

PRECISION STUDIO MONITORS & ACTIVE BASS TRAPS





**PASSION FOR
PERFECTION**

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+ SWISS MADE



WHY PSI AUDIO

NO COMPROMISE

Our goal has always been to achieve perfection based on science, technology, know-how and experience. This can only be driven by people who have a real passion for what they do. Perfection is always at the top of our mind. When we develop a product, we only release it when we feel we have achieved perfection with **no compromise anywhere**.

FULL ANALOGUE

Our technology is 100% analogue in to out using the best components possible. The question "why not digital?" comes up all the time, but as long as we can achieve better results with analogue technology, we will continue doing so. Analogue technology remains the most reliable and makes the least alteration to the original sound. It is fast and seamless with no chopping up of the signal, no latency and no updates necessary. **Simply closest to the original.**

HANDMADE IN SWITZERLAND

One of our greatest advantages is that everything is handmade in our workshops, from product development and manufacturing to final packaging and through 3 different stages of quality control. This allows to keep all our knowledge and know-how in house as well as to be able to supervise each step of manufacturing in detail. The final quality control is done with calibration, in our large anechoic chamber, of every single device produced. **That is our guarantee of perfect quality to you.**

RELIABLE

Our products are **built to last for a lifetime**. We are proud to claim that we have virtually no returns of products. When you buy a PSI Audio product, it comes with a 5 year warranty and the guarantee that we will always be able to perform repairs, even decades later. For example we regularly maintain woofer suspensions on loudspeakers we manufactured 40 years ago.

"The A14-M has an obvious rightness and an understated accuracy about its sound presentation. Everything just sounds natural, balanced and detailed. It's the aural equivalent of looking out of the window instead of at an HD TV screen!"
Hugh Robjohns,
Sound on Sound



A14-M

Studio & Broadcast

All of PSI Audio's technology and know-how concentrated into tiny dimensions.

The A14-M full range speaker is the smallest model of the PSI Audio professional studio monitor range. Housed in an extremely compact cabinet, the A14-M is designed to implement highest possible SPL and broad bandwidth. The A14-M is ideal for applications where the best in terms of precision, size and reliability are required.

The A14-M comes in 2 different versions:

- A14-M Studio (used as desktop or nearfield, without grille and bracket)
- A14-M Broadcast (Studio version with grille, bracket and front level knob)



Programme Power **100 W**
Max SPL@1m **101 dB** (single) / **112 dB** (pair)
Response at -6dB **56 kHz - 23 kHz**

100% Analogue
Flat Frequency Response
Phase compensated for a true stereo image
Individually calibrated
Handmade in Switzerland
5 years warranty

Typical listening distance: from 0.5 m
Available in Studio Red, Metal Black and Pure White





A17-M

Powerful nearfield monitor



“From classical music to very heavy metal, PSI Audio have cut my mix time in half. Wicked to work with!”
Wes “Wesonator” Maebe

If you are looking for a **precise and versatile nearfield studio monitor**, the A17-M is the perfect choice for every demanding sound engineer.
Thanks to its compact size, it is easy to transport and you won't ever travel without your pair of A17-M. Extending down to 43 Hz, the A17-M offers the same features as the rest of the range, such as the perfect stereo image and phase compensation. Working long hours is now a real pleasure.



Programme Power **120 W**
Max SPL@1m **104 dB** (single) / **115 dB** (pair)
Response at -6dB **43 Hz - 23 kHz**

100% Analogue
Flat Frequency Response
Phase compensated for a true stereo image
Individually calibrated
Handmade in Switzerland
5 years warranty

Typical listening distance: from 1 m
Available in Studio Red, Metal Black and Pure White



Boris Blank, Yello



“They are just the perfect loudspeakers. I am convinced they have helped me a lot to get where I am in my music creation”
Boris Blank, Yello



A21-M

Perfectly accurate midfield monitor

The A21-M is the largest 2-way studio monitor of our range with more low end and SPL than the A17-M. As it delivers unmatched impulse behaviour, it is often used without subwoofer as a nearfield / midfield speaker. Whether you are working as a mixing engineer for music, broadcast or post production, you will love the A21-M for its flexibility, accuracy and transparency. It is without any doubt **the most powerful and accurate 2 way speaker you may find.**

Programme Power **170 W**
Max SPL@1m **108 dB** (single) / **119 dB** (pair)
Response at -6dB **38 Hz - 23 kHz**

100% Analogue
Flat Frequency Response
Phase compensated for a true stereo image
Individually calibrated
Handmade in Switzerland
5 years warranty

Typical listening distance: from 1.5 m
Available in Studio Red, Metal Black and Pure White



Wes Maebe, Pro Sound Engineer of the Year 2016



A25-M

No compromise, ever



“The A25-M’s are fantastic monitors. I was very skeptical about replacing my previous monitors until I heard these. The transient response, stereo imaging and custom tweeter have to be heard to be believed!”

Rob Swire, Pendulum

The pinnacle of PSI Audio system development, the A25-M reference monitor features ultimate precision from 32 Hz to 23 kHz.

