Source but not in the channel, check this setting first.

See also: [MAIN/ALT](#) · [No sound](#)

Assign a Mute Group

69. Open Channel HOME → TAGS.
70. Activate the required Mute Group 1–8.
71. Open MUTE GROUPS in Custom Controls.
72. Test the group state before the show starts.

See also: [Mute Group](#) · [Fallback](#)

Lock the console

73. Hold HOME.
74. Optionally hold HOME together with additional buttons as a password combination.
75. Use the same combination to unlock.
76. Audio and remote control continue to run.

See also: [Touch/Lock](#)

Load a snapshot

77. Save the current state as a safety snapshot.

78. Open LIBRARY → SNAP and select the snapshot.
79. Check Scope and Global Safes.
80. Use LOAD; use RESTORE only when a full restore is deliberately required.

See also: [Snapshot](#) · [Scope](#)

Save a snapshot

81. Open LIBRARY → SNAP.
82. Choose SAVE or SAVE + SCOPE.
83. Give it a clear name including purpose and version.
84. Back up/export the show file as well if required.

See also: [Snapshot](#) · [Show](#)

Use SOF FLIP

85. Select the target Bus, Main or Matrix.
86. Press SOF FLIP.
87. Channel faders now control the sends to the destination; MUTE switches the respective send.
88. Press SOF FLIP again to exit.

See also: [Monitor path](#) · [Sends on Faders](#)

Assign a Source

89. Open ROUTING → CHANNELS.
90. Select the target channel on the left.
91. Select the source group and Source on the right.
92. Check the green lock and MAIN/ALT state.

See also: [Source](#) · [WING principle](#)

Reset touchscreen

93. Hold the blank button to the right of the main display and CLR SOLO for more than 1.5 s.
94. Audio continues; briefly observe operation.
95. For ghost touch, also disable touch or use test mode.
96. Then save a snapshot and document the cause.

See also: [Touchscreen fallback](#)

Remove USB flash drive safely

97. Finish the save or recording operation.
98. Wait until the amber LED at the USB-A port goes out.
99. Only then remove the USB flash drive.

See also: [USB](#)

Shut down the WING correctly

100. Save snapshot/show.
101. SETUP → SHUTDOWN → CONFIRM.
102. Wait for the message that it is safe to power off.
103. Switch off power amplifiers/active loudspeakers first, then the console.

See also: [Restart](#) · [Basic rules](#)

Part 5 – Glossary

All technical terms are explained in practical language. The definitions refer to the operating logic of the WING Fullsize with firmware 3.1.

AES50

Digital multichannel audio network over shielded CAT-5e. The WING has three ports A, B and C, each with up to 48 inputs and outputs. It is not ordinary Ethernet.

ALT Source

Alternative, permanently patched input source of an Input or Aux Channel. Switchable against the MAIN Source; important for virtual soundcheck and redundant sources.

Aux Channel

One of eight additional processing channels. Stereo-capable, but with fewer processing blocks than the 40 Input Channels.

Bus

One of 16 stereo-capable mix paths. A bus can work as a monitor, effect path, subgroup or separate mix.

Channel

Digital processing path with Trim, filters, Gate, EQ, Compressor, Inserts, Fader and Sends. Do not confuse it with the physical Source.

DCA

Remote-control group for several channel or bus faders. A DCA carries no audio signal; it changes the assigned faders together.

Fader Layer

Assignment of a physical fader section. Depending on the layer, one motor fader can control an Input, Bus, Main, Matrix, DCA, Send or Custom Control.

Gain

Analog preamplification at the physical preamp of the Source. Determines headroom and signal-to-noise ratio. An overloaded preamp is not repaired by a lower fader.

Global Safe

Protects selected parameters from normal snapshot recall. RESTORE can still load everything completely.

GROUP mode

Bus send without a separate send level. The signal follows the channel fader; a typical use is a subgroup.

Head Amp

Analog microphone preamp at Local In or stagebox. Its setting can affect several consoles when stageboxes are shared.

Insert

Effect or processor directly in the signal path. Input Channels have INS1 before and INS2 after the fader. Insert effects can add latency.

