

Home Studio Audio Monitoring Guide

GENELEC®



Introduction

Welcome to the highly rewarding world of home studio creativity. We've put together this useful guide to help you understand what makes a great home studio monitoring environment — and we hope it'll inspire you to build your very own high-quality audio production space.

For over four decades, we've created the world's finest active loudspeakers. By producing accurate, reliable mixes that translate consistently to other rooms and playback systems, we've set the standard for music, film and broadcast reference monitoring across the globe.

We pride ourselves on localised production, and manufacture every one of our loudspeakers in our lakeside factory in the idyllic town of Iisalmi, Finland — the very place where our story began.

TEHTY SUOMESSA
MADE IN FINLAND



Sustainability at Genelec

Taking steps to ensure the health of the environment and our global community has always been a top priority for us. We work tirelessly to reduce our carbon footprint and manufacture with renewable energy and materials, following the highest environmental, social and industrial standards while recycling our waste wherever possible and promoting well-being.

At Genelec, we reject any form of disposable culture, preferring instead our time-tested and responsible approach of offering long lasting monitoring solutions and delivering consistently on environmental and social responsibilities.

Let’s get started!

So now it’s time for you to learn how to build the best possible home monitoring environment for fulfilling your creative potential. We hope you’ll read this guide fully to get the most out of it, and we encourage you to contact us with any questions that arise. Above all, have fun with it and thank you for taking the first steps of your home studio journey with Genelec!

Professional Audio Monitoring for Home Studios

With all the time and effort that goes into creating audio, it’s no wonder that you want the world to get excited about how it sounds. Our passion is creating professional monitoring loudspeakers that enable you to hear every detail, providing the sonic information needed for polishing mixes to perfection — and ensuring that they sound great, wherever they’re being heard.

As you make adjustments to pre-amps, microphones, plug-ins and any other elements in your signal path, you’ll need to be sure that you’re making decisions that benefit your mix. To do this, you need monitoring loudspeakers that reproduce audio in a precise and uncoloured way, neither adding nor taking away anything from the sounds you’re hearing.

The best solution is to use high-quality monitoring loudspeakers, such as Genelec reference monitors, which allow you to hear the absolute sonic truth. Put simply, a pair of accurate studio monitors are arguably the most important pieces of equipment in any recording studio.



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Our Focus on Active Monitoring

Founders Ilpo Martikainen and Topi Partanen launched Genelec in 1978 after responding to a technical challenge from Finland's national broadcaster YLE. They were asked to create an active monitoring loudspeaker suitable for professional radio production, which they duly delivered with the iconic Genelec S30. They went on to build Genelec's industry-leading team of highly skilled and passionate innovators, keeping active monitoring at the very core of our business.

Simply put, active loudspeakers have built-in amplifiers. Compared to passive designs, high-quality active monitoring loudspeakers provide you with superior sound fidelity, which can make it simpler and less time-consuming to create professional-level audio.

There are several reasons why. Firstly, active monitors introduce minimal distortion, so you'll hear a much more useful, precise and clear representation of the original sound signal. Importantly, this makes your ears much less tired during long sessions of listening. Furthermore — with their internal amplifiers — active monitors can be fully optimised down to the component level. This makes them capable of producing a highly accurate frequency response, which can be calibrated to fit the room, system and any personal preferences you have. Such calibration is far easier to perform effectively with active circuitry.

Finally, high-quality active designs, such as Genelec's, allow access to each individual monitor's power management and protective circuitry, which, in conjunction with optimised components, minimises power-consumption. Genelec's active monitors take full advantage of these benefits to bring you the highest level of performance.

Creating an Effective Studio Environment

Although high-quality monitoring loudspeakers are your best friends in audio production, there's a few other things to consider if you want to completely optimise your home studio. It's wise to think carefully about your studio's building materials, your listening position, room furniture, acoustic treatment and your monitoring system's placement and calibration.

As you keep reading, we'll guide you through the most typical issues faced by home studio owners and you'll also find a few handy tips and tricks to get you started in creating your perfect monitoring setup.



Your Monitors Set The Bar For Precision

Monitoring loudspeakers are designed to reproduce audio very accurately without adding any colour, meaning that, ideally, they'll neither add nor take away anything from the original sound. Such monitors should be carefully positioned to minimise the room's influence on what the listener hears — which is ultimately deter-mined by a mixture of monitoring performance, room acoustics and the listener's position within the space.