The tweeter unit is hand-crafted in our workshops to achieve the required performance and accuracy. These highly optimised features make the A25-M unique and a true reference in the industry. Imagine you can hear and sculpt your sound as precisely as in real life, the speakers disappear as you work for hours on end with not the slightest fatigue, **you trust what you hear and let your ears work with confidence.** That’s what you get with the A25-M!



Programme Power **300 W**
 Max SPL@1m **110 dB** (single) / **121 dB** (pair)
 Response at -6dB **32 Hz - 23 kHz**

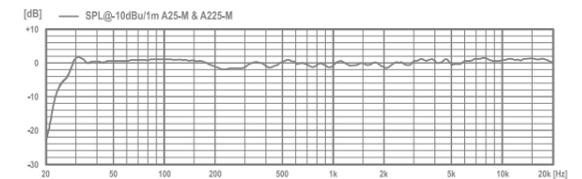
100% Analogue
 Flat Frequency Response
 Phase compensated for a true stereo image
 Individually calibrated
 Handmade in Switzerland
 5 years warranty

Typical listening distance: from 2.5 m
 Available in Studio Red, Metal Black and Pure White

MASTER A25-225

The ultimate in 4-way stereo reproduction!

The culmination of PSI Audio stereo development is the Master A25-225 system consisting of a pair of A25-M speakers extended with a pair of A225-M subwoofers. The crossover frequencies between the units are perfectly aligned and form a flat frequency response from 24 Hz up to 23 kHz. This system comes with all the technology of the single units (CPR and A0I), but provides an increased frequency range and SPL. It can also be used as the basis of the most powerful PSI Audio 5.1 surround sound system.



Power **2X 300 W + 2X 300 W**
 Response at -6dB **24 Hz - 23 kHz**
 Max SPL@1m **118 dB** (single) / **124 dB** (pair)

“With 2-inch records I am specialised in full analogue live recording and have been looking for the best monitoring for over 2 years. This system is the most transparent and accurate and has brought me to a new level. I can now mix and match several reverbs and still hear them separately”

Ralph Zünd, 2-inch Records



A215-M

Compact
mastering
studio monitor

“PSI Audio is known by premium class mastering ears. But even ordinary mortals will realise how amazing these fellows sound. The A215-M is so much fun to just enjoy music on.”

Tobias Sammet,
Avantasia & Edguy



Programme Power **160 W**
Max SPL@1m **106 dB** (single) / **117 dB** (pair)
Response at -6dB **36 Hz - 23 kHz**

100% Analogue
Flat Frequency Response
Phase compensated for a true stereo image
Individually calibrated
Handmade in Switzerland
5 years warranty

Typical listening distance: from 1.5 m
Available in Studio Red, Metal Black and Pure White

The evolution of mastering and multichannel techniques, as well as the rise of personal studios, showed that a new shape and style of monitor was necessary. The innovative architecture of PSI Audio A215-M produces **outstanding performance for mastering and listening audiophile.**

It has been optimised for listening in sitting or standing position and reproduces sonic space with a formidable precision.

“Here at Flux we use PSI Audio monitors to develop and quality check our plug-ins. The A214-M centre monitor perfectly matches the precision of the rest of the range allowing us to control what’s happening in the centre”

Gaël Martinet, Flux:: sound and picture development



A214-M

Powerful centre
monitor for
surround setups

The A214-M is primarily designed as a centre speaker for surround systems. **Its incredible power** is optimised to satisfy the requirements of post-production and film mixing suites. It is the ideal centre speaker when using the A17-M or the A21-M as left and right speakers.

Furthermore, the small cabinet allows it to be easily incorporated into surround systems where space is an issue.

Programme Power **120 W**
Max SPL@1m **108 dB** (single) / **119 dB** (pair)
Response at -6dB **53 Hz - 23 kHz**

100% Analogue
Flat Frequency Response
Phase compensated for a true stereo image
Individually calibrated
Handmade in Switzerland
5 years warranty

Typical listening distance: from 1.5m
Available in Studio Red, Metal Black and Pure White

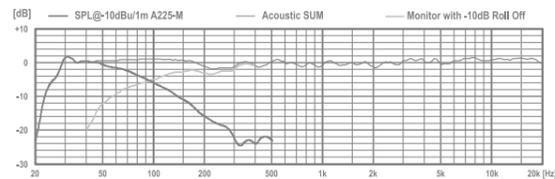


Flux:: sound and picture development

SUB- WOOFERS (LFE)

There is no point emitting low frequencies if not precise, tight and controlled. Unfortunately most subwoofers simply emit uncontrolled low frequency that might be impressive but does not resemble the input signal in any way. The development of our subwoofers is based on the same technology we use in our loudspeakers so that it acts as a real low frequency extension and the musical instruments can be clearly recognised down to the lowest frequencies. If you are looking for tight and accurate low end, which adds an additional voice to your setup, you will want to listen to the **A125-M** or **A225-M** and change your mind about subwoofers.

Most common remarks heard when people listen to PSI Audio subwoofers: **“It sounds so natural”** or **“The low end is so precise I can finally distinguish the bass from the kick”**.



