

GENELEC®

CASE STUDY

**Cutting through the
noise**

NOISEHOUSE ELEVATES
IMMERSIVE AUDIO
CAPABILITIES WITH
GENELEC "THE ONES"
ACTIVE MONITORS





**NOISEHOUSE SETS A NEW STANDARD
IN GLOBAL MUSIC CONTENT CREATION
AND RADIO PROGRAMMING WITH IT'S RECENTLY
UNVEILED STUDIO B GENELEC DOLBY ATMOS ROOM**



Genelec, the world leader in professional loudspeaker solutions, is proud to highlight the recent installation of a Dolby Atmos® monitoring system at Irvine, California-based [NoiseHouse](#) — an industry-leading audio and visual content creation collective specializing in world-class music programming and production. The facility's newly constructed Studio B, a Dolby Atmos mixing room

designed specifically for music production, joins the facility's Studio A and Studio C as [Genelec](#)-equipped setups featuring Genelec's "The Ones" Active Monitors.

Founded in 2010 by CEO Daniel Bailey and celebrating its 15th anniversary, NoiseHouse has become a global powerhouse in music and media content, delivering dynamic radio shows, DJ mixes, and immersive productions for some of the world's most renowned

” OUR NEW GENELEC SYSTEM WAS PURCHASED TO ELEVATE THE ACCURACY AND AND CONSISTENCY OF OUR MONITORING

DJs, artists, brands and venues. With the ability to maximize fan engagement for hundreds of brands through the promotion and syndication of programming to over 90 million listeners across 120+ countries, NoiseHouse is an unrivaled audio and visual content creation and music programming collective. Additionally, NoiseHouse also fully curates and operates [Insomniac Radio](#), broadcasting the best in dance music 24/7.

Over the course of his career, Bailey has long championed Genelec monitors as the cornerstone of his creative workflow, outfitting each NoiseHouse studio with a consistent and professional-grade monitoring setup. Today, Studio A features a stereo configuration with two Genelec [8341A](#) monitors and a [7360A](#) subwoofer, while the brand-new Studio B serves as the facility's Dolby Atmos room, equipped with 11 Genelec

8341A monitors in a 7.1.4 immersive setup. Studio C mirrors the Studio A configuration with a matching pair of 8341A monitors and a 7360A subwoofer. This uniform approach ensures seamless monitoring consistency across rooms, empowering the NoiseHouse team to transition effortlessly between stereo and immersive projects without compromise.

Measuring approximately 20 feet by 15 feet with a 10-foot ceiling, Studio B was meticulously engineered to provide an optimal acoustic environment for spatial mixing to meet Dolby's specs for the room. Studio B is equipped with a specially designed floating floor that reduces structural vibrations and eliminates unwanted resonance. In addition, the walls are fully isolated to block sound transmission and minimize reflections, providing a highly accurate and transparent listening environment. The room's carefully



