



Why you should buy Eris™ Series High-Definition Studio Monitors.



**A stupendous compendium
of recent magazine reviews.**

The Eris™ Monitor Phenomenon

We didn't set out to create a stir. We just wanted to make monitors that would go with our affordable USB and FireWire interfaces; monitors that would be a comfortable fit for our StudioLive AI digital mixers.

On the high end, we uncorked our CoActual™ Sceptre™s. And if you have the money, you should drop this brochure, forget about Eris, and immediately buy a pair of Sceptres.

But what if you're on a budget? When we surveyed the competition,

we discovered that entry-level-priced monitors were also inflexible monitors. They have a "sound" — usually designed to impress you in the show room with a lot of bonk and wheeze. But they lacked the adjustments needed to tailor them to your studio's room acoustics. Without these controls, you're going to be fooling yourself — and creating mixes that don't travel well.

So we created Eris. Powerful. Musical. Accurate. And affordable.

Critics have given them a warm welcome. Several competitors have panicked and slashed the prices of their small monitors. But at the end of the day, it's about which monitor sounds best.

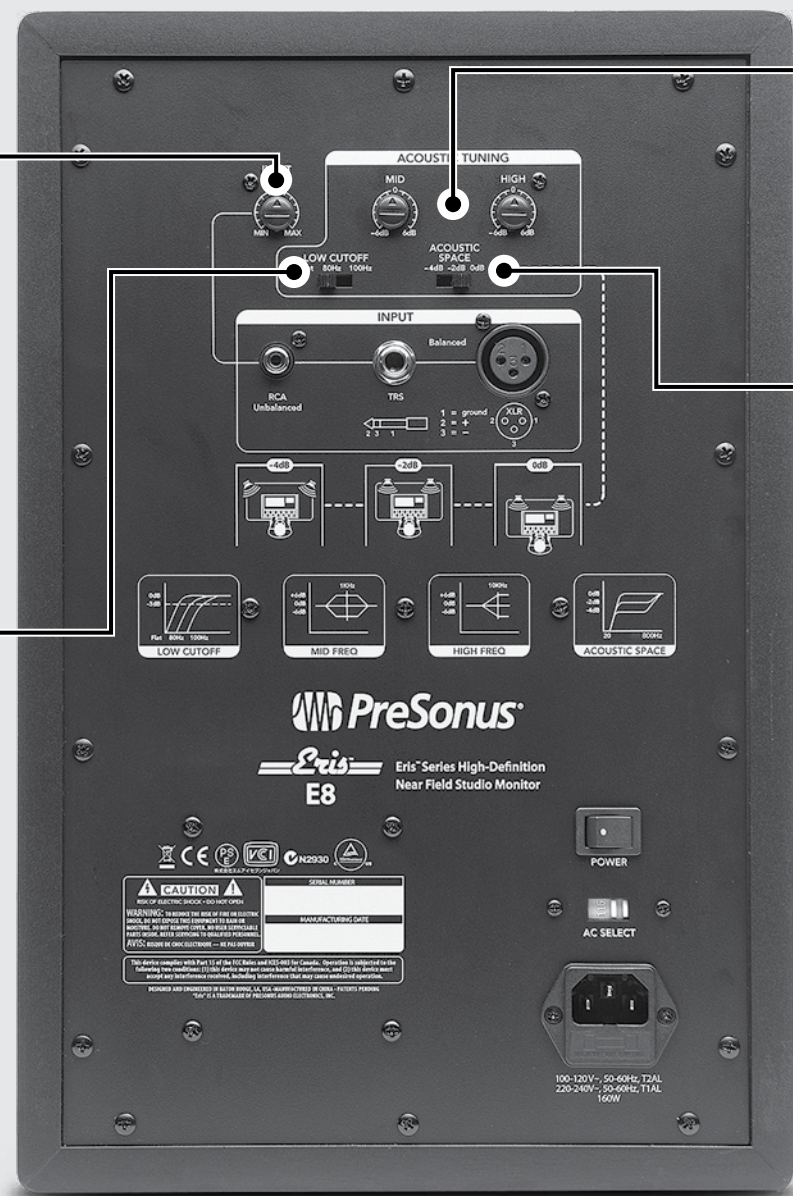
Don't take our word for it. Read on and see why top editors and reviewers like Eris.



Beware of "monitors" that have VOLUME controls that only change the output level of the speaker. Eris' **INPUT GAIN** control lets you optimize the level and signal-to-noise ratio coming into each Eris speaker, much like you do when you set gain levels on a mixer channel.

What happens if you add a subwoofer but don't have this control? You hear lots of bass. You style your mixes accordingly. Then, when the mix is played on another system, it lacks low-end punch. The **LOW CUTOFF** switch helps coordinate the bass output of your Eris monitor system.

Depending on the size of the subwoofer, you can eliminate Eris output below either 80 or 100 Hz, where the subwoofer takes over.



Are you mixing in a "live" room with a lot of reflective surfaces? In a room with lots of acoustic treatment? Is your mid- and high-frequency hearing starting to falter after playing in loud bands for 20 years? **MIDRANGE** and **HIGH** frequency controls are designed to address these situations. They balance your monitors' sound to your ears, your room, and your musical preferences.