A125-M

Compact accurate subwoofer



Power **225 W**
Max SPL@1m **106 dB** (single) / **111 dB** (half space)
Response at -6dB **28 Hz - 90 Hz**

Exceptional pieces of acoustic design, the A125-M and A225-M subwoofers/bass extension are equally suited to use as a mono subwoofer (LFE) in a surround sound application or as a bass extension in a stereo system. The A125-M and A225-M are designed to work in harmony with the entire range of PSI Audio speakers. Our monitors all feature a frequency response roll-off function that, when combined with any of the subwoofers, **extends the frequency range down to 24 Hz, whilst maintaining a perfectly flat response.** To provide stability and avoid cabinet resonance, A125-M and A225-M are built with a double-box design, combining two cabinets into a single beautifully finished unit.

A225-M

Powerful accurate subwoofer



Programme Power **300 W**
Continuous Max SPL@1m **111 dB** (single) / **116 dB** (half space)
Response at -6dB **24 Hz - 100 Hz**

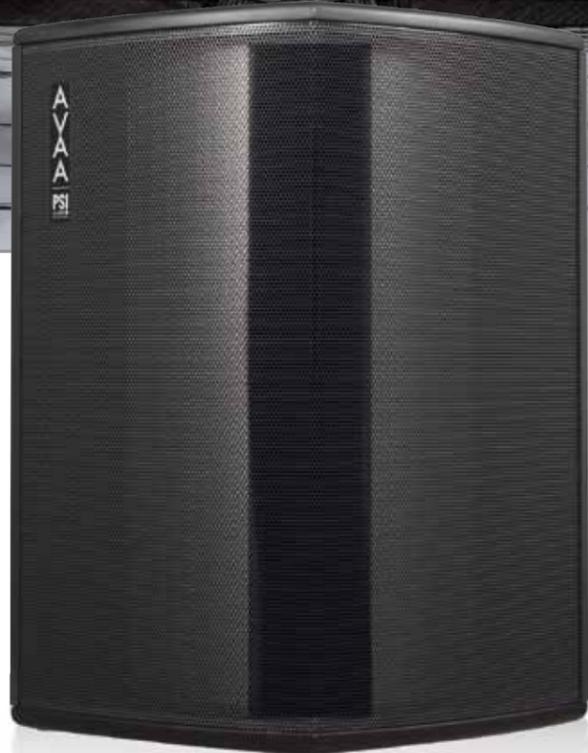
“The real trick is to simultaneously provide a pure neutral processed signal and bypass all the obstacles on the road to obtain it. PSI Audio staff challenged the laws of physics and mechanical constraints. Engineers from the company PSI Audio mastered this art”
Estrada iStudio!

The AVAA absorbs low frequencies like a hole in the wall



AVAA C20

Revolutionary
active
bass trap

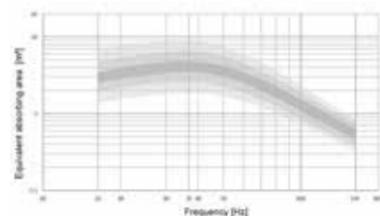


The frontier to your bass problems.

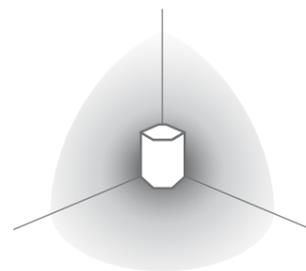
Having a perfect source of sound is paramount but the characteristics of the room the speakers are used in are also very important. Although it is quite easy to control the mid and high frequency response in a room, the low frequencies are very difficult to absorb and are the most disturbing room modes.

We have been thinking about using the advantages of our unique active technology to control low frequencies for decades and spared no effort in finally developing the first ever **Active Velocity Acoustic Absorber (AVAA)**.

This revolutionary product is the only efficient and broadband solution to low frequency room modes!



Equivalent absorbing area of one AVAA depending on the frequency. The AVAA has a surface of 0.2 m² so an equivalent absorption area of 4 m² is 20 times more effective than a perfect absorber the size of the device!



The AVAA can be more effective than a perfect absorber of the same size by affecting the acoustic impedance around it.

THE PAIN

- Low frequency is extremely difficult to absorb with passive systems
- In most rooms many modes occur below 200 Hz
- Room modes resonate far longer than other frequencies, clouding the mids and highs
- The pressure of room modes differs significantly from one location to another
- The vast majority of rooms are well treated for medium and high frequencies but have very disturbing room modes

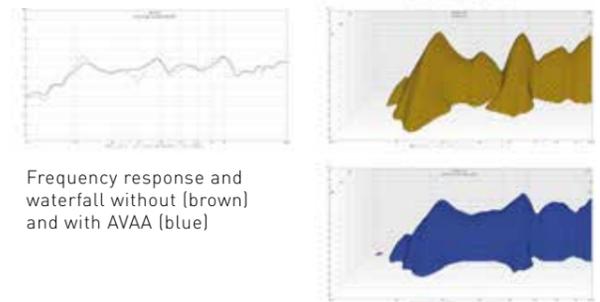
THE AVAA

- Actively absorbs low frequencies from 15 Hz to 150 Hz, 5 to over 20 times more efficiently than a perfect passive absorber of the same size
- Works in any room (recording, control, listening)
- No sound emitted
- No calibration or settings required
- Can be turned ON and OFF to highlight the effect
- Small footprint and can easily be moved from room to room
- 100% analogue, no DSP, no latency
- An acoustic solution to solve acoustic problems

