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Behringer's latest, the Eurorack MXB1002, is a 10-channel console featuring five microphone preamps, sliders (no knobs!) for faders, and can run on battery power. Behringers latest, the Eurorack MXB1002, is a 10-channel console featuring five microphone preamps, sliders (no knobs!) for faders, and can run on battery power.The MXB1002 does not match the flexibility and sound quality of other mini mixers at three times the cost. But the price/performance ratio is terrific. Those looking to do radio work will be pleasantly surprised by the value of this Behringer device.Tiny footprintAt 11.7 inches by 8.5 inches, the footprint of the MXB1002 is about the same as a standard sheet of paper, albeit almost three inches high at the thickest and weighing in at about 5 pounds. Except for the external power supply connector and the on/off button, all connectors/controls are located on the top. (click thumbnail)Behringers Eurorack MXB1002, From the left, the first two channel strips are mono and the remaining three are stereo. Each comes with a gold-plated XLR connector. The mono channels also have a balanced 1/4-inch line input jack and an insert jack; the stereo channels have L/R balanced 1/4-inch jacks that can be used in parallel with the microphone input.Each channel has a three-band EQ, pan, gain and FX level controls. A separate stereo tape channel gives another two channels of I/O and offers both 1/4-inch and RCA connectors. Besides the headphone and main output, monitor send and FX send 1/4-inch jacks complete the I/O layout. The sealed faders, five-level LED meter, phantom power switch and monitor/FX and headphone levels fill out the rest of the boards real estate. It is laid out in a straightforward way.For the most part, construction quality was excellent. The sliders and pots were solidly built and had a good feel amazing for the price (less than $150).We started by turning up all the pots to max and see how much noise there was with nothing attached. Product CapsuleThumbs UpInexpensive quality Lots of microphone inputs Sliders, not knobs Thumbs DownPhantom power drops and LED levels shut off in battery operation No dual monitor outs Runs on 9V batteries Price: $150 For more information contact Behringer in Ohio at (425) 672-0816, e-mail [emailprotected] or visit www.behringer.comRecording with Cool Edit Pro 2.0 through a Digital Audio Labs CardDeluxe, the hiss was enough to light up the first LED on the meter and Cool Edits analysis gave about a 46 dB signal-to-noise ratio. Fortunately, that dropped drastically to reflect the published specs of about 96 dB when everything was dropped down to a more reasonable (i.e. mid) range.Taken alone, the microphone preamps are rated at a respectable 104 dB. At that point, it was hard to pick out the noise from the preamps from other possible sources.My pointThe real point of the pump-up-the-volume test was to see how susceptible the board is to RF and the like. Given the amount of noise floating around PC-based studios, this can be problematic. Even using balanced connectors does not help when the circuits inside the board are not wired correctly. The MXB1002 seems to be properly shielded and did not act like an antenna picking up noise from my production computer. It does not suffer from such shortcomings and is up to snuff in the production studio. Despite the low price, this is not a toy. This board uses the same 17-volt power brick as that on the Micromixer in the line, the MX 602A. The bonus with the MXB1002 is the ability to run off of batteries. The battery slot on the bottom closes with a Phillips-head screw. Inside, the workmanship seems sloppy compared to the fit and finish of the rest of the unit. But once in, the batteries do not bounce around.The major issue is the battery power this unit consumes. For those of us addicted to using rechargeable batteries, 9V is a tough choice. The biggest problem is hunting down a charger for 9V NiMH type cells. My AA setup does not include the requisite connectors.My tests were done with the recommended Duracell alkaline cells. Of course, getting the proper voltage from AA batteries would require 12 or more. So this may be the best choice given the size of the board.Switching to battery shuts off the LED showing levels. Also, the 48-volt phantom power drops to 18 volt only. Depending on what microphones you are using, this could be problematic. Despite these energy-saving measures, a set of batteries lasted slightly less than official specs just