

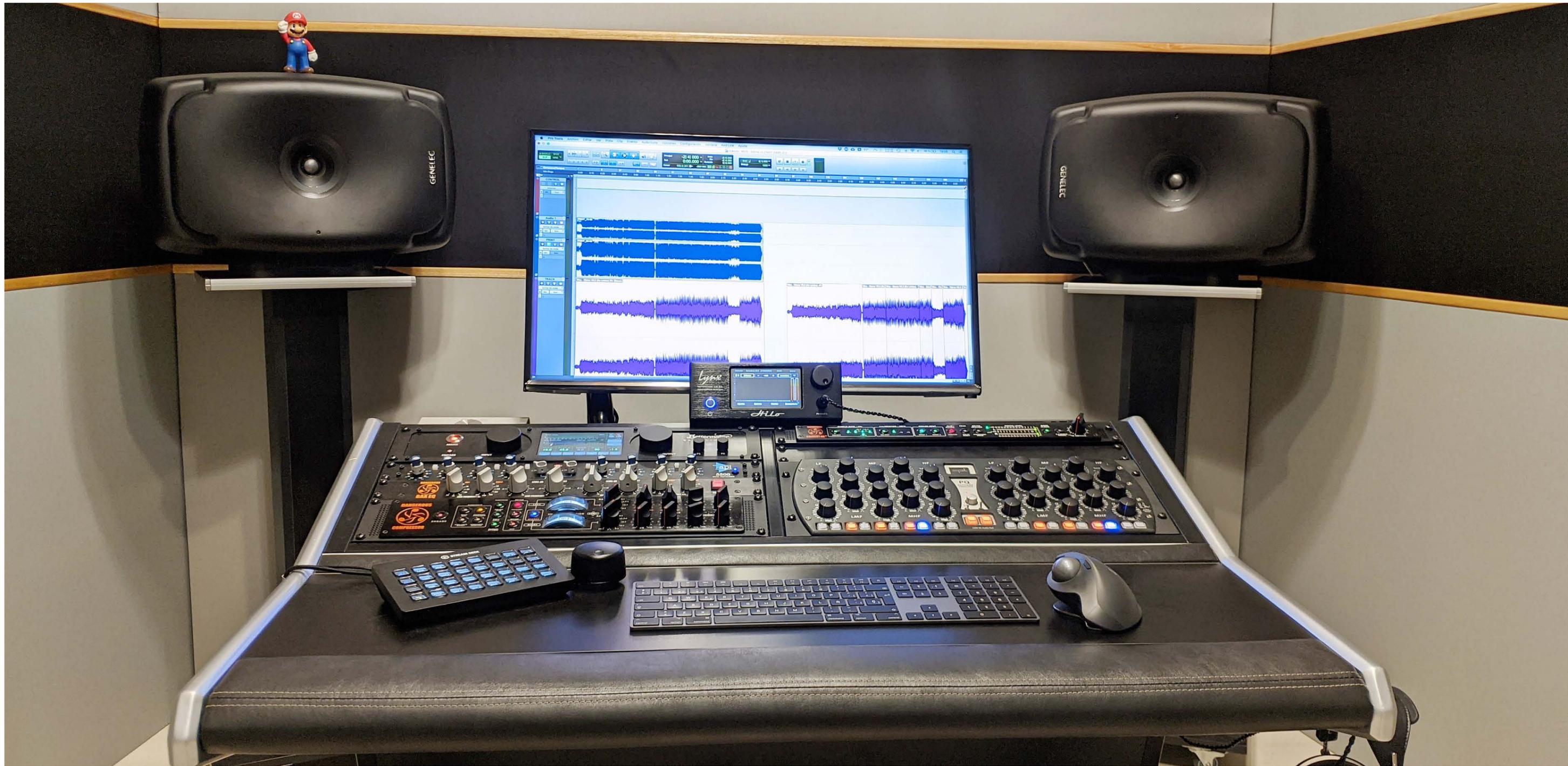
GENELEC®

CASE STUDY

**Mastering with a
full range flagship**

JAVIER FRACCHIA BECOMES
THE FIRST MASTERING ENGINEER
IN ARGENTINA TO INVEST
IN GENELEC 8361 MONITORS





COAXIAL TECHNOLOGY AND THE CAPABILITIES OF GLM MAKE GENELEC THE RIGHT CHOICE FOR ARGENTINIAN MASTERING FACILITY

The 8361 studio monitors, the flagship of The Ones range, have made their Argentinian debut thanks to a purchase by Javier Fracchia. The decision to replace his existing three-way monitors with the coaxial 8361s has also made his studio in Buenos Aires the first mastering facility in Argentina to be able to benefit from

the most advanced acoustic performance of any studio monitor on the planet.

When Fracchia was looking to move away from the 2.1 system at his mastering studio to full range monitors, Genelec was not originally a brand he had considered. However, having researched the technology behind The Ones and then hearing the coaxial monitors in

” THE STEREO IMAGE WAS JUST AMAZING, AND I DIDN’T NEED TO LISTEN TO ANYTHING ELSE TO MAKE A DECISION. ALL THE INFORMATION I NEEDED WAS THERE.

action for himself, he was convinced that these would provide the perfect solution to meet his needs.

“My background is in live sound, so I know the advantage that coaxial systems bring to stage monitors, and reading all the positive comments about The Ones intrigued me,” recalls Fracchia. “When I was able to hear them at the CAPER show in Buenos Aires I immediately wanted to hear more.”

After the initial positive conversation about the monitors, Genelec’s local distributor [Equaphon](#) agreed to demo a pair of 8351 monitors at Fracchia’s studio. “Listening to the 8351s in my studio just made me smile,” says Fracchia. “The stereo image was just amazing,

and I didn’t need to listen to anything else to make a decision. All the information I needed was there.”

There was one issue though. Fracchia works mostly with urban music and needed his monitors to reproduce the lowest frequencies at high levels, to remove the need for a sub. The 8351 didn’t provide quite enough low end for Fracchia both in terms of frequency range and SPL. The solution was nearly right, but not quite perfect, so Equaphon made an alternative suggestion that they thought would be ideal – Genelec’s flagship 8361.

The 8361s are physically larger than the 8351s and offer greater low frequency extension. They also offer higher SPL and