YOUR GAIN

- Significantly reduces low frequency room modes reverberation time
- Better defined mid and high frequencies through reduced masking effect
- No alteration of the direct sound
- Better defined stereo image with less indirect sound
- Smoother frequency response in the entire room
- Room sounds more natural
- You can work with better definition and more confidence

Vist www.avaa.swiss for more information



Frequency response and waterfall without (brown) and with AVAA (blue)

“It’s amazing the precision, beauty, tightness and control of the bass in my mastering room, thanks to PSI Audio”

Bob Katz



© Mary Kent



PROFESSIONAL TOOLS

Perfect systems dedicated to recording, mixing, mastering, broadcast and post production - in stereo or multichannel.

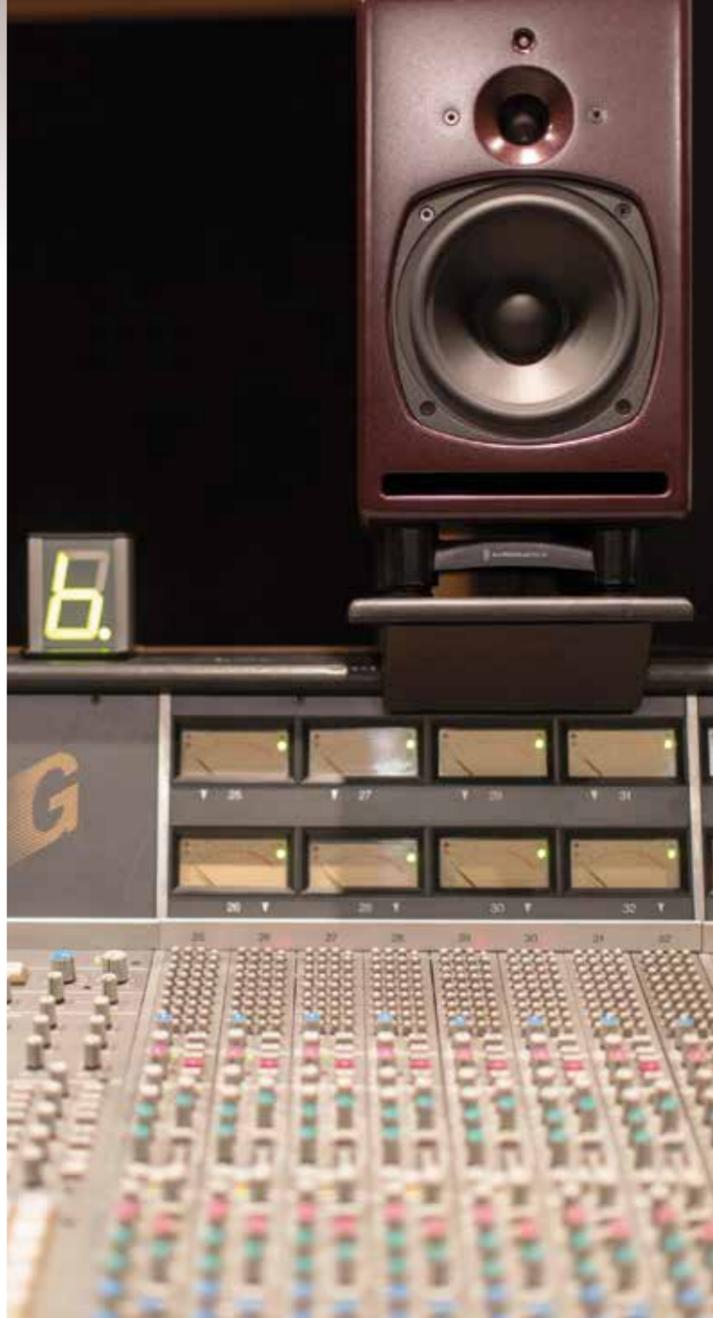
Thanks to the homogeneity of the entire range of PSI Audio products, it is very easy to switch from one model to another, while keeping the same tonal balance, amazing stereo image and renowned precision that helps you work better, faster and with more confidence.

Whether you work in a recording, mixing or mastering studio, as a broadcast sound engineer or on sound to picture, you will love working with PSI Audio.

As you may know, an accurate and natural source of sound does not suffice to have good listening conditions. The room acoustics are equally important and often undervalued. Our unique technology helped us to develop the AVAA, a revolutionary and useful compact active bass trap that will solve the low-end problems that your room may have.

PSI Audio studio monitors and AVAA are the perfect tools for demanding sound engineers in any situation and any location.

Accurate monitoring is the key to expanding your creativity.



