

# KRK VXT8 Bi-Amplified Studio Monitors | £918

New monitors from the likes of KRK are always a treat. *Jon Musgrave* plugs in the biggest of the bunch from their new VXT range

## WHAT IS IT?

Bi-Amplified Studio Monitors for near and midfield monitoring (and shifting air)

## CONTACT

Who: Focusrite Distribution  
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## HIGHLIGHTS

- 1 Big sound
- 2 Detailed mid-range
- 3 Incredibly loud

## SPECS

**Drivers:** 1" Silk Dome Ferrite Tweeter, 8" Woven Kevlar Woofer

**Input:** XLR – 1/4" TRS combo socket

**Amplification:** HF: 60 Watts, LF: 120 Watts

**Frequency Response:** 37Hz to 22kHz +/- 1.5dB

**Max Peak SPL:** 114dB

**Input trim:** +6dB to -30dB fully variable

**HF adjust:** +1dB, flat, -1dB above 2kHz

**LF adjust:** -3dB @ 40Hz (whole), -3dB @ 48Hz (half), -3dB @ 62Hz (quarter)

**Features:** clip indicator, limit indicator, auto mute, ground lift

**Dimensions:**

318 x 300 x 438mm

**Weight:**

18.60kg

**W**hen I tested KRK's compact VXT4s a couple of months ago, I remember being

suitably impressed by their overall balance. But inevitably the 4" woofers hampered their bass delivery a little. Now I have the biggest monitor from the VXT range in front of me, I'm guessing bass isn't going to be that much of an issue.

As you would expect, the VXT8 looks just like a larger version of its sibling, but is also reminiscent of KRK's flagship Exposé monitor.

Overall the smooth finish, ABS structural foam cabinet, concealed amplification and yellow Kevlar cones

feel modern and are pretty far removed from a traditional square box monitor.

## Pieces of 8

One thing that may not be immediately apparent from the photos is quite how big these monitors are. At just over 43cm high and around 18.6 kilos apiece they should pack a serious punch. With 120W of amplification on the woofer (60W on the tweeter) there's enough power under the hood to make them perfect for midfield use.

It's probably a good thing they also include both limiter and clip indicator circuitry and you can select either of these (or not at all) round the back. Also on the back you'll find a power

switch and socket, combined TRS/XLR input, amplifier level (-30dB to +6dB) and the HF and LF adjustment switches. They've kept the EQ settings pretty simple, with the HF offering a gentle +/-1dB shelving EQ above 2kHz. The LF control on the other hand is a three-position adjustable roll off labelled Whole, Quarter and Half.

This is designed to indicate the space you're using the monitors in, Whole being the biggest and Quarter the smallest. Finally, the VXT8 also has an optional Auto-Mute setting that puts the monitors in standby after 20 minutes inactivity.

## Big, bigger, biggest

Given the size of these monitors, I think you'd struggle with them in a programming room situation. That said, they sound perfectly good at lower levels, and I found the Quarter LF setting curtailed the bass enough to use them in a smallish space. But moving them into a bigger room allowed me to let them off the leash a bit, and here, the full bass extension proved a very welcome addition.

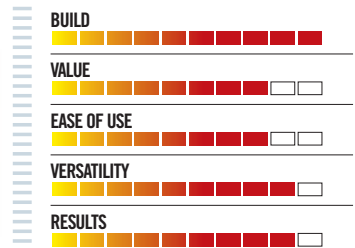
Sonically the VXT8s exhibit an upfront mid-range that seems consistent across most KRKs. In use, I didn't feel the need to adjust the HF setting, but when I did, it had less impact than I thought it might.

In fact, I found the top-end on the VXT8s to be non-fatiguing and this works well with the more upfront mid-range. Finally, I must comment on how loud these monitors are. I really had to go some to get the limiters to kick in. Great, but maybe they should carry a health warning.

Overall the VXT8s produce a big lively sound without sounding too out of control, and the accurate mid-range is very welcome if you're mixing with them. But to get the most out of these, you do need to give them some extra breathing space. **FM**



## FutureMusic VERDICT



These are top quality monitors with a tight and usable mid-range and powerful low-end.