Where you place your monitors in your control room has a huge effect on the amount of bass you hear (and add or don't add to your tracks and mixes). Room corners act as amplifying "horns" that exaggerate bass. If you don't compensate for this with the **-4 dB ACOUSTIC SPACE** setting, you'll hear a lot of bass — but you'll probably end up with bass-shy mixes.

Monitors placed on each side of a computer monitor, with a wall behind them, also boost bass, although to a lesser extent (**-2 dB** setting).

Only if you're lucky enough to be able to place your monitors toward the middle of a room will you hear accurate bass without having to compensate (**0 dB** setting).

That's why Eris' E8 and E5 **Acoustic Space** adjustment is so important. It lets you control bass output so that the monitor is working with your studio layout.



SOUND on SOUND

November 2013



PreSonus Eris E5 & E8 By Paul White

It's no secret that, as the process of recording and mixing music has been increasingly taken over by software, audio hardware manufacturers are looking more to the start and end of the audio chain to provide them with an income. That's why there's so much choice these days when it comes to mics, preamps, audio interfaces and studio monitors.

Based in Baton Rouge, in the extreme south of the US, PreSonus are well established in the preamp and audio interface market, and in recent years, they've

made their mark with their StudioLive digital mixing consoles. Now they've added loudspeakers to their portfolio, with the new Eris range aiming for the affordable studio monitor market. The Eris E5 is the smallest of the new speakers, while if you need something a little larger, there's the Eris E8. Both models are designed in the US and assembled in China — a common scenario these days.

Gimme Five!

Taking the E5 first, its outwardly conventional two-way front-ported box houses a 5.25-inch Kevlar-coned woofer and a one-inch silk-dome tweeter, protected behind its own metal grille. Powered by a 45W and 35W Class-AB amplifier for the lows and highs, respectively, the speakers cross over at 3 kHz. The specs give a useable frequency response of 53Hz to 22kHz, and a surprisingly loud maximum SPL of 102dB at one metre.

settings for flat, 80Hz and 100Hz, the last two engaging a 12dB/octave high-pass filter. Finally, both the mid-range and high end are separately adjustable — a pair of centre-detented rotary controls gives —6dB of adjustment for each range. What you don't see is that the amplifier pack also includes filtering to reject RF interference and damaging subsonic lows. Output current limiting, over-temperature and transient protection are also present.

Crazy Eights

With exactly the same connectivity options, frequency response tailoring and design

"I've heard speakers costing twice as much that don't deliver nearly such 'adult' results."

Built from vinyl-finished MDF, the internally braced cabinets measure a compact 178 x 195 x 260 mm and weigh a reassuring 4.63kg each. The slot-shaped port is located on the baffle below the woofer while the baffle is curved and slightly sculpted around the drivers to smooth out any sharp angles that might otherwise result in diffraction. A discrete PreSonus logo illuminates when the speakers are switched on.

Audio input is via a choice of balanced XLR, balanced quarter-inch TRS jack or unbalanced RCA phono socket, and power is on the usual IEC socket. A red slide switch selects the appropriate mains voltage. Many small monitors lose out on rear-panel adjustment, but the Eris E5s are particularly well appointed in that department. In addition to the usual gain control, there's an acoustic space switch that may be used to optimize the bass response to compensate for placement near to walls or corners. This offers a choice of flat, -2dB or -4dB responses below 80 Hz. Then there's a low cut-off switch with

ethos, the E8 goes down to 35Hz and has more power in the amplifier department, with 75W available to the woofer and 65W to the tweeter, adding another 3dB to the maximum SPL of the E5. The crossover frequency is lower, at 2.2kHz, and the cabinet work is larger and heavier to take the eight-inch woofer and 1.25-inch tweeter. Measuring 250 x 299 x 384 mm, these speakers are more than twice the weight of the E5s at a hair over 10kg each, but follow the same style and general construction.

Switching on the E5 speakers doesn't result in any unwanted pops or bangs as the circuitry is designed to have a 'soft start-up.' I made sure all the controls were centred and set the environment bass switch to flat, as the speakers weren't particularly close to either the side or rear walls. In comparison with a couple of other sets of monitors costing around three times the price, the sound was extremely revealing and not at all what I'd expected from such small and inexpensive speakers. Other than the larger speakers having more



authority in the deep bass, there was actually nothing small-sounding about the Eris E5s at all. Everything came over smoothly yet with plenty of detail; vocals sounded absolutely pristine, and though the bass lacked the depths of a larger monitor it still managed to sound tight and solid. You can hear right away whether a pair of monitors is going to tell you what you need to know while still being comfortable to work with for long periods, and it took me only a few moments to recognise that the Eris E5s would do the job very nicely. The imaging was great, the mid-range clear and well-focussed, and the highs were detailed without being aggressive — which is often a problem with cheaper monitors.