Pixelgroove



HEM

IMMERSIVE SOUND

The successful introduction of immersive sound systems has led to engineers developing a completely new set of skills in order to manage 3D audio reproduction and to experience systems with a large amount of speakers. With any multichannel setup, PSI Audio's coherent and accurate response will not go unnoticed. It will allow to build a system using any of our products as they all feature our unique CPR phase alignment technology. The result in terms of sonic image will blow you away.



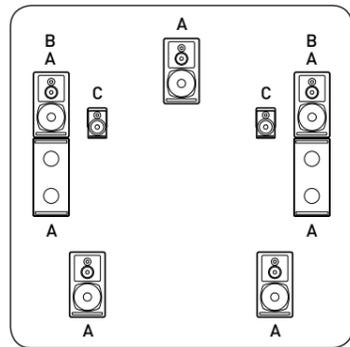
Studio K



Auro 3D at crstudio

ACCESSORIES

R&B Router & Bass Management

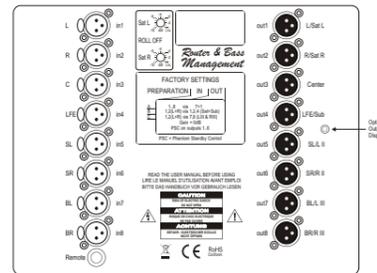


Example of switching between 3 monitoring configurations
A 5.1 surround / B Stereo / C Nearfield



“PSI Audio R&B has made my life so easy, I don’t know how I ever did without it!”

Alex Wasem, Royal Studios



The essential tool for your surround & stereo setup.

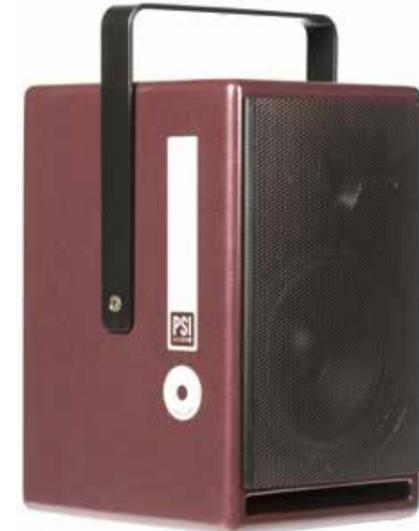
FUNCTIONS

- Easy switching between 3 monitoring systems
- Use of one multichannel speaker system in multichannel, satellite + sub or stereo modes
- Subwoofer usable as bass extension or LFE
- Standby/Mute and switching modes controlled by a simple footswitch
- Standby control for idle PSI Audio speakers

KEY FEATURES

- Full analogue transparent system with no internal channel mixing
- Integrated into PSI Audio A225-M subwoofer as an option
- Optional display providing standby and preparation modes
- True balanced outputs even with unbalanced inputs
- Internal adjustments of input gain
- Compatible with any brand of monitors

ACCESSORIES



MOUNTING BRACKET FOR A17-M, A21-M, A25-M, A214-M

The vertical or horizontal metal handling bracket is a practical and elegant solution to install your loudspeakers on the wall or on the ceiling.



SUPPORT STANDS FOR MONITORS

If you are looking for a light and affordable stand for your A17-M, we can recommend the Gravity SP3202 or K+M 26754. For the A21-M or A25-M we recommend a more solid structure such as the TowerSonic T-S 1 B. As for desktop stands, IsoAcoustics, for example, offer a large range of products.

METAL GRILLE FOR A17-M, A21-M AND A25-M

The metal grille protection was designed for products that are exposed to many users or installed in locations where their integrity might be at risk.



GIG BAGS FOR A14-M, A17-M, A21-M, AVAA

When you have the best possible monitors, you will understandably want to have them with you wherever you go. All you need then is a practical way of packing and transporting them.

DESIGN & TECHNOLOGY

ACCURATE SOUND IS NATURAL SOUND

A monitor's mission is to transform an electric signal into an acoustic signal.

It should do so as accurately as possible to reproduce in detail all the richness of the original sound.

This is the only way to recreate the original emotions.

CREATE, MEASURE, LISTEN, REPEAT...

Some parameters are easy to measure and very difficult to hear, while other sound characteristics are easy to hear and perceive but impossible to measure.

As professional loudspeaker designers and manufacturers it is our role to be objective as can be and use all the tools and information that may help.

Laboratory measurement in specific conditions (such as a certified anechoic room) can be considered as objective, and should be used to validate and track progress as well as to control and calibrate production.

Listening sessions are more important but much less objective. Therefore they need to be performed by a number of specialists in different environments and follow a defined protocol. We typically use a panel of selected specialists including sound engineers, golden ears (Tonmeister), musicians, and other educated ears, all listening to a wide range of sound samples.

All our developments, including the slightest change in component or design, are rigorously evaluated by measurements and listening sessions and more measurements and further listening in order to ensure the objective quality of our sound reproduction.

The most satisfying comments we get are from musicians who live their emotions over again:

“I cannot only hear the instrument perfectly, I can clearly recognize my own instrument in the room it was recorded in”.

This is what our know-how and technology achieves.



A PERFECTLY INTEGRATED SYSTEM

Cabinet, membrane, amplifier are designed to work as a system

We developed a superbly integrated system where amplifier, driver, membrane and cabinet all perfectly work together in space and time with the laws of physics as the only limit.