under four hours. For extended projects, keep a few extra sets of 9V alkaline batteries around. The multitude of inputs on this unit seem to come at the price of more outputs. For just a strait stereo out, thats not a problem. But I did wonder about the lack of dual balanced control room jacks in addition to the main outs. Instead, there is a single (unbalanced stereo) monitor send. So setting the mixer up in a project studio means feeding the mains into the production computer, and sending the control room jack to monitors through a Y cable.I dont know why Behringer included the added amenity of 1/4-inch and RCA tape-ins and cut the dual monitors of its other entry-level boards. The MXB1002 is handy and well-built; it sounds exceptional. It is suitable for those doing fieldwork on tight budgets.Note: In an upcoming issue of Radio World, Alan R. Peterson will evaluate the larger Behringer DDX3216 mixer. For more stories like this, and to keep up to date with all our market leading news, features and analysis, sign up to our newsletter here.
Behringer's latest, the Eurorack MXB1002, is a 10-channel console featuring five microphone preamps, sliders (no knobs!) for faders, and can run on battery power. Behringers latest, the Eurorack MXB1002, is a 10-channel console featuring five microphone preamps, sliders (no knobs!) for faders, and can run on battery power.The MXB1002 does not match the flexibility and sound quality of other mini mixers at three times the cost. But the price/performance ratio is terrific. Those looking to do radio work will be pleasantly surprised by the value of this Behringer device.Tiny footprintAt 11.7 inches by 8.5 inches, the footprint of the MXB1002 is about the same as a standard sheet of paper, albeit almost three inches high at the thickest and weighing in at about 5 pounds. Except for the external power supply connector and the on/off button, all connectors/controls are located on the top. 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The sliders and pots were solidly built and had a good feel amazing for the price (less than $150).We started by turning up all the pots to max and see how much noise there was with nothing attached. Product CapsuleThumbs UpInexpensive quality Lots of microphone inputs Sliders, not knobs Thumbs DownPhantom power drops and LED levels shut off in battery operation No dual monitor outs Runs on 9V batteries Price: $150 For more information contact Behringer in Ohio at (425) 672-0816, e-mail [emailprotected] or visit www.behringer.comRecording with Cool Edit Pro 2.0 through a Digital Audio Labs CardDeluxe, the hiss was enough to light up the first LED on the meter and Cool Edits analysis gave about a 46 dB signal-to-noise ratio. Fortunately, that dropped drastically to reflect the published specs of about 96 dB when everything was dropped down to a more reasonable (i.e. mid) range.Taken alone, the microphone preamps are rated at a respectable 104 dB. 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But once in, the batteries do not bounce around.The major issue is the battery power this unit consumes. For those of us addicted to using rechargeable batteries, 9V is a tough choice. The biggest problem is hunting down a charger for 9V NiMH type cells. My AA setup does not include the requisite connectors.My tests were done with the recommended Duracell alkaline cells. Of course, getting the proper voltage from AA batteries would require 12 or more. So this may be the best choice given the size of the board.Switching to battery shuts off the LED showing levels. Also, the 48-volt phantom power drops to 18 volt only. Depending on what microphones you are using, this could be problematic. Despite these energy-saving measures, a set of batteries lasted slightly less than official specs just under four hours. For extended projects, keep a few extra sets of 9V alkaline batteries around. The multitude of inputs on this unit seem to come at the price of more outputs. 