In the smaller studio where monitors capable of too much bass extension would only provoke the inevitable room problems, the Eris E5s would appear to be a great choice — and I've heard speakers costing twice as much that don't deliver nearly such 'adult' results. They benefit from being raised above the desk rather than sitting directly on it, so some good-quality speaker platforms (or some cheap foam ones with a heavy floor tile on top) would make a worthwhile improvement to their

bass tightness and general focus, but then this advice applies to most desktop speakers.

Switching to the E8s reveals, as expected, greater bass extension and a little more headroom. They have a very similar sound, and, as with the E5s, the bass is reasonably tight sounding rather than being boomy and flabby. The larger tweeter still manages to deliver detailed but smooth highs, while the mid-range carries vocals well and provides a detailed window into instrument sounds.

Conclusion

Given their pricing, both monitors deliver great quality, and though spending more might give you a little more in the way of fidelity, the law of diminishing returns most definitely applies — and being realistic, unless you have a really well-treated studio space, the differences might well be lost anyway. The E5s are ideal for the smaller room where more bass extension would simply stir up room problems, while the E8s would be well suited to a garage-sized studio. These are the first monitors from Presonus but it would seem that, as with everything else they build, they did their homework first. ■

PROS

- Affordably priced.
- Well-balanced sound that, in the case of the E5, belies both the price and physical size.

CONS

- Given the size and cost I can't find anything not to like.

SUMMARY

- These are the first PreSonus monitors I've listened to under studio conditions and I have to say that I'm very impressed by what their designers have achieved.



TAPE OP

Eris E5 / Eris E8 Active Studio Monitor

By Eli Crews

The first outboard mic preamp I ever shelled out for was the PreSonus MP20 [Tape Op #35], back toward the close of the previous century. I only sold it last year to help finance a cross-country move, and I honestly kinda regret selling it. For its price, it really couldn't be beat. It had solid build quality and a clean sound; no frills but a clear aesthetic; and good ergonomics. All of that praise could equally apply to the new Eris line of studio monitors that PreSonus unveiled this year.

There are two models - the E5 has a 5.25" Kevlar woofer that charts down to 53 Hz, and the E8 has an 8" woofer that extends down to 35 Hz on the spec sheet. Both models sport silk-dome tweeters that reach up to 22 kHz. The speakers are bi-amped by onboard power amplifiers (35+45 watts for the E5, 65+75 watts for the E8). Both models also possess the same sleek, incognito look; everything on the front face is completely black aside from the small glowing blue logo (no name, just logo) near the bottom right corner. They both have slotted bass ports on the front, and inputs (RCA, TRS, and XLR) as well as volume and EQ controls on the back. The Gain control provides up to 35 dB of boost for the unbalanced input and 31 dB for either balanced input. The High control gives you a ±6 dB shelf at 10 kHz. The Mid control gives ±6 dB centered around 1 kHz. And the Low Cutoff provides a 12 dB/octave filter at either 80 or 100 Hz, for use with a subwoofer. There is also an "Acoustic Space" setting, which compensates for boundary (wall or corner) bass boosts. A cute little diagram on the rear of the speaker shows which setting



should be used based on how your speakers are set up. This attenuation starts surprisingly (to me) high, at 800 Hz. All in all, this is a very impressive amount of control for a powered speaker in this price range.

Having started mixing primarily at home just this year, I had set up a pair of KRK Rokit 5 powered monitors temporarily, not thinking about them as a long-term solution. But I started to really get used to them, and now that I've figured out their quirks, I really like mixing on them. Since the Eris E5 is exactly the same price and roughly the same size, I jumped at the chance to audition it next to the Rokit.

The Rokit's main flaw is that it is pretty tubby in the low-mids. It accentuates an area around 130 Hz, at least in my room, that I've learned to work around. I also feel that the

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high-end definition is a little lacking, so I have come to rely on my three sets of high-quality headphones to fine-tune the highs. On both of those counts, I feel like the E5 one-ups the KRK. Even with the Acoustic Space control flat, the E5 has tighter bass response. It doesn't seem to go down as far — on paper, the KRK goes one cycle lower to 52 Hz — but there is more definition around the thud part of a kick drum's attack on the E5. In the high-mid to treble region, I feel like the E5 exhibits quite a bit more energy (again at the flat position on the EQ), which can reveal harshness in cymbals and sibilance

“Job well done, PreSonus.”

that the Rokit tends to gloss over. One thing that I did notice is that the E5 seems to have just a hint of a smiley-face curve, with a perceived dip around 1 kHz. Since that's exactly where the Mid control is centered, I boosted it just a bit so as not to accidentally over-emphasize the mid-range in my mixes.

As expected, the E8 offers a lot more low end than the E5. It's been a treat to hear quite a bit lower than I was able to with the Rokit pair alone;

I'd been relying on headphones and my hi-fi system to get down into the 30s and 40s and below. I find the overall characteristics of the E8 very similar to the E5, with ample high end, tight bottom, and a slightly scooped-sounding midrange. For my situation, they sounded best with the full 4 dB of Acoustic Space attenuation, even though they weren't in the corners. I still felt robust low-end energy and could clearly make out the relationship between the fundamentals of the bass guitar and kick drum.