100% PURE ANALOGUE TECHNOLOGY

Fast, linear, accurate, reliable, seamless

Ears are analogue. Sound is analogue. A transducer is analogue. Our loudspeaker technology is also entirely analogue. This requires smart design as well as the highest degree of quality control over all components and manufacturing of the loudspeaker. Well-mastered analogue technology guarantees fast, linear, seamless and reliable functioning with no latency.



CLASS G/H AMPLIFIER

Most efficient with lowest distortion

All of our amplifiers are 100% designed and assembled in our facilities, ensuring the highest possible degree of reliability and performance. This is achieved through our class G/H amplifier that combines the advantages of class AB amplifiers with greater efficiency and lower distortion.



COMPENSATED PHASE RESPONSE

Coherent and accurate phase response

Accurate sound reproduction requires not only a flat frequency response, but also a linear phase response. Our CPR system accurately aligns the phase response of the monitor to perfectly recreate the transients and space image of the real sound.



ADAPTED OUTPUT IMPEDANCE

Perfect impulse with no coloration

During the movement of the coil, the AOI circuitry seamlessly adapts the amplifier's output impedance to ensure ideal acceleration of the membrane needed to reproduce the desired impulse with no coloration whatsoever.



PHANTOM STANDBY CONTROL

Remote standby technology

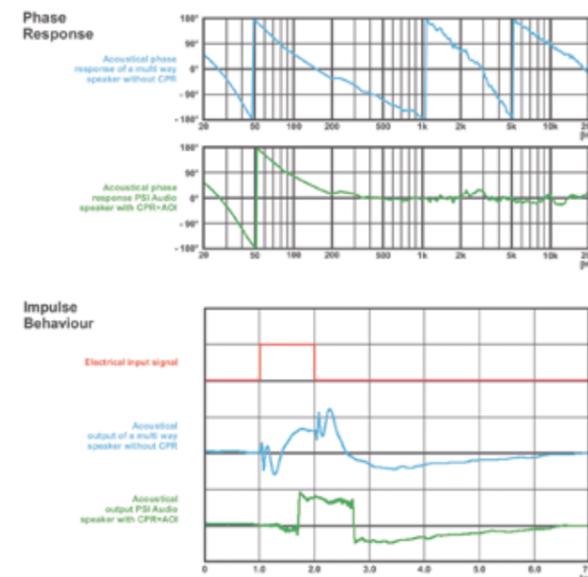
This feature is extremely useful when switching between monitoring configurations and visualising if speakers are active or in standby mode. It is best used with our R&B (router and bass management) footswitch that allows to seamlessly switch between 3 different monitoring configurations.



ACOUSTIC LOAD GUIDE

Optimised wave guide

The shape and dimensions of the waveguide used in PSI Audio tweeters is specially designed to optimise directivity as well as maximising sound pressure level and extending bandwidth.



CPR and AOI ensure linear phase response, dynamic transients and perfect sound image

MANUFACTURING

A PERFECT SPEAKER IS THE SUM OF COUNTLESS PERFECT DETAILS

PSI Audio products are handmade to ensure necessary attention to each and every detail.



CABINET MAKING

Cabinets are manufactured with great care and attention from the choice of the wood all the way through to the paintwork.



COMPONENT MATCHING

In a precision analogue device, it is paramount that all components achieve the desired result together. This requires matching of sensitive components on each board, which is done by measuring them each individually.



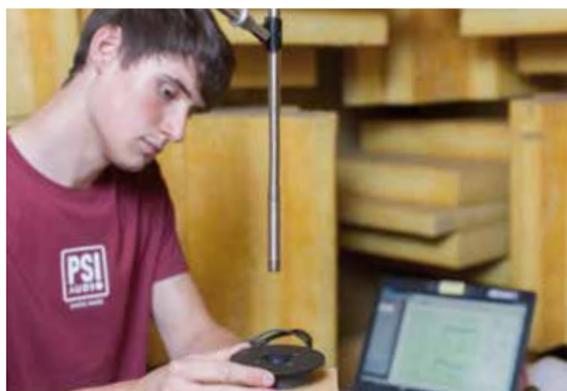
TWEETER MANUFACTURING

The tweeter of the A25-M is entirely designed and manufactured in our workshops to ensure the tightest tolerances in all aspects. Winding, magnetization, gluing and mechanical positioning using a microscope all need to be done by skilled hands to reach the record high SPL and low distortion required. A world record! The other transducers used are sourced from qualified suppliers and according to our design and specifications.



INDIVIDUAL CALIBRATION IN LARGE ANECHOIC CHAMBER

As the role of a monitor is to transform an electric signal into an acoustic signal, every single monitor produced is checked and calibrated in our large anechoic chamber to ensure its quality.