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For more stories like this, and to keep up to date with all our market leading news, features and analysis, sign up to our newsletter here.See Behringer site: UTILIZATION Very easy to use Manuel brief but precise SOUNDS I do not have much experience (first panel), but I find the sound pleasant, despite all we can say about this brand ... Certainly this is not the best of the best but enough for me! OVERALL OPINION Almost a year of use, I have chosen for its low price, the number of inputs, its functionality and recommendation of the seller, and I confess I do not regret it. I want to recommend Behringer to all those who have a small budget, but I feel the criticism already arrived! Read moreSee Behringer site: UTILIZATION Very easy to use Manuel brief but precise SOUNDS I do not have much experience (first panel), but I find the sound pleasant, despite all we can say about this brand ... Certainly this is not the best of the best but enough for me! OVERALL OPINION Almost a year of use, I have chosen for its low price, the number of inputs, its functionality and recommendation of the seller, and I confess I do not regret it. I want to recommend Behringer to all those who have a small budget, but I feel the criticism already arrived! See less Are the Behringer Eurorack mixers any good? I'm specifically interested in the one with the "invisible" mic pres, because there's one (UB2442FX-PRO) I see used for a couple hundred on eBay. Are those preamps any better than or similar quality to the MIDAS onboard pres of the UMC gear? Page 2 Quote: Originally Posted by drethe5th Anytime I see the word USB I tread cautiously..... Same here. Registered User Joined: May 2015 Posts: 152 10 years Lives for gear Joined: Aug 2013 10 years Some Adams and some Eves have USB connections, too. Why not? If the speakers are portable and in some cases the alternative would be the inbuilt line-in of a cheap notebook?All of them (Adam, Eve and Behringer) have additional TRS and XLR-inputs. Registered User Joined: May 2015 Posts: 152 10 years Flippant remarks about avoiding certain technologies without any substance are damaging to this forum Quote: Originally Posted by NovaClyde Flippant remarks about avoiding certain technologies without any substance are damaging to this forum You're totally correct NovaClyde. I think the reason I shy away from USB connections has more to do with the price point of the object in question rather than the category the object falls into. From my personal experience I've found that when looking at low end gear it's helpful to look for products that do one thing particularly well. This is generally because the manufacturer is focusing on making that one feature as good as it can be at the price point they are trying to achieve. When the mindset of the manufacturer changes from make one thing good to "let's create value by adding features" it is almost always at the cost of the core feature of the product. Unless one needs usb as a feature at a low end price point I would personally prefer to find a monitor at a similar price point without that feature. That being said there are exceptions to everything but now you know my general mindset on this topic. Hope it helps -Vic Scientifically I have no reason. However I have yet to hear of another forum member be satisfied with any USB mic or Speaker.I think especially for mics the issue is power. That's ultimately why we use preamps, mixers and hardware. With almost any well fed electric current you hear a difference. Obviously this could be the build scheme but I find it interesting that almost everyone seems happier with things of higher voltage. Registered User Joined: Oct 2009 15 years Well I wouldn't purchase Behringer monitors to mix or listen to what is being tracked the connections on the rear of these look like you can plug them into the wall for power and they still have the analog connections. I think they are aiming for the kids or newbies who are scared about all those analog connections and just want to plug it into the laptop to hear instead of using headphones. So they found a market and plan to make money from it. Will they sound good? Who knows. Would I recommend them to anyone starting out. No way. If your buying cheap gear then music isn't your income and you have another job. You could wait a month or two and save up and purchase a better pair of monitors. You can purchase Yamaha HS5'S for 300 bucks a pair or a little more for the 7'S and then the big 8's which in reality those are not for bedroom producing those are 550-600 a pair depending where you buy. I would not waste 130 bucks on these Behringers at all. Registered User Joined: Dec 2011 Posts: 16 10 years I am wondering if these will add a lot of color to the mix. I am not interested in spending 300 dollars on monitors right now my set up is minimal I have a 14 year old oktava mk-219 going straight into a steinberg ur-22 no pre amp and for output an old kenwood receiver with two polk audio 5jrs. I think going with these monitors will get rid of the problem I have where it sounds