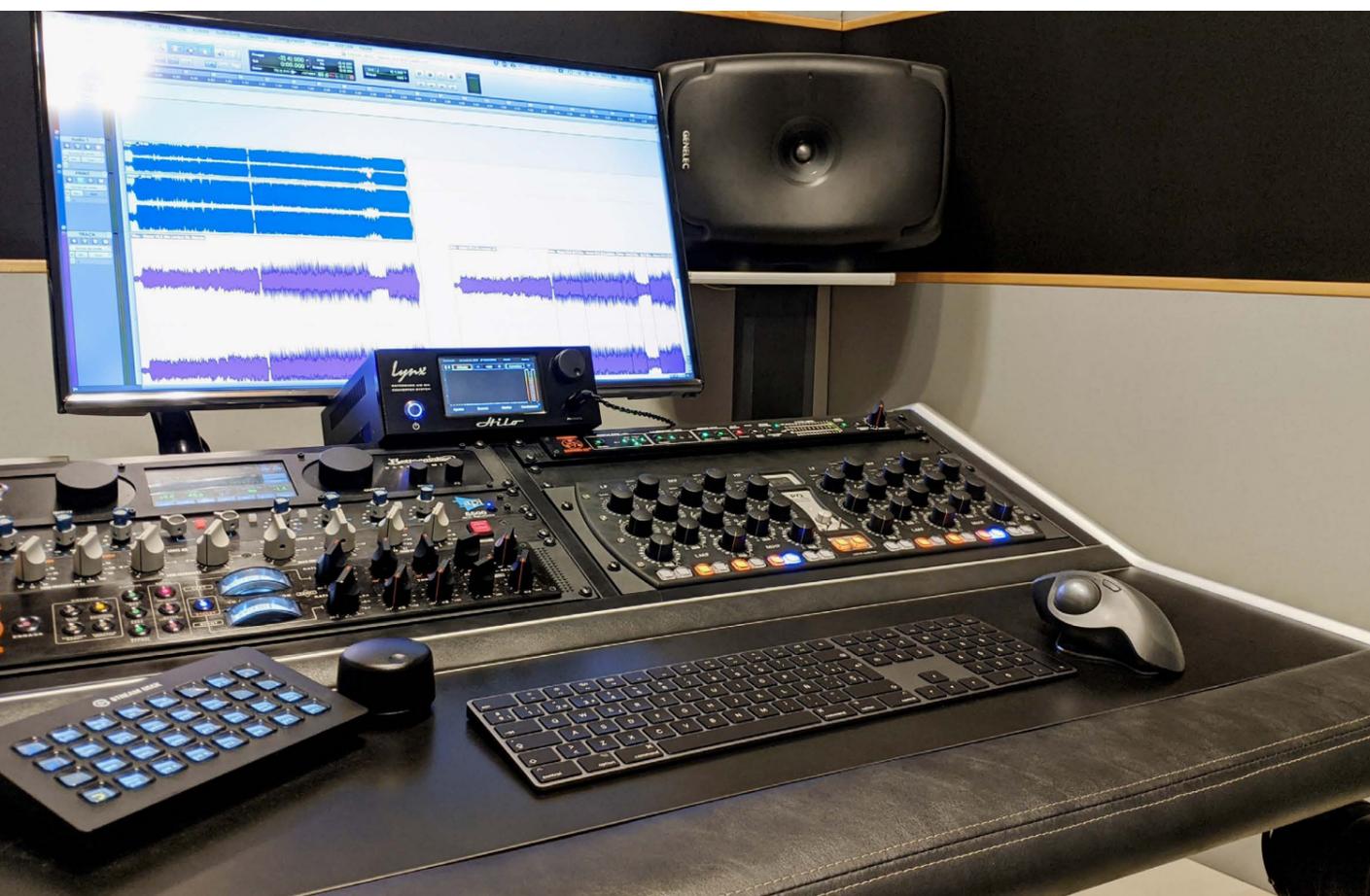
” THE EXTRA HEADROOM IN THE LOW FREQUENCIES, THE PRISTINE STEREO IMAGE AND THE WIDER SWEET SPOT ALL PROVIDE CLEAR IMPROVEMENTS TO MY MASTERING WORK.

provide more headroom than their smaller sibling. So having heard the 8351s, Fracchia knew that the improved technical specs of the 8361s would be able to solve the minor issues he had and agreed with Equaphon’s proposed solution, keeping the 8351s at his studio until the 8361s arrived.

Ahead of their arrival in his studio, Fracchia had been concerned that the difference in the power of the amplifiers for the bass (700 W) compared to the mid (150 W) and treble (150 W) would be too great. However, as soon as the 8361s were set up in his studio he could hear that they were perfectly balanced and the extra power in the bass frequencies was providing the headroom required to avoid distortion.

The acoustic treatment that is already installed at the studio meant that Fracchia was less concerned with the calibration of the monitors. However, he has found the [GLM](#) loudspeaker management software to be a very useful tool. “I like that it is not performing additive equalisation, only subtractive/extractive equalisation,” he states. “I don’t agree with trying to add what is not in the response of the system – whether that is with cancellations or simply what the monitor is not capable of reproducing.”

And since the mastering process relies on monitoring at consistent and well-defined levels, Fracchia is also making use of GLM’s powerful monitor control features. “Controlling volume is an essential part of my work,” he



explains. "So I connect a microphone to GLM so that I can get a real-time SPL reading of my listening level."

Reflecting on what his new monitoring solution has brought him, Fracchia is clearly very happy with his decision to invest in the 8361s. "The extra headroom in the low frequencies, the pristine stereo image and the wider sweet spot all provide clear improvements to my mastering work," he states. "I am now able to perceive even 1 dB of difference at any frequency, and I can now work at high levels without distortion."

THE KIT:

- 2 x 8361A
- 1 x GLM Software