In the end, I found both of these monitor models very useful tools for the imperfect art of home-studio mixing. I wager if you were to put them up in a very controlled environment,

next to speakers you paid a bunch of money for, you would probably find things here and there about them you didn't like - although you may be surprised. Setting them up in my humble (yet effective) home studio for a few months helped me hear things I wasn't hearing previously and helped me to provide better mixes for my clients. At the end of the day, that matters much more than the price tag of the speaker or the label on the front. Job well done, PreSonus. ■

ELECTRONIC MUSICIAN

April 2013

PreSonus Eris Monitor Speakers

By Craig Anderton

Eris targets price point—but adds some novel twists.
My first car was a used 1966 Beetle, and it refused to die. But in 2000 it became almost impossible to find certain parts, and figuring I owed Volkswagen some brand loyalty, I bought a used 2000 Beetle. (I did get a diesel model, though.) What does

this have to do with speakers? The Eris is PreSonus's Volkspeaker. Yes, they have their Porsche equivalent—the pricier Sceptre monitors, which got the buzz at Winter NAMM. But you don't need a Porsche to get from point A to point B, and you don't need to spend a bunch o' bucks for speakers that let you create solid mixes.

Sound The E5 has a slight bump around 100Hz, while the E8 has a

smoother bass and extends down further. For studio monitors, the E8 is worth the extra bucks (and bigger footprint). The bass is tight and defined, with solid transient response, and the highs are accurate. If you're really tight for space, the E5 will do the job; as long as you're aware of the E5's bump, you'll find the mixes translate well to other environments. But also note the various rear-panel controls make it easy to emulate car

speakers or desktop speakers. If you have a monitor control system just itching to switch between your “big speakers” and smaller, real-world speakers, the E5 could be an excellent choice. Compared to more expensive speakers, the main difference is the “character” of the highs; Eris doesn’t

have the sort of airiness I associate with, for example, ribbon tweeters. But accuracy is paramount in the studio, because transportability is crucial—and the E8 scores high in that regard.

Conclusions Like mic pres, speakers have reached a pretty consistent

level of quality for a given price point. PreSonus’s “special sauce” is the set of controls, but listen carefully to the E8: The sound is even, projects well, and lets you reference accurate mixes at a reasonable price. Like I said—a Volkspesker. ■



RECORDING May 2013



In common and different

The two Eris models are the E5 and E8. Both are biamplified 2-way speakers in front-ported cabinets of vinyl-laminated MDF, with silk dome tweeters and long-throw woven Kevlar woofers in a nicely curved fascia with tweeter waveguide.

The E5 has a 1” tweeter and 5.25” woofer, with a 35W high-frequency amplifier, a 45W low-frequency amplifier, and a 3 kHz crossover frequency. It claims a frequency response (no \pm dB tolerances given) of 53 Hz to 22 kHz. The E8 has a 1.25” tweeter and an 8” woofer with a 65W high-frequency amp, a 75W low-frequency amp, and a 2.2 kHz crossover frequency. Its rated frequency response is 35 Hz to 22 kHz.

Both offer a variety of audio tweaks on the rear panel, letting the user cus-

Tuning for the space

The E5 is small enough to be used on a computer desktop, while the E8 is better suited to mounting on stands, and both offer useful tweaks to better match the speakers to your room. With the exception of the Low Cutoff, all the provided controls are intended to help you correct for specific, common problems with room acoustics.

The High EQ is a shelving band with \pm 6 dB of boost/cut and a corner frequency at 4.5 kHz, and the Mid EQ is a broad (roughly two octaves, according to the manual) peaking EQ with a center frequency of 1 kHz and \pm 6 dB of boost/cut. I recommend using these EQ controls with great caution; they offer a wide range of tonal tweaks that are very musical to the ears—that makes them tempting to play with in order to get your speakers to sound “good”, when what you actually want is accuracy.

The High shelf acts as a “tilt” control to mellow or sharpen the high end of what you’re hearing; it’s best used very subtly in situations where a room has partial acoustic treatment like foam panels, which tend to preferentially damp the high end. The Mid EQ lets you compensate for oddnesses that happen in the low mids, most commonly the reinforcement you get from audio bouncing up to your ears from your mixing desk. If you feel you need more than a dB or two of correction, you should

probably double-check other parts of your listening chain, or the room itself, as a very large boost or cut that’s set within the speakers is applying a bandage to a much larger problem.

The Acoustic Space switch is a low shelving control that can either be set flat or to 2 or 4 dB of attenuation with a corner frequency of 800 Hz. This switch is specifically designed for situations where you can’t place the speakers sufficiently far away from walls or corners to prevent bass buildup; ideally the -2 dB setting would work for speakers near a back wall, and the -4 dB setting would help compensate in situations where the speakers need to be set in the corners of a room.

The last switch, Low Cutoff, allows you to engage a 12 dB/octave high-pass filter with a corner frequency of 80 or 100 Hz. This is specifically intended to allow the Eris speakers to work with a separate subwoofer, if you feel your monitoring situation needs the stronger extended bass of a sub; our listening sessions were based entirely on listening to the Eris speakers by themselves.