one way in the room and another on all other systems.If you haven't noticed I am more of the philosophy that you don't need the super expensive shit to make a good record. When you capture a good performance there is a certain energy you can't inject into the mix with effects and you'll never be able to duplicate or replicate. Registered User Joined: Dec 2011 Posts: 16 10 years I went back and looked at these and it says 100w is that combined since there is only one speaker with a power plug in the back? Gear Addict Joined: Aug 2007 Posts: 349 15 years Is your room treated? If you're having a problem with your mixes not sounding good on other systems, your room is more important than your monitors. I would not recommend anything Beringer to anyone unless it's the headphone amp. Regardless of the brand, if you spent $10k on monitors and had a shitty sounding room your mixes still will not translate Registered User Joined: Dec 2011 Posts: 16 10 years I guess I should clarify that I'm not looking to use these monitors to fix my mixes but to get a better representation of what I'm doing to the audio as I am adjusting things. I just need not a ton of exaggeration in the mid and low. Registered User Joined: Oct 2009 15 years Lol the behringers will exaggerate everything from bass to highs to mids to whatever it wants. And the Yamaha HS5'S are like the cheapest neutral and decent monitors on the market. Anyways have fun wasting your money on Behringer monitors. Registered User Joined: Nov 2009 Posts: 407 3 Reviews written 15 years Quote: Originally Posted by DirkP Some Adams and some Eves have USB connections, too. Why not? If the speakers are portable and in some cases the alternative would be the inbuilt line-in of a cheap notebook? All of them (Adam, Eve and Behringer) have additional TRS and XLR-inputs. The USB ports in these cases are for programming the DSP. The audio does not go through the USB ports. Not sure about the Behringers though. Lives for gear Joined: Aug 2013 10 years Quote: Originally Posted by Toni-P The USB ports in these cases are for programming the DSP. The audio does not go through the USB ports. Not sure about the Behringers though. The Adam Artists series uses the same drivers as the AX series but has an additional DAC and a usb-port.The new Eve Audio SC203, which is kind of the equivalent to Adam's Artist Series, has an inbuild DAC and a usb-port, too.And a lot of audio goes through these...:-)None of these speakers -not even the Behringer - are USB-powered as someone above supposed. Registered User Joined: Dec 2011 Posts: 16 10 years Quote: Originally Posted by costas14 Lol the behringers will exaggerate everything from bass to highs to mids to whatever it wants. And the Yamaha HS5'S are like the cheapest neutral and decent monitors on the market. Anyways have fun wasting your money on Behringer monitors. Thanks for being condescending! Lives for gear Joined: Jul 2011 Posts: 587 1 Review written 10 years Quote: Originally Posted by drethe5th Scientifically I have no reason. However I have yet to hear of another forum member be satisfied with any USB mic or Speaker. I think especially for mics the issue is power. That's ultimately why we use preamps, mixers and hardware. With almost any well fed electric current you hear a difference. Obviously this could be the build scheme but I find it interesting that almost everyone seems happier with things of higher voltage. It's less of a issue of voltage and more of component quality. A $100 USB mic by design accounts for the entire signal chain up to the ADC. Higher quality mic capsules can easily cost several hundred dollars, preamps can run into the thousands and conversion can cost hundreds per channel. Would it be possible to have a high quality USB microphone? Absolutely. Just don't expect it to be terribly inexpensive. Same goes for speakers - USB is just another digital transport protocol, and similarly to AES, SPDIF or ADAT optical it can be paired with quality DACs, amps, cabinetry and drivers. A number of monitors already come with digital flavors, so it returns to a price / quality issue. More philosophically, much of the discontent with gear has to do with expectations. You can't expect a $100 mic to sound like a $20K signal chain in a well treated room, but you can expect it to be a useful means for capturing reasonable quality sound without a lot of investment or other equipment, and it may actually sound good on some sources. Gear Maniac Joined: Jun 2010 Posts: 200 10 years I wouldn't consider those speakers