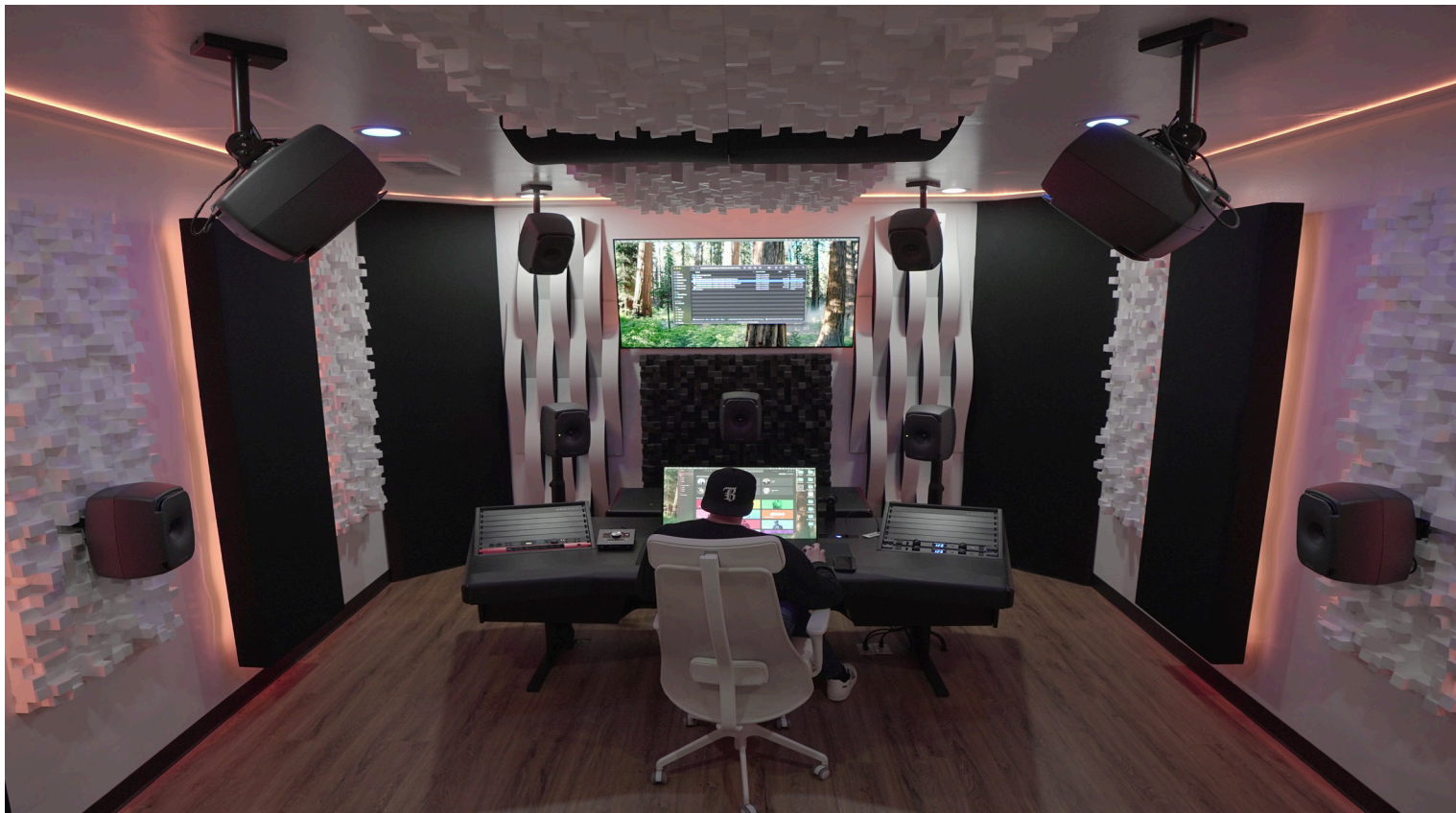
” WE NEEDED A SYSTEM THAT COULD DELIVER PRECISE IMAGING, TRANSPARENCY, AND RELIABLE TRANSLATION.

implemented acoustic treatments further improve clarity, spatial imaging, and depth, making it perfectly suited for Atmos music production, post-production work, and other immersive audio formats. This meticulously controlled space enables engineers, producers and artists to build detailed, three-dimensional soundscapes with precision, reliability and consistency across different playback systems. Additionally, Studio B is part of a comprehensive Genelec monitoring ecosystem throughout the NoiseHouse facility, which includes three studios, all utilizing Genelec solutions.

Studio B was custom-designed and built by NoiseHouse lead engineer Taylor Jaymin, with support from collaborators Andrew Truong and Scott Campos. The planning phase spanned six months and included detailed layout design, gear selection and material

sourcing. Construction was completed in just three months. Gear procurement was handled in close collaboration with Michael Duncan at [Sweetwater](#) and Ryan Coomer at [Vintage King](#) Los Angeles.

“Our new Genelec system was purchased to elevate the accuracy and consistency of our monitoring across immersive and stereo formats,” stated Daniel Bailey. “With the growing demand for spatial audio production, we needed a system that could deliver precise imaging, transparency and reliable translation across different playback environments. Genelec’s [Smart Active Monitoring](#) (SAM) technology ensures optimal room calibration, allowing us to make critical mixing decisions with confidence. When deciding on an immersive format, we chose Atmos for Studio B because it’s the industry standard for immersive audio in music, film and gaming. Its



” GENELEC’S SMART ACTIVE MONITORING TECHNOLOGY ENSURES OPTIMAL ROOM CALIBRATION.

flexibility across playback systems and broad support from streamers, labels, and hardware makers make it the most accessible and future-proof format for spatial production.”