Local In / Local Out

Local analog sockets on the WING Fullsize: eight Midas preamps and eight XLR outputs. There are also eight Aux inputs and eight Aux outputs on jack connectors.

Main

One of four stereo-capable Main mixes. A channel has four independent Main sends; Main 1 is usually used for the PA.

MAIN/ALT

Switching between the two permanently patched Sources of a channel. A typical cause when Source level is present but the channel remains silent.

Matrix

One of eight stereo-capable output mix stages. Typically used for delay lines, front fills, side rooms or separate recording outputs.

Mute

Muting a channel or mix path. TAP sends can remain active with IGNORE CHANNEL MUTE.

Mute Group

One of eight groups used to mute several channels together. Assigned via Channel HOME → TAGS.

Output

Physical or digital output. ROUTING → OUTPUTS defines which internal signal is present at Local Out, AES50, USB, WING-LIVE or other groups.

Phantom power

48-volt supply for condenser microphones and certain active DI boxes. Belongs to the Source and must be switched safely with signal paths muted.

POST mode

Bus send after the channel fader. Typical for reverb/delay because the effect amount follows the channel level.

Pre-Fader

Tap point before the channel fader. On the WING this is usually achieved with TAP mode and an appropriately positioned TAP point.

Routing

Assignment of Sources to channels and internal signals to Outputs. On the WING, this is separated into CHANNELS, SOURCES and OUTPUTS.

Scope

Defines which parameters are actually applied when a snapshot is loaded. A snapshot always stores all parameters, but loads only its Scope.

Scribble Strip

Small display above a fader showing channel number, name, icon and color. The most important orientation aid when changing layers.

Show

File that organizes a sequence of snapshots, snippets, clips and presets as scenes. For events with several program items.

Snapshot

Complete storage of all console parameters. When loading, Scope limits what is actually recalled.

Snippet

Stores only specifically recorded parameter changes. Suitable for small, defined changes within a show.

SOF / Sends on Faders

Mode in which faders control the send levels to a selected Bus, Main or Matrix. On the WING Fullsize via SOF FLIP.

Solo

Monitoring function. LIVE and STUDIO do not change Mains/Buses/Matrix. SIP (Solo In Place) mutes other channels in the actual mix and is risky in live operation.

Source

Physical input source with name, color, icon, Gain, +48 V, polarity and mono/stereo status. Can be assigned to one or more channels and Outputs.

StageConnect

32-channel digital audio connection over balanced XLR/DMX cable up to 40 m; 110-ohm DMX cable is recommended.

TAP mode

Bus send from the freely positionable TAP point in the Input Channel. Typical for pre-fader monitor paths.

TAP point

Selectable tap position in the Input Channel: Input, Filter, between processing blocks, Pre Fader, Post Fader or Post Processing.

Trim

Digital level correction in the channel up to ± 18 dB. Acts after the Source and does not replace correct analog gain staging.

USB Audio

USB-B connection to the computer with up to 48×48 audio channels. USB-A is used for data, presets and 2-/4-track WAV recording.

WING-LIVE

Standard dual-SD card for up to 64 tracks across two linked SD cards. Routing via WLIVE REC and WLIVE PLAY.

Editorial information, sources and notes

This independent practical manual was created by the StageAID team. Product and brand names are used solely for clear identification. StageAID has no commercial relationship with the manufacturer.

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Editorial team: StageAID.de

Technical basis: Behringer WING Fullsize, firmware 3.1

Sources used

104. Behringer: WING Series User Manual, October 20, 2025, firmware 3.1, 167 pages.

105. Behringer: WING Fullsize product page and current downloads, accessed July 2026.

106. Behringer: WING Firmware 3.1 Fullsize Release, November 7, 2025.

The labeled console and screen views are based on official Behringer line-art graphics and screenshots from the WING Series User Manual. StageAID added only markings, numbers and German-language beginner notes. Simplified workflow illustrations are identified as original StageAID graphics.

i Firmware note: Behringer continues to develop the WING interface. Individual labels and positions may change. Before safety-critical operations, check the display on your own console.



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