real until after they're in stock at stores. "Long-throw 5" woofers with deformation-resistant Kevlar cone for ultimate bass response" Would be skeptical of this. The only 5 inch cone I've ever heard have a 'good' low-end was that of the Neumann KH120As. That aside, I've owned alot of Behringer equipment in my life, and I didn't like any of it. I wouldn't call it reliable either.Just in terms of these 50USBs, the ideology is that they power from your computer, and connect to a soundcard as normal? I don't know about you guys, but 2 extra USB slots is something I couldn't spare if I was a billionaire! Gear Maniac Joined: Jun 2010 Posts: 200 10 years Let me expand on my previous post. On paper these seem like very good speakers for the price, $130 per pair. But, no one I know has heard them. While it's true that the bass might improve with a larger woofer, it's also true that not everyone wants larger monitors on their desk. The thing is, making good cheap monitors is hard, otherwise everyone else would already be doing it. I applaud Behringer for making an effort. However, if I needed monitors today, I wouldn't wait for these to become available. Registered User Joined: Oct 2009 15 years I'm also pretty sure the JBL 305 is dirt cheap at the moment since I believe that monitor will no longer be made. I heard good things on that. But if I walked into a studio or someone trying to charge me for a service and I saw behringer monitors I would walk out and never come back. Though I think the Behringer ADA8200 is a decent piece of a gear for digital. Maybe that rack tuner they have as well. Shouldn't be too hard to build a tuner. Registered User Joined: Dec 2011 Posts: 16 10 years Thanks for the help everyone. The information gained from a network like this is priceless and someone like me who has had this as a passion for 15 years with time being the only real resource to put into it a lot of trial and error is always involved in my evolution. I have sort of made it a point to avoid buying something unless I really know why it should be in the chain and how to use it to achieve a desired result. My first recording was with a PC mic that was like a gooseneck with a stand people used to use for voice chat with a thin piece of cardboard attatched to a ball point pen that was taped to the tube of the mic for a popper stopper going into the line in on the mother boards built in sound card. I have done over a thousand recordings since then and wish I had half the determination I did back then lol.I have learned all through practice, reading, and talking to others. Forums like this are the only reason I've been able to find out what " I didn't know I didn't know ".So again thank you for the feedback it helped me gain a lot of knowledge on what to look for in monitors. Registered User Joined: Mar 2013 Posts: 29 10 years Quote: Originally Posted by Diesel Records Thanks for being condescending! The Gearslutz Way Registered User Joined: Jun 2011 Posts: 2,943 10 years 16 bit DAC converters with USB? If so, ugh. Registered User Joined: Oct 2017 5 years Quote: Originally Posted by costas14 Lol the behringers will exaggerate everything from bass to highs to mids to whatever it wants. And the Yamaha HS5'S are like the cheapest neutral and decent monitors on the market. Anyways have fun wasting your money on Behringer monitors. I used to despise everything that Behringer is, but they have already been successful with several things (the more or less acceptable digital eqs, and monitor "clones" of Genelec, the measurement microphone, the very good digital consoles XR ...), so given the current extensive catalog of the brand discarding something without listening would be silly. Conversely, Yamaha rarely does something that is not good. However in my opinion the HS have only one nice thing, and it is the little sign that says "Yamaha". I tried them several times, and I even think I am able to recognize a mix made with them due to their particular deficiencies. Greetings, it's just my opinion. Lives for gear Joined: Apr 2015 Posts: 3,301 10 years The USB is an optional input along with typical analog inputs. Not likely someone would use that unless they were working on a laptop and need a portable pair of monitors - and for that application it is a pretty cool product depending on how they perform. As they are obviously intended as a pair of desktop computer speakers they are hitting a specific application and product niche. In my opinion they should be judged on that basis. For most applications you would