Genelec monitoring loudspeakers are extremely effective professional tools for creative audio work and detailed high-end listening. We offer a wide range of monitors that suit different budgets, studio sizes and creative require-ments. It's important to know that with Genelec you have a choice between 'classic' analogue monitors (e.g. 80xx & 70xx Series) and 'modern' DSP-powered Smart Active Monitors (SAM) (e.g. 83xx & 73xx Series). Our SAM monitors offer you the possibility to perform automated calibration using our powerful Genelec Loudspeaker Manager (GLM) software — enabling the monitors to adapt perfectly to your room while providing a range of handy control features.

So, when it comes to choosing the right monitors for your home studio, it's a good idea to identify your requirements for listening distance, Sound Pressure Level (SPL) capacity, bass response and loudspeaker cabinet size, which can then be balanced with your budget. With our highly accessible team of friendly and knowledgeable professionals, Genelec is uniquely positioned to help you create and make the most of your ideal home studio.

From our ultra-compact 8010 nearfield model to our massive 1236 main monitors, Genelec's uncompro-mising principles of high quality and performance will ensure that you'll be perfectly equipped to produce the best material you possibly can.

System and Listener Positioning

Positioning your monitoring loudspeaker system carefully will help you to minimise the negative influences of your room's acoustics, ensuring that your system can perform with as much clarity and accuracy as possible. The ideal system position is governed by the physics of sound, which affects all loudspeakers, of any kind.

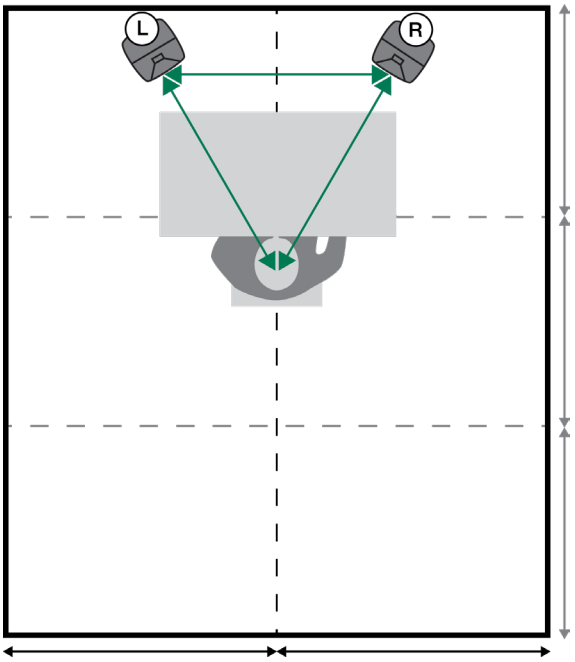
Ideally, your monitors should be placed symmetrically (both in distance and angle) and kept close to the front wall. This position will naturally boost the low frequency response, so a small amount of compensation is typically needed to reduce it again, improving the overall playback clarity. This is done using the rear panel DIP switches on our analogue monitors, or through GLM software calibration when using our SAM monitors. Positioning monitors further away from the front wall is likely to cause unwanted low frequency cancellation, so is best avoided.

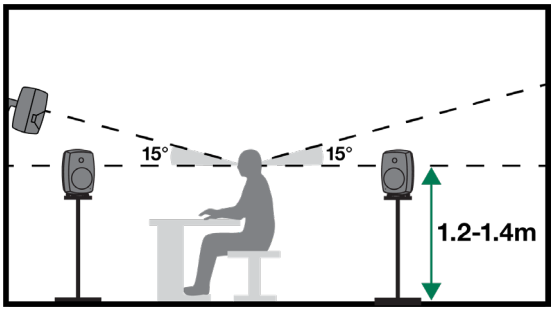
Close-to-wall positioning also helps keep the 'critical distance' further away from your monitoring system. The critical distance is where you as a listener start to hear less 'direct sound' from your monitors and more undesirable 'reflected sound' from the room, and so pushing back the critical distance will provide a larger useful listening area beyond your ideal listening position.