NoiseHouse’s system is built to support a diverse range of clients and projects – from high-end music production and immersive mixing to film, TV and gaming audio. “As spatial audio continues to grow, it’s being embraced by artists, producers and engineers creating dynamic, immersive experiences,” commented Bailey. “It also offers an ideal solution for brands and content creators seeking advanced sound design for commercials, virtual reality and interactive media. Whether mixing in stereo, Dolby Atmos, or producing a full-length Atmos DJ mix, this setup delivers the accuracy and consistency required for professional-grade results.”

For Dolby Atmos mixing and mastering, the

studio relies on the Audient Oria interface and monitor controller, which integrates seamlessly with the Dolby Atmos Renderer and enables efficient downmix monitoring. Pro Tools, Studio One and Cubase serve as the primary DAWs for mixing, while Ableton remains the preferred platform for production. The studio is also expanding its outboard gear lineup with the addition of an SSL Bus+, Black Box HG-2 Stereo Analog Mastering Processor, Tube-Tech CL 2A Compressor and a Maag Audio EQ4M Mastering EQ.

“Our new Genelec system elevates the accuracy and consistency of our monitoring, whether we’re producing traditional stereo content or fully immersive Atmos mixes,” said Bailey. “Genelec’s Smart Active Monitoring technology ensures we can make critical decisions with confidence, knowing our mixes will translate perfectly across playback environments.”



” GENELEC’S SMART ACTIVE MONITORING TECHNOLOGY ENSURES WE CAN MAKE CRITICAL DECISIONS WITH CONFIDENCE.

At the heart of NoiseHouse’s creative output is a powerhouse team of producers, engineers and visionaries who rely on Genelec monitoring daily to bring their work to life with precision and clarity. Daniel Bailey spends a good deal of his time in Studio C, where he produces radio shows, DJ mixes and curated content for Insomniac Radio with consistent accuracy and impact. Rachel Purcell, Head of Operations, serves as the backbone of the organization, overseeing day-to-day logistics while driving production quality across departments. Her personal setup includes two Genelec [8040A](#) monitors and a 7360A subwoofer, which she uses to review audio/video content, curate music programming and ensure every final cut aligns with the NoiseHouse vision.

In Studio B, Taylor Jaymin, Lead Dolby Atmos Engineer, leads immersive audio production with a focus on Atmos mixdowns, original music and live audio recordings. His work

is key to NoiseHouse’s multidimensional sound, supporting projects that range from artist collaborations to spatial mixes for Insomniac Radio. Studio A is home to both Bryce Sorensen, Lead Producer, and Adam Sheridan, Producer – two creative forces who craft original productions, DJ mixes and music curation for a wide range of artists. Both rely on identical Genelec monitoring setups, allowing them to translate their sonic vision with total confidence. Together, this dream team forms the core of NoiseHouse’s dynamic production ecosystem – all powered by Genelec every day.

When asked about the future of Atmos and how he approaches mixing, Jaymin stated, “My approach to mixing in immersive audio starts with establishing a solid stereo foundation, ensuring the key elements are balanced and impactful. Once that’s in place, the real creativity begins. Mixing in immersive formats



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” THEIR KNOWLEDGE AND DEDICATION TO GREAT SOUND REALLY STOOD OUT.

offers far more possibilities, almost like producing music with complete freedom to shape the space and movement of sound. Immersive mixing, and specifically Dolby Atmos, is absolutely the future of music production. It's already being embraced by major labels, streaming platforms and artists, making it a vital part of the evolving sonic landscape. Atmos offers unparalleled creative possibilities, allowing for a more dynamic, spatial, and emotionally engaging listening experience. Its adaptability across playback systems – from headphones to multi-speaker setups – ensures accessibility for a wide audience. With strong industry backing and continuous technological advancements, I believe Atmos is positioned to be a lasting and influential standard in music production.”

Since its commissioning, Studio B has seen a number of different projects completed, including ANYMA's “Hypnotized (John Sum-

mit Remix),” Joel Corry's “Tears On My Piano,” Dombresky's “It's A Party,” VNSSA's “Grindhouse,” and a 60-minute Dolby Atmos DJ mix of Vintage Culture's Promised Land album, just to name a few.

At the January NAMM Show in Anaheim, California, Daniel Bailey got the chance to spend time with key members from Genelec, Inc. “I got to meet the Genelec team at NAMM this year, and I was blown away by how passionate they are about their gear and the work they're doing in immersive audio,” stated Bailey. “Their knowledge and dedication to great sound really stood out, which just reinforced why Genelec is such a trusted name.”

THE KIT

11 x 8341

Genelec Calibration Kit



