

GENELEC®

# CASE STUDY

**Korea's immersive  
pioneers**

GENELEC SMART ACTIVE  
MONITORS DRIVE SOUTH  
KOREA'S FIRST 9.1.6 DOLBY  
ATMOS MUSIC STUDIO





**SOUND360 ACHIEVES CONSISTENT SOUND**  
ACROSS EVERY ROOM THANKS TO GLM  
CALIBRATION SOFTWARE



**S**OUND360 is delivering something new to South Korea's recording industry. Owned by the record label Audioguy, the studio has already attracted a range of K-pop and international artists, but it is the immersive audio capability, enabled by Genelec Smart Active Monitors, that has helped to make the studio stand out from the crowd.

"Currently, we work with many K-pop or idol

music producers who create music using new technologies," explains Jung Hoon Choi, the CEO of both SOUND360 and Audioguy. "This studio is South Korea's first dedicated Dolby Atmos music studio with 9.1.6 channels."

"The recording room is designed for Dolby Atmos 3D audio, and immersive sound recording and mixing," adds Ha Neul Lee, the audio engineer responsible for stereo

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mixing and Dolby Atmos mixing at Audioguy. “Reverberation time and acoustic treatment for the studio were also calibrated for 360-degree mixing with the surround monitors.”

The decision to create an immersive recording space was based on the belief that this is the direction that audio recording is moving in, while the 9.1.6 format was selected for its ability to deliver 3D mixes through popular consumer devices. “As you know, before immersive audio we used to have surround sound,” explains Choi. “We used to be able to produce multi-channel surround content, but not many consumers could play that content through a multi-channel playback system. For that reason, surround didn’t become standard. Now that immersive audio is available, Dolby Atmos is one of the various

immersive audio formats that SOUND360 currently offers. The mixes that are created by the 9.1.6 system here at the studio, can easily be enjoyed using just a simple stereo system like you would find on a typical mobile device. This compatibility is at last making 3D audio more accessible to the public and it is becoming popular.”

When it came to the choice of monitors for the immersive space, Genelec was the only option. “For audio engineers like me, the importance of monitor speakers cannot be overstated,” says Choi. “One of the biggest reasons I have been using Genelec for a long time is because I tend to set the monitoring level slightly lower than other engineers, typically around 75 dB, and make it louder at certain points. Most Genelec monitors



” BY USING GENELEC SMART ACTIVE MONITORING WITH GLM, WE WERE ABLE TO CALIBRATE THE MONITORING SYSTEMS FOR CONSISTENT SOUND FROM ONE ROOM TO THE OTHER.



provide very accurate sound reproduction at low output levels. Genelec monitors deliver consistent sound not only at loud volumes, but also at relatively low volumes so I can easily get the right balance of each instrument in the mix.”

Having opted to choose Genelec, SOUND360 worked with local Genelec distributor [Sama Sound](#) to create the 9.1.6 setup. The space utilises three-way coaxial monitors from The Ones series, and features three [8351s](#) for the L-C-R channels, twelve [8341s](#) as surrounds and overheads, and three [7370s](#) as subs – with the whole system tuned and calibrated using [GLM](#) Loudspeaker Manager software. The all-Genelec solution has been a popular