Speaking of listening sessions, we set up the two Eris speakers under very different sets of conditions, based on their likely areas of use. The E5 monitors were tested in a desktop-audio setup with IsoAcoustics ISO-L8R155 isolation stands on conventional shelves, as one might use when working with a DAW in a home studio. The E8 speakers were mounted on speaker stands in the listening/mix room at Music Maker Publications, which is treated with GIK Acoustics paneling to control reflections at the listening position. In both cases, the speakers were set up as closely as possible to an equilateral triangle with the tweeters level with our ears—4 feet on a side for the E5 monitors and more like 6 feet on a side for the E8 speakers.

Per PreSonus’s advice, we did not burn in either set of speakers before

beginning our critical listening; our first impressions came (literally) straight out of the box. As usual, our listening materials included well-known and very simply recorded rock, jazz, acoustic singer/songwriter

the very ear-friendly range of 75 to 80 dBA SPL.

We tweaked the controls around a bit and determined that the High and Mid EQ can in fact get really extreme if overused; we ended up setting

“The E5 costs a bit more per pair than a set of cheap-ass desktop computer speakers and a thumpy little one-note sub, but for your money you get monitors you can actually use for real engineering.”

pop featuring guitar and piano, and classical music, with excursions into world music, electronica of various sorts, and of course the infamous mistakes and missteps of albums we’d recorded in comparatively primitive recording setups in the 1980s and 1990s.

Listening to the E5

Our first impression upon firing up the E5 was, “Whoa, that’s loud!” Our second impression was, “Whoa, that’s kinda harsh.” Our third impression was, “Ah... when in doubt, make sure you’ve set your input levels properly!”

These little speakers are very efficient and get loud pretty quickly, but they have a convincing way to keep you listening at safe/sane levels; while they’re rated to 102 dB peak SPL at 1 meter, the woofers start to sound brittle and unpleasant when you get close to that level. Our ideal “loud listening” level for the E5 was



a much more reasonable 85 to 90 dBA SPL at the listening position, and for most styles of music we got great results in

them Flat for the serious listening. Our listening setup was rather close to a rear wall, and in our initial listening we went back and forth between having the Acoustic Space controls set to Flat or to -2dB. In the end, we felt that the bass we were getting when the Acoustic Space control was set Flat wasn’t overhyped or thumpy, so we left the control there. We didn’t use the Low Cut at all, since our system doesn’t include or need a subwoofer; if you’re keeping score, that means our reported results were all from having the adjustment controls set flat (and the Input Gain set to unity as well).

Starting at the bottom, the one place where the laws of physics will get you every time is in a small woofer’s ability to reproduce bass accurately; the E5’s low end of 53 Hz is usable but you’ll have to check your results on larger speakers before you consider your mixes “done”. The roll-off in the bass was polite and smooth, and there was a lot of thump in kick drums and solid harmonic structure in bass guitars and low piano notes, even if the very lowest fundamentals couldn’t be heard fully. Mids were forward and rockin’, with vocals and guitars prominent and detailed; on

A new name for two impressive new entries in the active-speaker market.

By Mike Metlay

PreSonus has gotten into the speaker game, and its first models to market are the Eris Series. Why “Eris”? No clue. Eris was the Greek goddess of chaos (she helped start the Trojan War, but that’s another story); her name’s been attached to the anarchist Erisians from the famous Illuminatus!

novels, and to the distant dwarf planet Eris that circles our sun every 557 years. But studio monitors?

There’s nothing particularly chaotic about the new Eris speakers... in fact, PreSonus’ first studio monitors present very neat solutions to the problem of affordable, good-sounding monitoring for small studios. We got to work with both new Eris models for some extended listening sessions, and here’s what we learned.

“Highs were extended and smooth.”

tomize the speakers’ sound for best results in a variety of placements. Inputs are on unbalanced RCA, balanced ¼” TRS, and XLR. There are center-detented controls for Input Gain, High and Mid frequency tuning, and switches for Low Cutoff and Acoustic Space adjustment. Power is via standard IEC cable, and the rear-panel power switch is complemented by a bright blue front-fascia LED sporting the PreSonus logo.

acoustic tracks, details like finger squeaks on strings and breaths for phrasing were clear and evident. I didn't notice any radical jumps in level or character around the cross-over point. Highs were extended and smooth, without any edgy spikiness or resonances that leaped out; finger cymbals and hi-hats were clear and bright, and when an artist substituted a sample for the real thing, you could often tell. Similarly, the edgy artifacting that comes from heavily compressed MP3 encoding was clearly audible... and annoying, when it was supposed to be.

I found I enjoyed the E5s most when working with predominantly acoustic music at lower listening levels; they do well with rock and dance music when cranked up loud (if not too loud, as discussed above), but the forward midrange did lead to some very complex rock mixes sounding cluttered—especially stuff that relied a lot on layered loops for its structure. Acoustic jazz and country were a delight, with fingerstyle guitar, hand percussion, mandolin, violin, and brush-style drumming standing out sweet and clear.