rather have your conversion and not be limited to the distance limitations of USB as well as the hassles of giving up your standard control room routing and control. And you typically wouldn't have a pair of desktop computer speakers as your main monitoring. Someone above asked about rated wattage - they are 150watt bi-amped. All in all a cool little product for a specific market and application if they are halfway decent. The lack of specifications is a concern, so we will see what they are when they get out there in the world. Page 3 presonus studio 68 Or audient id14? Besides the THD and low Ohms it seems to have high gain preamps and good specs over the audient id14 like powerful headphone outputs. apparently it has bare minimum ohms to work fine with just about any microphone while other interfaces just go higher because why not and idk if the THD % is bad enough to care even tho most interfaces are lower. Attached Thumbnails Page 4 Yamaha MT8X compatible with Portastudios? Yamaha MT8X cassette 8-tracker anyone? A simple question: that machine has special 8-track staggered head. Tascam cassette 8-trackers (488 portastudio and 688 midistudio) have staggered heads too. But I can't find confirmation anywhere on the net that recordings are compatible. Or in other words, that both types of heads have the same dimensions and track layout. If anyone have (had) both, I'd appreciate the info. Or simply the photo of Yamaha's head would do the trick. Registered User Joined: Feb 2012 Posts: 2 10 years Hi, Greg, I have been searching for the same answers lately, as I have some old tapes from a 688 which I want to digitise. I can't find a 688 for sale, so am now looking at other machines that might work, including the MT8X. I've found some images which might help you (apologies for the quality of the scans): First one is from the 688 user manual, and shows the difference between the 8-track head and standard heads - the 688 is layout marked "B". the other 2 images are from the MT8X service manual, which shows how to adjust the heads, etc. In my opinion, and assuming both images are looking at the head with the tape in front of it, it looks like they are swapped around, i.e. in the Tascam head the odd track numbers are on the left head section, whereas the Yamaha has the even tracks on the left. I believe this would result in there being an offset error if you played back a tape recorded on one machine on the other model. I'd be interested to know what you think. Cheers, Mort Attached Thumbnails Lives for gear Joined: Jan 2007 15 years I have a 688 (but no MT8X). If I can be of any help, just post here. Quote: Originally Posted by Mort In my opinion, and assuming both images are looking at the head with the tape in front of it, it looks like they are swapped around, i.e. in the Tascam head the odd track numbers are on the left head section, whereas the Yamaha has the even tracks on the left. I believe this would result in there being an offset error if you played back a tape recorded on one machine on the other model. I'd be interested to know what you think. Cheers, Mort Hi Mort, I lost track of this thread and found it only now - wow, a good idea to check service manual of MT8X, guess it didn't occur to me (or I didn't find it). So if the picture of MT8X head shows the same view as in 688 manual (yes, Im familiar with 688 manual and heads), then Yamaha really reversed it! Damn, why... Not sure if offset error is the right term, I think it would result in approx. 100ms delay between odd and even tracks if tapes would be swapped between Yam and Tascam. Now Im almost glad that I missed good deal for MT8X... Did you manage to get it meanwhile, and to try playing 688 tapes on it? Gear Head Joined: Sep 2015 5 years I just had somebody ask me to do this for them as I run a analog to digital transfer service. They have some stuff recorded on a Tascam 688 and I only have the Yamaha MT8X.I'm thinking that you would be able to still play a tape recorded on a 688 (or 488, 238) and play it on a Yamaha MT8X and track 1 would come out of track 2. For purposes of digitizing it would probably be fine no? Even if there's a 100ms delay I can just nudge them over. Quote: Originally Posted by Level Anything I just had somebody ask me to do this for them as I run a analog to digital transfer service. They have some stuff recorded on a Tascam 688 and I only have the Yamaha MT8X. I'm thinking that you would be able to still play a tape recorded on a 688 (or 488, 238) and play it on a Yamaha MT8X and track 1 would come out