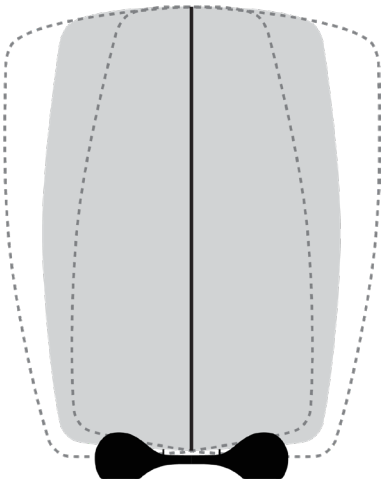
When you've determined your listening position, place the 'acoustic axis' of your monitors (usually the midpoint between the tweeter and woofer) at the exact height of your ears, or up to a maximum of 15 degrees above or below them using a vertically tilted position. Most Genelec monitors come with handy adjustable Iso-Pods that make vertical tilting simple and easy.

The next step is to horizontally angle the monitors at 60 degrees, so they face in towards your listening position, which should be at a distance equal to that between the monitors, creating an equilateral listening triangle. This is the best possible foundation for a great sounding system, before any other system calibration is performed.

Table surfaces can cause harsh reflections, so if you'd like to place your monitors on a table, it's best to use small stands that lift them above the surface.







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Treating Your Listening Environment

Every material in your space affects the sound you hear during playback. Hard surfaces cause reflections and reverberation which audibly mix with direct sound, causing a lack of clarity, especially as your listening distance increases. Adding soft materials, particularly in critical areas, helps to reduce reflections and reverberation, allowing for a clearer, more balanced sound.

Specifying and installing acoustic treatment is usually best done by a professional. However, there's a very good chance that you can make a few improvements by installing basic acoustic panels yourself.

It's useful to know that sound reflections occur mainly from the walls, ceiling and floor, and you can easily determine the point where the first reflection towards your listening position will occur. Simply sit in your listening position and have someone move a mirror along the surface (such as a wall or ceiling) while you watch it. When you see your monitor in the mirror, then the mirror is positioned where the first reflection occurs. This method will help you to correctly install basic acoustic panels on your walls or ceilings, and carpets on the floor, which will make a significant difference to high frequency effects such as audible echoes. Ideally, the acoustic treatment should include a few thicker panels to help control low and mid-range frequencies. Finally, it's important that the room is not over treated, as a completely dry sound is likely to negatively affect the quality of your listening and recording experience.

To further reduce the influence of your room during monitoring, you can move your listening position closer to the system. This is done by creating a smaller listening triangle. Using Genelec 'The Ones' monitors for instance, it's possible to create an 'ultra-nearfield' (UNF) setup, allowing your listening distance to be as little as 50 cm, which makes the influence of the room almost inaudible.

Room Calibration and GLM

Every room is different, and each room's listening experience is unique. That's not ideal for decision making when you're creating audio — so we recommend calibration to remedy the situation. Calibrating your monitors enables you to compensate for your room's negative acoustic influences and achieve a neutral starting point from which you can dial in your personal sound preferences, if needed. This means that you can trust the decisions you make, and gives you reliable monitoring tools that allow you to create mixes that sound great on any system — giving you a more efficient, enjoyable workflow.

The main reason why uncalibrated monitors cause poor decision making is that anything that boosts or reduces certain frequencies — such as nearby walls that boost the bass response — will cause you to add too much or too little of those frequencies to your mix, as you attempt to overcome the problems in your room. Therefore, creating audio on an uncalibrated system is likely to result in mixes that sound unbalanced on other systems.

All Genelec monitors can be compensated for the room they're used in. Our Smart Active Monitoring (SAM) models are GLM capable, enabling them to perform a full and precise calibration of frequency response and listening level using our powerful automated GLM software. SAM Technology combined with GLM also allows you to comply easily with standard music, gaming, EBU, ATSC, SMPTE, Netflix and Dolby Atmos listening requirements.

Whichever way you choose to calibrate your system and optimise your space, it's good to set aside some time for adjustments so that you can reap the full benefit of a smooth and controlled frequency response, allowing you to nail your mixes again and again.



Genelec Room Acoustic Data Evaluation (GRADE)

Alongside ultra-precise calibration, our GLM software offers the unique possibility to produce an in-depth GRADE report, detailing the performance of your SAM monitoring system and the room it's being used in. Using measurements taken by GLM and delivered as a handy PDF, GRADE shows you what's working in your listening environment, and what needs improvement — down to the last detail. It even suggests basic changes that you can make yourself. If more complex acoustic treatment is required, you can simply take your GRADE report to a professional acoustician who will be able to use the readouts to quickly point you in the right direction with studio improvements.After reading GLM's GRADE report and making updates to your setup, you can check how effective your changes are by generating a new report. Together, GLM and GRADE provide you with a truly one-of-a-kind, powerful tool that allows you to measure, understand and optimise your setup with the highest level of precision.