Could I mix on these speakers? Absolutely. And if I was primarily an acoustic recording engineer who worked with small groups, I would appreciate the privilege. It's true that for larger rooms, and/or for heavy rock or electronic music with more bass, there might be better choices out there—which leads me to...

Listening to the E8

Our listening setup for the E8 was on speaker stands well away from walls and corners in a well-treated room; we weren't expecting to need any of the rear-panel acoustic tweaks, and quick tests confirmed that fact. As with the E5, we ended up doing all of our listening with all rear-panel controls set flat.

The highs and mids on the E8 were very similar to the E5; vocals and midrange instruments tended to be very far forward, and there was

that tendency for really dense mixes to sound congested, but not to the extent we heard in the E5. What truly distinguished the E8 was its power handling—it could get very loud without any of the brittleness of the E5—and its bass, which was solid, learnable, and most important, nicely extended down to where you're not missing a whole lot for practical purposes.

My sentiments about the E8 are similar to those for the E5 but a bit more so, if that makes sense; I could learn these speakers and mix happily on them in most genres of music, with no more than the usual recourse to check-mixes. Perhaps their greatest value is in letting a starter studio hear real bass without a subwoofer; a cheap sub is way worse than no sub, and for a less-than-optimal room and/or an engineer who's inexperienced at dialing in a sub properly, a pair of speakers that can deliver the lows on their own will win every time.

Hail Eris!

Let's talk price. The E5 costs a bit more per pair than a set of cheap-ass desktop computer speakers and a thumpy little one-note sub, but for your money you get monitors you can actually use for real engineering. The E8 is even more of a no-brainer: it basically allows recording musicians who want proper full-range studio monitors, but don't yet have the budget for high-end products, to get into the game without hurting themselves.

Later this year, PreSonus will ship the Sceptre monitors, DSP-assisted coaxial designs. We'll be very curious to give them a try when they're ready, but in the meantime, the Eris speakers make for a very auspicious debut. They bring honest-to-gosh studio monitoring into the price range of just about any studio, and they do it with class. ■

PRO AUDIO REVIEW

September 2013

Affordable Upgrades: 5 Studio Monitoring Improvements Under \$500 — PreSonus Eris Series E8

By Strother Bullins

Over the past year, overachieving pro audio manufacturer PreSonus has rolled out some impressive-looking studio monitors, like the budget-priced Eris and premium coaxial Sceptre lines. Recently received for review and approximately \$250 street each, the E8 is Eris' largest offering,

“...notable low end response — sans sub.”

providing what I'd categorize as a standard two-way powered monitor with midfield performance in a relatively compact cabinet.

The E8 features an 8-inch Kevlar LF driver, 1.25-inch silk dome tweeter, 140W of bi-amped power, and RCA, ¼-inch TRS and XLR input options. Notably, the Eris Series provides comprehensive frequency-based

parameter adjustments, variable HF and MF (-6 to +6 dB) “acoustic tuning,” Flat, 80 Hz and 100 Hz low cut settings, plus -4, -2 and 0 dB bass attenuation settings (cutting frequencies below 800 Hz). Specs include a frequency response of a low 35 Hz through 22 kHz; 105 dB peak SPL (at 1m); and a 2.2 kHz crossover frequency point. The Eris E8's cabinet is sturdily built and relatively free of cosmetic accoutrements.

Where users may often desire a

subwoofer, especially those working on bass-heavy material, I found the E8 to provide notable low-end response sans sub—full and detailed, yet punchy. The adjustable HF and MF parameters are especially helpful; considering their lower price point, these monitors will likely find themselves in minimally (or non-)



treated residential rooms, where the tweakability will come in particularly handy. Overall, the monitors are impressively frequency neutral with great imaging; I find them to be an extreme bargain for what they provide the listener at under \$500 per pair.

PreSonus may have just entered the studio monitor market, but it's doing it with the style and grace of a veteran. If I needed an eight-inch powered monitor, I'd be quite happy with the Eris E8—and even happier with the money I saved. ■

ducer is driven by a 75 watt class AB amp while the 1.25-inch silk-dome high-frequency tweeter gets 65W of class AB amplification. Besides the woofer and tweeter there's a horizontal front port. All connections and controls reside on the rear panel. You should have no trouble getting a signal into the E8 as there are XLR, balanced TRS jack and unbalanced RCA (phono) sockets.

E8 EQ

Besides the necessary input gain knob, the E8 has a range of controls for tweaking the sound. A pragmatic approach is taken by a three-position 'Acoustic Space' switch to compensate for any increase in bass response if you have no option but to place your monitors in corner positions or too close to a wall. This takes the form of a second-order low-shelving filter

The Jive on the Five

If you've put all that effort into designing a monitor, you might as well make different-sized versions of it and in this case PreSonus have also released the E5 (£129 each), which comes equipped with all of the same rear panel inputs and tone-tweaking possibilities as its larger sibling but has a smaller footprint.

At 178 x 260 x 195 mm and weighing in at just over ten pounds (4.63kg), the E5 will suit smaller studio spaces and could be ideally placed on a desktop next to your computer. A 5.25-inch LF driver driven by a 45W amp and a 1-inch tweeter with a 35W amp is quoted as putting out a 102 dB SPL peak sound level and it's true that these can push out quite a lot of volume if you want them to.