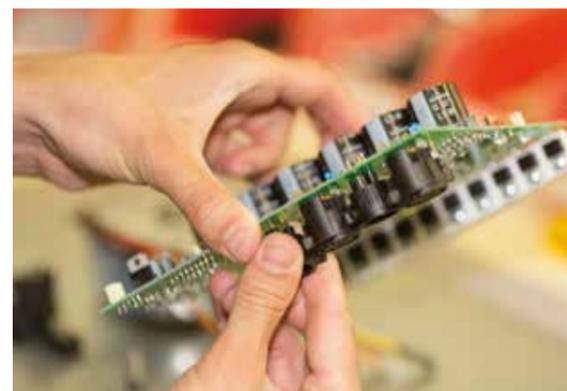
INCOMING INSPECTION

The outsourced components are all individually checked to ensure they are fit for use in a PSI Audio monitor. This is necessary as our tolerances are often far tighter than what the best suppliers can guarantee.



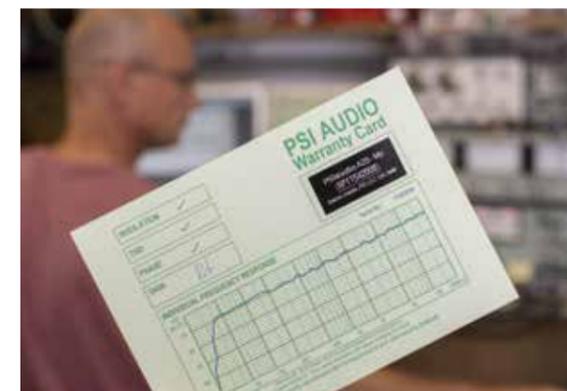
BOARD ASSEMBLY

The board assembly and soldering is entirely done by hand to ensure it is perfectly adapted, and with the adequate temperature, for each component. It also allows continuous supervision over the entire manufacturing process.



ASSEMBLY

Assembly is of course also done entirely by hand to ensure continuous quality supervision over each and every detail of the manufacturing process.



CALIBRATION CURVE – THE BIRTH CERTIFICATE

Like any respected precision instrument, each of our monitors is issued with its own calibration curve that can be considered as a real birth certificate showing it is ready to leave the factory and be used for many decades.

TECHNICAL DATA



A14-M Broadcast



A14-M Studio



A17-M



A21-M



A25-M



A215-M



A214-M



SUB A125-M



SUB A225-M

Power RMS	70 + 30 W	70 + 30 W	80 + 40 W	120 + 50 W	170 + 80 + 50 W	120 + 40 W	120 + 40 W	150 W	200 W
Programme Power	100 W	100 W	120 W	170 W	300 W	160 W	160 W	225 W	300 W
Continuous Max SPL@1m	101 dB (single)	101 dB (single)	104 dB (single)	108 dB (single)	110 dB (single)	106 dB (single)	108 dB (single)	106dB (single)	111 dB (single)
Programme Max SPL@1m	112 dB (pair)	112 dB (pair)	115 dB (pair)	119 dB (pair)	121 dB (pair)	117 dB (pair)	119 dB (pair)	111dB / half space	116dB / half space
Response at -6dB	56 - 22000 Hz	56 - 22000 Hz	44 - 23000 Hz	38 - 23000 Hz	32 - 23000 Hz	36 - 23000 Hz	53 - 23000 Hz	28 - 90 Hz	24 - 100 Hz
SPL Tolerances	±2.5 dB (65 Hz - 18 kHz)	±2.5 dB (65 Hz - 18 kHz)	±2.5 dB (50 Hz - 20 kHz)	±2 dB (44 Hz - 20 kHz)	±1.5 dB (38 Hz - 20 kHz)	±2.0 dB (42 Hz - 20 kHz)	±2.0 dB (60 Hz - 20 kHz)	±2 dB (31 Hz - 65 Hz)	±2 dB (28 Hz - 65 Hz)
Phase tolerances	±45° (260 Hz - 16 kHz)	±45° (260 Hz - 16 kHz)	±45° (180 Hz - 20 kHz)	±45° (190 Hz - 20 kHz)	±45° (150 Hz - 20 kHz)	±45° (270 Hz - 20 kHz)	±45° (270 Hz - 20 kHz)	-	-
Dispersion (P.N. 4 - 16 kHz) at -6 dB	100° x 100° (H x V)	100° x 100° (H x V)	90° x 90° (H x V)	90° x 90° (H x V)	90° x 80° (H x V)	90° x 60° (H x V)	90° x 60° (H x V)	-	-
System	2 Way(s)	2 Way(s)	2 Way(s)	2 Way(s)	3 Way(s)	2 Way(s)	2 Way(s)	1 Way	1 Way
Crossover frequency	3.5 kHz	3.5 kHz	3.6 kHz	2.4 kHz	580Hz, 3.1kHz	1.8 kHz	1.8 kHz	90Hz	90Hz
Woofer's dim. Ext. / Diaphragm mm	Ø 147mm / Ø 104mm	Ø 147mm / Ø 104mm	Ø 160 mm / Ø 130 mm	Ø 210 mm / Ø 170 mm	Ø 258 mm / Ø 210 mm	2x Ø 147 mm / Ø 104 mm	2x Ø 147 mm / Ø 104 mm	Ø 258 mm / Ø 210 mm	2x Ø 258 mm / Ø 210 mm
Woofer's dim. Ext. / Diaphragm inch	Ø 5.8 in / Ø 4.1 in	Ø 5.8 in / Ø 4.1 in	Ø 6.3 in / Ø 5.1 in	Ø 8.3 in / Ø 6.7 in	Ø 10.2 in / Ø 8.3 in	2x Ø 5.8 in / Ø 4.1 in	2x Ø 5.8 in / Ø 4.1 in	Ø 10.2 in / Ø 8.3 in	2x Ø 10.2 in / Ø 8.3 in
Medium's dim. Ext. / Diaphragm mm	- -	- -	- -	- -	Ø 142 mm / Ø 102 mm	- -	- -	- -	- -
Medium's dim. Ext. / Diaphragm inch	- -	- -	- -	- -	Ø 5.8 in / Ø 4.1 in	- -	- -	- -	- -
Tweeter's dim. Ext. / Diaphragm mm	Ø 70 mm / Ø 20 mm	Ø 70 mm / Ø 20 mm	Ø 100 mm / Ø 25 mm	Ø 100 mm / Ø 25 mm	Ø 100 mm / Ø 25 mm	Ø 100 mm / Ø 25 mm	Ø 100 mm / Ø 25 mm	- -	- -
Tweeter's dim. Ext. / Diaphragm inch	Ø 2.8 in / Ø 0.8 in	Ø 2.8 in / Ø 0.8 in	Ø 3.9 in / Ø 1.0 in	Ø 3.9 in / Ø 1.0 in	Ø 3.9 in / Ø 1.0 in	Ø 3.9 in / Ø 1.0 in	Ø 3.9 in / Ø 1.0 in	- -	- -
Dimensions W x H x D mm	163 x 243 x 170	163 x 243 x 170	200 x 320 x 230	250 x 400 x 300	320 x 590 x 380	166 x 1110 x 250	166 x 446 x 200	320 x 480 x 385	320 x 700 x 500
Dimensions W x H x D inch	6.4 x 9.6 x 6.7	6.4 x 9.6 x 6.7	7.9 x 12.6 x 9.1	9.9 x 15.8 x 11.8	12.6 x 23.2 x 15.0	6.5 x 43.7 x 9.8	6.5 x 17.6 x 7.9	12.6 x 18.9 x 15.2	12.6 x 27.6 x 19.7
Net Weight kg	5.1 kg	5 kg	7.5 kg	12.8 kg	27.2 kg	15.1 kg	9.8 kg	20.5 kg	35.6 kg
Net Weight lbs	11.2 lbs	11 lbs	16.5 lbs	28.2 lbs	59.8 lbs	33.1 lbs	21.6 lbs	45.1 lbs	78.5 lbs
Warranty	5 years	5 years	5 years	5 years	5 years	5 years	5 years	5 years	5 years



