

GENELEC®

# CASE STUDY

**Embraced  
by sound**

GENELEC MONITORS  
POWER GERMANY'S  
FIRST ATMOS OB TRUCK  
DESIGNED FOR HIGH-END  
MUSIC RECORDING



*Martin Staffe, Managing Director of KeuleSound.*





## **GENELEC CREATES NEW IMMERSIVE POSSIBILITIES IN AN EMOTIONAL UPGRADE FOR KEULESOUND**





Family businesses are the lifeblood of the audio industry. Whether that's manufacturers like Genelec, distributors, integrators or production companies, the story of children following in their parents' footsteps is a familiar one. Based in Leipzig, Germany, the OB and broadcast rental company [KeuleSound](https://www.keulesound.com) proudly follows in this grand tradition.

Martin Staffe had always planned to follow his father into the audio industry. He'd been working as a sound technician with his father and their OB truck from a young age, learning about mic placement and other practical skills. He then built on this foundation by heading to university, to further his audio engineering studies. At this point, sadly, Staffe faced a major life decision. His father had a stroke that ended his ability to work,

# ” THE SOUND JUST EMBRACES YOU. YOU HAVE TO CRY BECAUSE IT SOUNDS FANTASTIC.

meaning that he could either buy the OB truck and broadcast rental business from his father – or choose a new career path to follow.

Staffe decided to take the first option and continued KeuleSound into its second generation. With the OB van at the heart of the business, he took the decision to differentiate the business by keeping it on the cutting edge of technology, always striving to achieve the highest production standards. This has led to regular upgrades to the truck, either with updated equipment, or with format changes, such as the shift in 2006 from stereo to 5.1. It's still ultimately a family business though, so with each update Staffe brings his father back to the OB van to hear how it sounds.

It was the latest upgrade though that moved everyone to tears. Staffe decided to change

formats again, turning the [OB van](#) into Germany's first Dolby Atmos-equipped mobile production unit designed specifically for recording music. He handled the upgrade himself, calling on long-term freelance colleague Joachim Meyer to help with the truck wiring and Tino Hohndorf from [Studio Null 5](#) to provide support with calibration. When the installation was complete, the first experience of hearing Atmos in his OB truck was emotional.

“When I first listened to the system it was an amazing feeling,” he recalls. “You sit there and you experience it for the first time, you are immersed by Atmos and the sound just embraces you. You have to cry because it sounds fantastic. I took my father to hear Atmos in the truck and he was so proud, and thought it was great. He can't see so well anymore, but he can still listen and feel how the sound envelops you.”





” GENELEC MONITORS ARE SO PRECISE. IF THERE’S A BAD EDIT, THEY’LL REVEAL IT.

To achieve this result, Staffe made the decision to upgrade his monitors to a full Genelec 7.1.4 system. “With Genelec, I could get a complete system solution that would handle all aspects of room adaption,” he recalls. “This means you have the option to switch the listening position. That means I can set up a sweet spot for the desk, and then move it to a different place for the tonmeister (supervising sound engineer) sitting behind me.”

Staffe was new to Genelec, having used a different brand of monitors in the truck for many years. However, it was a visit to [Markus ‘Hossi’ Hossack](#) of Berlin Stereo that introduced him to both Genelec and Atmos. “I met with Hossi and he introduced me to Atmos and showed me what it could bring,” recalls Staffe. “His studio is fully Atmos, with Genelec monitors, and he showed me what the combination could do. He also

told me that there was no OB van in Germany that could record music in Atmos. I knew there were opportunities at amazing sounding venues where people want to record, but they don’t have a dedicated studio. This coincided with the wider availability of Atmos playback devices for consumers, and platforms like Apple Music embracing immersive recordings. So this provided a gap in the market for a mobile Atmos production unit.”

With the opportunity identified, Staffe set about designing the 7.1.4 system that would be the most efficient for the truck. Ultimately a combination of size, SPL and frequency response led him to select [8341s](#) for the LCR positions, with the surround and overhead channels handled by [8330s](#), all complemented by a [7360](#) subwoofer. Bass management is handled by a





9301 interface, which integrates the 7360 into the immersive system. Finally, [GLM](#) software was used to calibrate the system, while also providing Staffe with the ability to move the listening position.

“When I’m alone in the van, I’ll use the GLM setting that’s optimised for my mixing position sweet spot,” he explains. “Then when the supervising sound engineer comes in, we switch to their position so they can decide on what they want from the sound. Switching with GLM means that they get the whole picture – because they’re listening to what I’m listening to!”

With the truck up and running, the Genelec system has helped to further enhance the reputation of the family business and its pioneering use of Atmos in Germany. “The Genelec monitors are so precise. If there’s a bad edit, they’ll reveal it,” he states. “I now record every concert in Atmos, and show people how it can change their listening. It’s like sitting in the room and experiencing it with the audience. You can make sure that people feel the full emotional impact of the music.”



## THE KIT

- 3 x 8341A
- 8 x 8330A
- 1 x 7360A
- 1 x 9301B
- 1 x GLM Calibration Kit

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