

GENELEC®

CASE STUDY

Sound Instinct

SEAN GENOCKEY'S
REKOGNITION STUDIOS
THRIVES ON INSTINCT,
CLARITY AND CREATIVE
FREEDOM



Sean Genockey, Co-founder of ReKognition Studios.



GENELEC'S 8351Bs AND GLM SOFTWARE FORM
THE HEART OF A REFINED, HYBRID STUDIO WHERE
FEEL MEETS FORENSIC CONTROL



Nestled in the creative bustle of London's [Metropolis](#) studio complex, producer-engineer Sean Genockey's ReKognition Studios is a sanctuary for sound. After more than two decades at Black Dog Studios – and an earlier chapter as a touring guitarist, artist and co-founder of acclaimed band Moke – Sean now works alongside Jesse Wood (son of Rolling Stones

guitarist Ronnie Wood) to co-run their production label, [ReKognition Sound](#). Their new home blends flexibility, warmth, and precision in a way that reflects Sean's unique perspective on making records today.

"I've had a high bar for recording environments my whole life," Sean begins. "My dad Liam was a musician - he worked with Gerry Rafferty,

” ENGINEERING SHOULD BE INVISIBLE. YOUR JOB IS TO FACILITATE GREATNESS, NOT HOLD IT UP.



John Martyn and Ian Gillan. I was playing guitar at seven, onstage by thirteen, and went straight into residencies in France after leaving school. By 25 I'd signed with an American label and toured the States for three years with Moke. We self-produced our first record and brought in the incredible Nick Terry, then later Dave Eringa and Paul Stacey. Watching them work was like a masterclass."

Sean's hands-on production and engineering experience grew rapidly, including landmark projects with the Manic Street Preachers, Suede, and Starsailor. "Dave Eringa took me under his wing. I engineered with him for three years straight – three days off in the space of a year sometimes. That was my real training. I'd done home demos, but in a studio you learn how to be fast, precise, and invisible. If someone notices the engineering, you've done something wrong. It should feel seamless."

That seamlessness is now the signature at ReKognition. Located right next door to Metropolis Studio B – which he uses regularly for tracking – ReKognition is a hyper-accurate mixing and finishing room that lets Sean focus purely on creativity. "Engineering in the studio should be a transparent process," he adds. "If the sound is right, you feel it, you don't need to overthink it." It's here that he finalises projects for a diverse roster of artists including NewDad, Scott Matthews, Futureheads, Rich Robinson and The Black Crowes, Jace Everett, Jasmine Rodgers, and of course, Ronnie Wood.

"Ronnie's amazing – just so full of energy. We've done all his recent solo work in this room. It's a space where you can react fast and keep that magic alive. The moment you stall an artist, the take's gone."

” THE GENELECS CHANGED THE WAY I TRUST MY ROOM. I CAN MAKE BIG DECISIONS FAST – AND I KNOW THEY’LL HOLD UP.

To create an environment that supports this momentum, Sean recently integrated a pair of Genelec [8351B](#) coaxial three-way monitors into the space – calibrated with [GLM software](#) by Genelec’s Andy Bensley. “The Genelecs have changed the way I trust my room,” says Sean. “Andy came in, did the full sweep with GLM, and suddenly I wasn’t second-guessing myself anymore. That’s a game-changer.”

With his long-standing experience of world-class rooms, Sean is adamant about the value of mixing accuracy. “I grew up in studios with huge main monitors; real full-range beasts. And this little setup gives me the same kind of confidence. It’s forensic, but still feels like music. You’re not distracted by dips in the room, or harshness. You can think about emotion and instinct.”

Instinct is the cornerstone of Sean’s creative philosophy. “We live in a time where people quantise everything, tune everything, flatten all the life out of a performance. But those old records – like Joni Mitchell, Little Feat and Fleetwood Mac – they had soul. You’d put your arm on the faders, go for lunch and when you came back, it still sounded amazing. That’s what I’m chasing.”

Sean’s studio gear reflects this ethos. “I keep the front end simple. Great mics, Neve-style preamps, a few favourite compressors and vintage pedals. The magic isn’t in the plugins – it’s in the players. My job is to get it right at source, fast, and then not get in the way.”

It’s this fast, fluid approach that makes the Genelec system such a good fit. “When I’m setting up a session, especially with vocals or guitars, I need



to hear instantly if it's landing. The 8351Bs tell me straight away. There's no delay, no dithering. If it's not right, I fix it and if it is, we get on with the performance."

As the studio world grows increasingly hybrid, Sean believes the future lies in craft, not shortcuts. "So many multitracks I get now are rescue jobs. Things aren't phase-aligned, the fundamentals aren't there. It's heartbreaking. People are hoarding knowledge too – keeping secrets about mic placements or gear chains. I came up in a world where everyone shared everything. That's how we all got better."

With Genelec now embedded in his daily work, he's better equipped than ever to uphold that standard. "Whether it's Craig Silvey mixing a NewDad record, or me handing over stems to someone in Nashville, I know it's solid. It's what I hear and it's what they'll hear too."

For Sean, the final goal is always clarity – of sound, of emotion and of process. "It's about setting up an ecosystem where nothing gets in the way. The artist walks in, we talk about what we're trying to capture and we just go. No fiddling, no fuss. Just music."



THE KIT

- 2 x 8351B
- 1 x GLM Software

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