OUR FEATURED USER

Since using my PSI Audio monitors, I have noticed a significant increase in masters being approved on the very first version. Decisions are so easy to make and I don't second guess things anymore. In my old room, the A215-M monitors didn't require a subwoofer but since my new room is larger, I decided to add a pair of A125-M subwoofers, in part for some low frequency extension below 30Hz, but mainly for the ability to listen louder than I needed to before since my new room is bigger. I recently added some mid-level monitors from another company for my home studio setup and it was incredible to hear how unclear they are compared to the PSI Audio sound I am used to in that room. I will have to add another set of PSI Audio for the home setup now.

The AVAA Active Bass Traps are also amazing. I know they can easily seem like voodoo or snake oil but PSI Audio has done their research and testing, and they are very effective for correcting low end issues in your room. They bring the low end into focus in ways you didn't think were possible until you hear it in person and compare with them turned on and off. They are great for people like myself who are not acoustical wizards because you simply plug them in to a power source, try them in a few logical places and pick what works best. No acoustical measurements or calibration required, just use your ears. In my old room I had them on the front wall but in my new room my listening position is closer to the rear wall so they are most effective there.

Justin Perkins from Mystery Room Mastering,
proud user of A215-M, A125-M and AVAA C20

BOLSHOI, MOSCOW
BOB KATZ, FLORIDA
 ZHDK, ZURICH
 WES "WESONATOR" MAEBE
 WEISS ENGINEERING
BORIS BLANK (YELLOW)
 MYSTERY ROOM MASTERING, MILWAUKEE
 RTL, PARIS
MONTREUX JAZZ HERITAGE LABS
 SCHIMMER MUSIC PRODUCTIONS BV, NETHERLANDS
 RTBF, BELGIUM
 FINE MASTERING, GERMANY
 HONG KONG ACADEMY FOR PERFORMING ARTS
 RSI, SWITZERLAND
 GEORGE NECOLA (GEARSLUTZ)
NHK, TOKYO
 PKO STUDIOS, MADRID
 TILEYARD EDUCATION, LONDON
YVES LAROCK
 NRJ RADIO, PARIS
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Petits-Champs 11 a+b,
1400 Yverdon-les-Bains
Switzerland

t +41 24 426 04 20

info@psiaudio.swiss / www.psiaudio.swiss