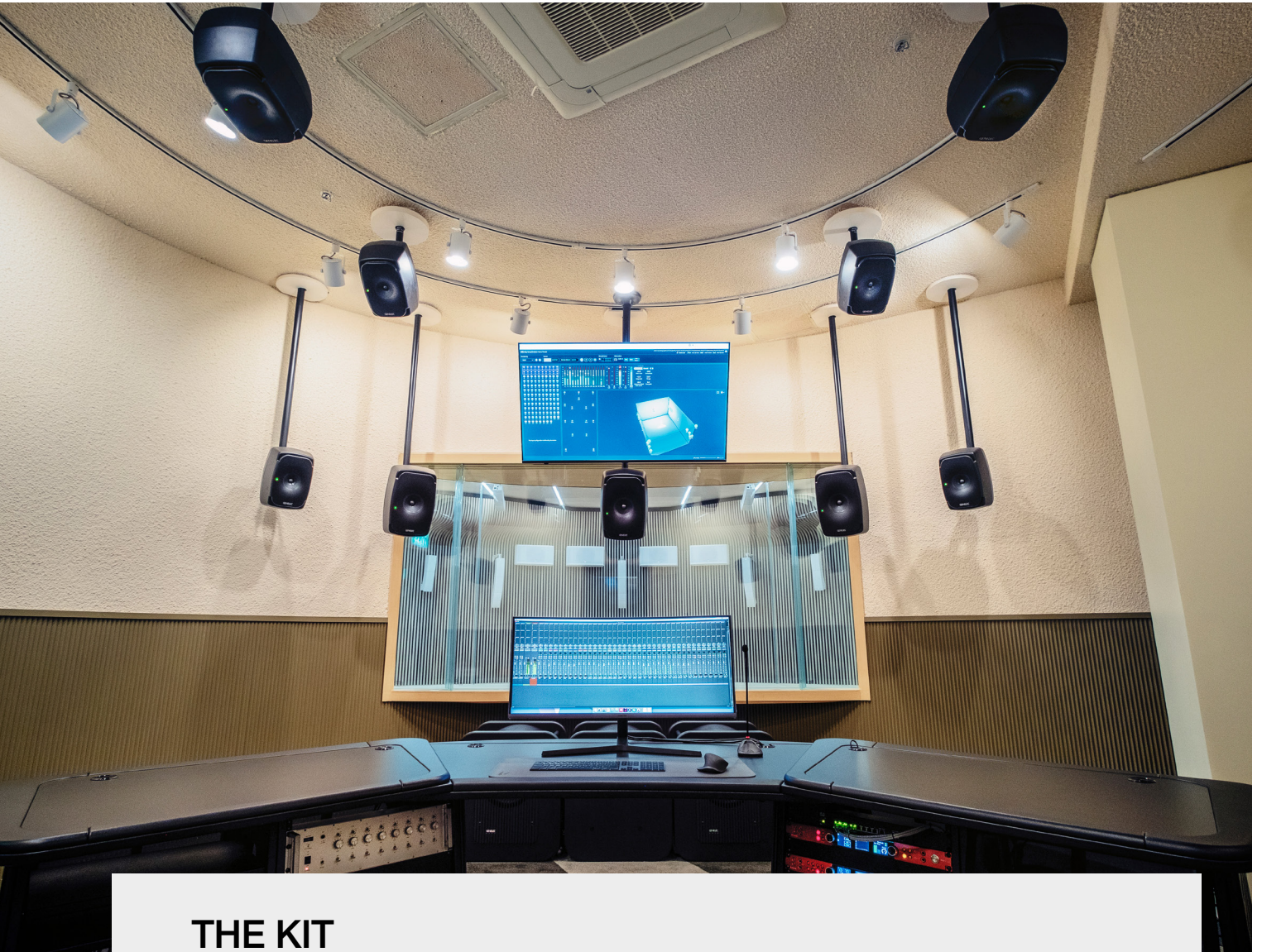
choice with the team of engineers working at SOUND360.

“Genelec monitors allow users to calibrate and control with ease,” says Lee. “I feel so much gratitude for the 8300 series. If monitors sound different in different rooms, as an audio engineer, it feels like going through hell every day. By using Genelec Smart Active Monitors with GLM, we were able to calibrate the monitoring systems for consistent sound from one room to the next. We were even able to fix acoustical problems while working with the consistent sound. Now we have the room, which is acoustically well set up, and I am 99% satisfied with Genelec. I kept the 1% to spare my pride!”

SOUND360 is also proving to be a popular new facility for Korea's musicians. "We've been working with various young emerging pop artists," says Choi. "We've just finished Atmos mixing and mastering 'THE SHOW' live album by Black Pink. We've also worked with ITZY, TWICE, AKMU, LISA, STAYC, Beenzino, Treasure, Fisherman, BewhY, Giriboy, Sumin and Guckkasten, plus LEENALCHI Band's album

'Sugung-ga' and 'Please Don't Go (Yeobonari)' were also mixed here in Dolby Atmos."

As the first recording space in Korea to offer a 9.1.6 setup, SOUND360 is already a pioneer. Through careful planning and the right choice of equipment it has every chance to succeed in its mission to help more people enjoy immersive audio.



## THE KIT

- 3 x 8351B
- 12 x 8341A
- 3 x 7370A
- 1 x GLM Kit

GENELEC OY OLVTIE 5 | 74100 | IISALMI, FINLAND | TEL. +358 17 83881 | ENQUIRIES@GENELEC.COM | [WWW.GENELEC.COM](http://WWW.GENELEC.COM)