The overall sound character is pretty much the same as the E8 although, as might be expected from a quoted frequency response of 53Hz to 22kHz, the bottom end is much lighter. That being said, once you get familiar with the E5s, there's enough there to give you a reasonable indication of what's going on for some types of music but if you are making bass-heavy dance music, you'll probably want to check your mixes on a bigger system.



FUTURE MUSIC

July 2013

PreSonus Eris E8 & E5 monitors

PreSonus' first studio monitors have plenty of added ingredients. Trevor Curwen checks out the E numbers.

PreSonus have been known for their mixers, audio interfaces and even monitor controllers but surprisingly monitors have not been in their roster. That's all changed now as the Louisiana-based company unveiled two distinct new studio monitor ranges at the NAMM show back in January. One of those was the Sceptre, a high-tech offering that combines a coaxial design with heavy-duty DSP. The other is the Eris,

their entry level powered monitor for home and project studios, available in two versions, the E8 and the smaller E5. We are taking a look at the E8 but have also checked out the E5 (see **The Jive on the Five** at right).

The E8 is quite a large nearfield monitor. Nice-looking in an understated way, the cabinet is vinyl-laminated MDF, all in black but with a touch of blue in the woven pattern of the Low Frequency driver's cone and with a PreSonus waveform logo that lights up blue when you turn on the power.

As is the norm for two-way studio monitors, the E8 is bi-amped. The 8-inch Kevlar low-frequency trans-

that can cut the level of frequencies below 800Hz by either 2dB or 4dB.

The rest of the controls, which PreSonus call the 'Acoustic Tuning' controls, enable you to tweak the response to your taste or to emulate the sounds of different types of speaker. The High control is a high-frequency shelving filter that offers up to 6dB of boost or cut for all frequencies above 4.5 kHz, while the Mid control is a mid-frequency peak filter that boosts or cuts frequencies centred on 1 kHz with a bandwidth from an octave above to an octave below. PreSonus' own choice is a flat setting for both, so the rotary knobs for each are detented at 0dB.

If you want to tweak the bottom end you get the 'Low Cutoff' three-way switch, which offers, besides a flat response, a low frequency roll off at a slope of -12 dB/octave below a frequency of either 80Hz or 100Hz — useful if you want to add a subwoofer to the system.

WB E8's or a dirty limerick?

Listening to a variety of commercially released tracks, mixes in progress and individual instruments through the E8 the impression was that here is a speaker that could easily take care of all recording and mixing possibilities if it was the sole monitor in a small studio. Clarity is good and

“...a monitor that should fit tidily into most rooms and will let you hear the detail in your mixes.”

the overall balance of frequencies is one that you can work with, the top end coming through prominently and clearly revealing the detail, while the bottom end is tight and focussed and extends down far enough to allow you to make those important mix decisions.

As for the Acoustic Tuning controls, the flat sound worked just fine for us, but we could appreciate how a small cut or boost of the High control might appeal to some tastes or be useful

to compensate for room conditions, although we'd have preferred switching rather than a small rotary control to keep left and right consistent. PreSonus propose that use of the Mid control can emulate other speaker systems. They say that turning it down will emulate the smiley face curve of a car stereo while turning it up (in combination with the low Cutoff switch) will emulate a cheap portable radio. It's an unusual feature to add to a studio monitor and it's probably no bad thing to have an extra tool in the box... as long as you remember to reset it. The thing about having your own set of studio monitors is familiarity, letting you make sound mixing decisions based on the consistency of your listening experience. The E8 will let you do that but we'd just set the EQ flat or tweak it to taste, leave it and get used to it.

God, planet or dog?

OK, so we looked up what Eris meant. There are a couple of things, one being the Greek goddess of chaos, strife and discord, which doesn't sound quite right for a studio monitor, although it is designed to help you transmute the chaos and discord of an unmixed track into a

thing of beauty. Then there's Eris, the most massive known dwarf planet in the Solar System. Massive dwarf? Big sound from a

little speaker, perhaps? Or maybe the designer named it after his dog...

Our view favours the first two over the latter. The Eris E8s are no dogs, we'd be very happy to use them to mix our tracks and yes they can sound quite massive for such a compact cabinet. What you are getting here is a monitor that should fit tidily into most rooms and will let you hear the detail in your mixes. At a street price of around £400 a pair it has quite a lot of competition, but is a valid choice in that price range.

CANADIAN MUSICIAN

September 2013



PreSonus Eris E5 Studio Monitors By Paul Lau

The PreSonus Eris monitors are part of a new initiative for a company generally known for its stellar hardware interfaces. I was pleasantly surprised when I got the call to review these new near field monitors. I have been on the tail end of finishing a film score and mixing and mastering a separate album, so test-driving these monitors with my PreSonus Studio-Live was certainly an appealing idea.

