

GENELEC®

# CASE STUDY

---

**Creating  
emotional  
connections**

GENELEC HELPS NILENTO  
STUDIOS GO IMMERSIVE







## 8341 MONITORS AND GLM SOFTWARE PUTS SWEDISH STUDIO AT THE HEART OF THE MUSIC





*Nilento's Lars Nilsson*

Lars Nilsson has always been immersed in music. Growing up in Sweden with two brothers and two sisters, all five children played a different instrument; Nilsson first picked up a trumpet at the age of five. As an adult, he spent 10 years as a professional trumpet player for symphony and 'wind/wood' orchestras, and 30 years ago he made the leap into production sound.

Nilsson founded [Nilento Studios](#) in the middle of the beautiful Swedish countryside just south of Gothenburg. Focusing on acoustic jazz and classical orchestras, as well as producing mixes from location recordings, Nilento has specialised in immersive since 2021, and its control room is equipped exclusively with Genelec monitors to provide a detailed, multi-channel reference.



” HAVING A TRUSTWORTHY REFERENCE MAKES A BIG DIFFERENCE. I CAN TRUST GENELEC.



The studio space is designed to be ultra-flexible with changeable acoustics; its main live room can be converted into four smaller rooms, including two Iso Booths, to give a total of six recording spaces. This enables it to transform from a big-band environment into a recording room suitable for a choir, a piano trio or a solo artist.

Nilento also has three separate control rooms to provide even more options; one is an analogue room outfitted with a stereo pair of [1030](#) monitors, while another is a digital recording room with a stereo pair of [1031s](#). The main control room is something else

entirely. Designed for mixing full Dolby Atmos, the room features a 7.1.4 Smart Active Monitoring system calibrated with Genelec's [GLM software](#).

A fan of Genelec monitors for many years, this space enables Nilsson to create the kind of music he has been searching for since he started his career.

“My first experience with Genelec was Donald Fagen!” says Nilsson. “We bought some 1031s with a sub and suddenly I heard depth and details that I had never heard before. When I mix classical music, I want to hear



# ” WHEN THE ONES SERIES CAME OUT, I WAS KNOCKED SIDEWAYS.

the same small levels of detail – these are the details which I need to pay attention to in order to do my job. Having a trustworthy reference point with qualified frequencies makes a big difference. I need to be able to trust it. I can trust Genelec.”

Nilsson naturally turned to Genelec when the time came to update his main control room to Dolby Atmos. Opting not to install a large mixing console, the heart of his system is a Pro Tools MTRX interface with a range of I/O across multiple formats, such as analogue and Dante. The monitoring setup comprises eleven of the [8341](#) three-way coaxial monitors

from The Ones series, plus a [7370](#) subwoofer. “I don’t use a big control surface because I work directly with the screen and I find I am more precise with a mouse than I am with faders,” says Nilsson. “I use an Avid S1 control surface; it’s only eight faders wide so it doesn’t take up too much space, and it leaves plenty of room for musical scores!

“When The Ones series came out, I was knocked sideways,” he continues. “I switched my monitors out as soon as I heard them. Using all 8341s suits the room very well; it’s a large room with a high ceiling and I wanted to use the same monitors throughout, because





I want to have the same SPL and the same power. Genelec's GLM software is the main reason I changed to The Ones. I have rebuilt this control room four times and reached a point where I was quite satisfied, but GLM identified areas where I was maybe half a dB wrong in specific frequencies, or we had to move the sub to get it phase aligned with the other speakers.

"You just can't get it right like you can when you use the GLM software, especially when it comes to adjusting the phase with the subwoofer. Now I can place the sub just under me, so I can feel its power and adjust the phase so that it fits perfectly with the main monitors. It also means I don't have to use the full range of the monitors. I love it. I am very satisfied with the set up."

Nilsson's approach to mixing in Atmos is to place individual instruments in different

spaces as objects, which he says creates a much more emotional connection to the music. But while this might be fun to mix, and even more fun to listen to, it requires more planning and it means accurate monitoring is even more crucial.

"I knew Atmos was a format I wanted to work in because I have produced a lot in 5.1 surround and I always missed the height element. Because I work a lot with classical music I often record in churches and big halls, so I have always searched for more depth in my mixes. Atmos is a totally natural solution because the depth is already in there.

"Everyone should be interested in Atmos," Nilsson concludes. "The music is a lot more fun, it's more musical and more involving. I want to develop it more and more, and I will never go back. I have been searching for this for 30 years."



## THE KIT

- 11 x 8341A
- 1 x 7370A
- 1 x GLM Software

GENELEC OY OLVIETIE 5 | 74100 | IISALMI, FINLAND | TEL. +358 17 83881 | GENELEC@GENELEC.COM | WWW.GENELEC.COM