



DETAILS

PRICE
£140

CONTACT
Web: www.behringer.com

SYSTEM REQUIREMENTS

Audio inputs:

Microphone input (XLR)
Frequency response:
10Hz - 29kHz (-3dB)
Max. input level:
-25dBu @ 35dB Gain
Signal-to-noise ratio: 110dB
Distortion (THD+N): 0.01%

Audio outputs:

Master Out (RCA)
Signal-to-noise ratio: 101dB
Max. output level +18dBu
Phones Out

Digital processing:

Converter: 24-Bit
Sample rate: 44.1kHz
Signal-to-noise ratio:
A/D: 100dB, D/A: 100dB

System specifications:

Distortion (THD) 0.01%
Frequency response 15 Hz -
21 kHz, +0/-3 dB

Weight: 2.0kg

Dimensions:

330 x 100 x 300mm

Behringer DeeJay BCD2000

Marc '01' scratches more than just the surface of Behringer's DeeJay BCD2000 controller...

IT SEEMS LIKE almost a year since Behringer first announced its intention to produce an all-in-one soundcard and MIDI controller package designed especially for the digital DJ. The long waiting time has built up much anticipation for many prospective buyers, and with an initial price of £140, you have to wonder if Behringer have got more than the price right...

What's in the box?

On paper, the B-CONTROL DeeJay BCD2000 seems like an attractive proposition. As a sound card, it offers four outputs organised as a stereo (RCA) pair

for master out, and a second pair (single 1/4") for headphone monitoring (plenty of gain and two monitoring modes). Additionally, there's an XLR mic input (dynamic only) and two pairs of stereo RCA inputs with preamps for hooking up turntables. Strangely, only one channel switches to Line levels for CD players and such.

All the ins and outs are located on the rear of the unit along with the USB connection for the computer, and an essential figure-eight power inlet.

One quick note – the BCD2000 isn't designed to operate as a standalone mixer for CDs and decks, because all the audio streams are mixed in software.

In Use

Most of us will be looking at the BCD2000 as a performance tool to replace the mouse or other MIDI controllers, and bring back some of the hands-on fun of vinyl mixing, so it's important to know how it feels and also how it responds to the touch.

The top panel layout has been organised to operate like twin decks and a mixer.

There are pitch sliders, pitch-bend buttons, volume faders, channel gain, play/pause and cue controls. Also supplied are a trio of EQ and kill switches, rotating platters and a short cross-fader, all housed in a blue plastic shell. Both the volume faders and the



Cutting or boosting this has way more effect on the sound than the other two bands. I found it lacked the finesse required to be a usable blending tool because the slightest turn of the rotary resulted in way too much attenuation. Boosting made the sound 'boxy' where I'd have liked

But if you have high expectations about the sound quality of your mixer and EQ, this won't keep you satisfied. After the initial buzz of playing with the controls, the reality of the poor, 'phasey' sound and honking mid range EQ enter the equation and you begin to feel the sting of compromise. Ultimately this might be the best solution, as one can easily use the BCD for its control surface, and use a different, high-quality sound card to achieve sonic excellence. But that defeats the point. It's a shame, as I'm sure I'm not alone in saying that I'd prefer to pay more to have my cake and enjoy the taste too. **FM**

Using the soundcard with Ableton, I was able to utilise all four outputs individually or as two stereo pairs. It allowed me to exploit the Cue function to check out samples and loops in the headphone output before bringing them into the mix – which was routed to the main outs (1+2), I also assigned the cross-fader, EQ's and kills rather conveniently. As an alternative MIDI control surface it's a nice break from the standard row of knobs.

Similar spec to the BCD2000, portable, USB 1.1 buss powered soundcard and MIDI controller. Twin platters, EQ, deck inputs and scratch functions. The version 2 incarnation addresses some of the shortcomings of the original. Windows XP only
www.hercules.com

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