So what are these Eris E5s? They are billed as individually powered “high definition active studio monitors,” weigh in at about 10 lbs, and definitely have a bit of a kick with a 5.25-in. Kevlar low-frequency driver and 45 W Class AB amp. They also have a 1-in. silk dome tweeter powered by a 35 W Class AB amp. Their peak is at 102 dB SPL with a frequency response from 53 Hz-22 kHz.

All of the speakers in the Eris series have front-ported enclosures made of vinyl-laminated, medium-density fiberboard, which also helps with proximity to walls.

The E5s welcome three types of inputs: balanced XLR, balanced ¼-in. TRS, and unbalanced RCA line-level

“Overall, the E5s pack a punch, yet have subtle qualities akin to those of more expensive offerings. The depth of control allows the Eris E5 to act as a ‘monitor chameleon’.”

inputs. When both balanced connections are in use, the TRS input will supersede the XLR input. The RCA input is summed into the signal path. So what is it that makes the E5 a good monitor? Actually, what makes any monitor good or bad? My philosophy is that most monitors intrinsically serve a purpose; the question lies with the listener and whether or not you've learned what your monitors sound like in reference to other playback sources.

Many monitors on the market are celebrated for a very particular sound, but the E5 can easily be set up to have different sound characteristics thanks to its selection of controls. The first control is the input gain stage, which allows you to set the signal level and, in that, set a clean signal level. You have to be able to produce a natural, non-distorted sound between different frequencies at different volumes. The E5 sounds very clean and generally round to me.

Next, the E5 provides three EQ controls in its Acoustic Tuning section: high, mid, and low cutoff. With these controls, you can adjust the settings into different frequencies and produce different characteristics for playback. A simple example is to make the monitors sound really flat — easy enough to do with the E5 — to give a trueness of sound, say for the mixing process.

In mixing and mastering sessions,

you also really want to get references from multiple sources - laptop speakers, car speakers, etc. I found it quite convenient simply dialing those tones up through one set of monitors like the E5s. These varied EQ settings not only give you a flat/linear sound, but can also give a more boomy, much rounder response, too. You can also detail with the bass control if you are using a subwoofer.

The E5 also has a three-position Acoustic Space switch. This switch controls a second order for frequency control. The low shelving filter cuts the levels below 800 Hz by a specified amount (-2 or -4dB) to compensate for the boundary bass boost that occurs when the monitor is placed near a wall or corner. Hence, you can control the bass response relative to the proximity of your speakers to a nearby wall. The E5s are also lightweight and can be used in various situations and locations. The controls allow you to give a great sounding playback in just about any situation.



On my own projects, I have been using the E5s and then referencing back over to larger boxes and it's impressive how the

E5 translates — very true in sound colours and contours.

The E5 also has built-in current output limiting and over-temperature protection to avoid heat-related issues and also prevent any damage from a short circuit. There is also a current output limiting and subsonic protection to filter out extremely low-frequency vibrations that could interfere with the woofer's performance. Another feature to mention is that the power amplifiers have a “soft startup” so that you don't get any damaging pops in the speakers when you power them up.

Overall, the E5s pack a punch, yet have subtle qualities akin to those of more expensive offerings. The depth of control allows the E5 to act as a “monitor chameleon.” All monitors serve a purpose, especially if you learn how they operate. I mix to sound good and the PreSonus Eris E5s make me sound great.

BONEDO.DE

September 2013
By Felix Klostermann
(translated from German)

The PreSonus Eris 5 and 8 are quality made, well-equipped and good-natured active speakers for near field. The fairly linear tuning of the boxes allows an amazingly balanced and transparent sound reproduction, and for a very attractive price.

RESIDENT ADVISOR

SEPTEMBER 2013

By Phil Moffa
[Eris monitors] definitely sound comparable to or better than other speakers in their class and also have plenty of useful features. Being able to tune them is a huge plus, and they're equipped to be connected to pretty much any setup... These are certainly worthy of consideration for anyone on a budget.



Eris™. Affordable studio monitors that don't treat you like a kid.



LOW CUTOFF lets you match Eris to a subwoofer without screwing up the bass.

INPUT GAIN optimizes signal to noise ratio

MID frequency continuously variable ± 6 dB

HIGH frequency continuously variable ± 6 dB

3-position **ACOUSTIC SPACE** switch lets you control Eris' bass output. Which setting you should choose depends on whether you're placing your speakers in corners, or on each side of a video monitor but close to the back wall, or farther out toward the middle of your control room.



Here's a dirty little secret: Most monitors in Eris' price range are designed so that they sound impressive in the store — lots of bonky bass and tizzy treble — but they aren't accurate when you're trying to do a serious mix in your studio.

Eris™ E5 and E8 are true pro monitors with the precise back-panel acoustic-tuning tools you need to tailor their sound to your room environment and musical genre. You'll end up with mixes that sound good everywhere

(including iTunes and CDs), not just in your control room.

Eris monitors pack long-throw Kevlar® K100 low-frequency transducers and low-mass, silk dome, high-frequency transducers with separate, butt-kicking Class A/B amps for each.

Above all, Eris are musical, powerful, and excruciatingly accurate. Get the whole story of Eris on our Web site. Or ask the PreSonus dealer where you got this brochure for an earfull of Eris.

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