of track 2. For purposes of digitizing it would probably be fine no? Even if there's a 100ms delay I can just nudge them over. Yes, I'm pretty sure you can digitize tracks 4 by 4 (no need to do it one by one). Later you can nudge them in software. But please do report here after you try to play Tascam's tracks on Yamaha! It would be great to have first hand confirmation of conclusion we figured earlier on this thread. Quote: Originally Posted by donsolo The only problem I forsee is if there's bleed on the tape. Possibly. Though I haven't notice it much when exchanging tapes between different machines... even when playing 4-track recorded cassettes on 8-track machines, which normally one shouldn't do. There are other issues, but not that much bleed. I guess bleed is rarely an issue with cassettes, because width of bleed area on the next/ adjacent track would be so ultra-mega-thin. Quote: Originally Posted by analog greg even when playing 4-track recorded cassettes on 8-track machines, which normally one shouldn't do. I don't see a problem with doing this at all. Why shouldn't one do this? Quote: Originally Posted by donsolo I don't see a problem with doing this at all. Why shouldn't one do this? well obviously, tracks are wider and placed slightly differently with 4 track, so its like - you're looking for trouble playing it in 8 track machine. And there are different issues in fact (like half of the tracks are 100ms apart from other half... some tracks come back into 2 channels.. you probably loose some frequencies, possible bleed etc.), but yes - can be done if really needed. Here for the gear Joined: Jan 2013 Posts: 8 10 years Question: If the heads of the Tascam are reversed in relation to the Yamaha, couldn't you flip a Tascam tape over and transfer it in reverse with the Yamaha (or vice versa), then reverse the transferred audio? Quote: Originally Posted by esroberto Question: If the heads of the Tascam are reversed in relation to the Yamaha, couldn't you flip a Tascam tape over and transfer it in reverse with the Yamaha (or vice versa), then reverse the transferred audio? yes, you could try that. maybe it would work, though i personally never tried to deal with transferred solo tracks. it can get fiddly, because tape time can slightly vary every time you run it. (i mostly run the whole mix from the tape.) however, some year or two after discussion on this thread, i found some bit of info confirming that the tracks should be the same odd/even order on both yamaha /tascam, after all. but since then my hard drive broke down, so i should search for that information again... (my tapes are still doing fine, heh ) another thing that happened over that time, is mt8x started to climb in price.. so i lost interest to get one and check it myself. they were dirt cheap some years ago. i can hardly explain yamahas become sought after or something, considering freq response at only 16khz (if condition is good), lower than tascams... Lives for gear Joined: Dec 2011 Posts: 3,742 10 years seeing as this thread got revived, just a headsup that in my general 8-track cassette info thread @Level Anything said that MT8X tapes played back fine on a tascam 688the price rises are indeed mental and ongoing... will be holding on to my machines and treating them like jewelry... Voir site Behringer : Tres simple d'utilisationManuel bref mais precisSONORITS Je n'ai pas beaucoup d'exprience (1ere console), mais je trouve le son agreable,malgre tout ce qu'on peut dire sur cette marque...Il est sur que ce n'est pas le top du top mais ca me suffit!!!AVIS GLOBAL Quasiment 1 an d'utilisation, je l'ai choisie pour son prix modique, son nombre d'entree, ses fonctionnalits et par recommandation du vendeur, et j'avoue que je ne le regrette pas.J'aurais envie de recommander Behringer tout ceux qui n'ont qu'un petit budget, mais je sens dja les critiques arrLire la suiteVoir site Behringer : Tres simple d'utilisationManuel bref mais precisSONORITS Je n'ai pas beaucoup d'exprience (1ere console), mais je trouve le son agreable,malgre tout ce qu'on peut dire sur cette marque...Il est sur que ce n'est pas le top du top mais ca me suffit!!!AVIS GLOBAL Quasiment 1 an d'utilisation, je l'ai choisie pour son prix modique, son nombre d'entree, ses fonctionnalits et par recommandation du vendeur, et j'avoue que je ne le regrette pas.J'aurais envie de recommander Behringer tout ceux qui n'ont qu'un petit budget, mais je sens dja les critiques arriver!!!Lire moins Image not available forColor: To view this video download Flash Player