Choosing Your Perfect Solution

While the general sound quality of all Genelec monitoring systems is remarkably consistent across the entire range, the following aspects of performance tend to improve as you progress from our smaller models to the larger ones:

SPL – Larger models offer increased maximum sound pressure levels and lower distortion at peak performance.

Bass – Larger models have more extended low frequency response, and reproduce bass at a louder playback level than smaller models — which reduces the need to add a subwoofer to your system. This means that the benefits of a subwoofer are especially noticeable when used with smaller monitors. However, a subwoofer can still be very helpful when used with larger monitors, since it allows the monitors to focus their energy on reproducing the low-mids, mids and highs, which increases the system's maximum SPL.

DCW – The Directivity Control Waveguide plays an essential role in ensuring the highest possible sound quality from our monitors, by controlling how the sound radiates from the face of the monitor. In practice, this means that the 'off-axis' sound — experienced outside the usual listening 'sweet spot' — improves in quality as the size of the DCW increases. As a result, larger DCWs improve the quality of reflected sound, as most reflections are generated off-axis.

Many of Genelec's monitoring loudspeakers feature our special aluminium Minimum Diffraction Enclosure (MDE) design, which provides the perfect acoustic foundation for the DCW to work effectively. Our point-source 'The Ones Series' models also utilise our Minimum Diffraction Coaxial (MDC) Driver Technology, which makes it possible to listen in an ultra-nearfield position and allows the DCW to be larger and more effective in relation to the monitor's physical size.

Even with monitors of the same size or physical appearance, there can be important differences. For example, our 8030, 8330 and 8331 models all share the same physical size, yet have significant differences in functionality, such as SAM technology or coaxial 'point source' design.

Genelec Studio Monitors & Accessories

Now you've read the basics of building your ideal home studio, here's a quick introduction to our wide range of professional monitoring loudspeakers and accessories, highlighting a few popular choices.

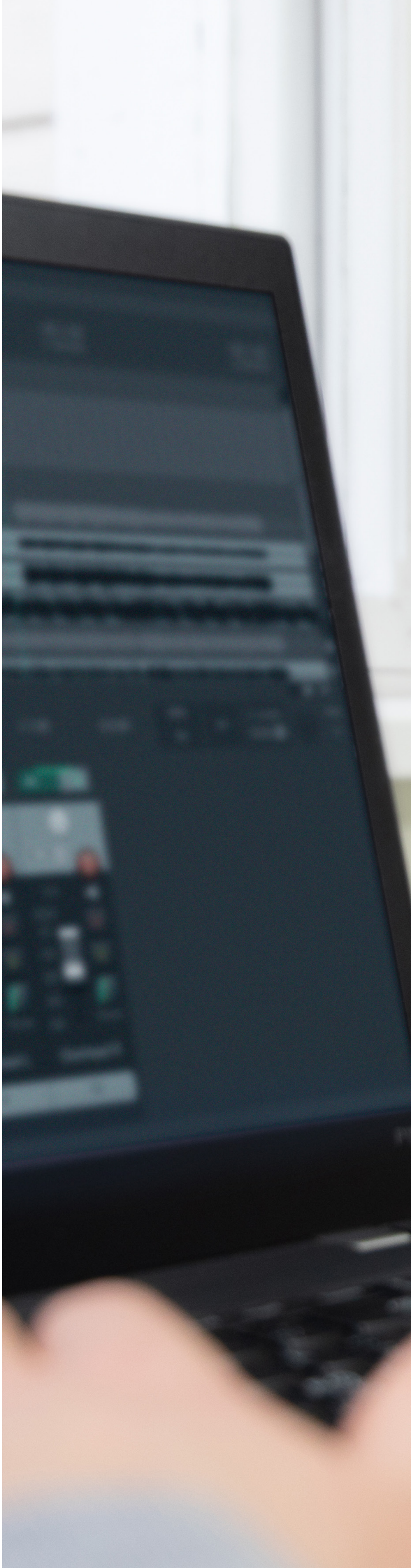
The 8010 — An Ultra-Compact High Achiever

The 8010 may be small, but it packs a significant sonic punch. It's a serious space-saving and travel-friendly monitor that'll help you get your mixes in balance, whether you're making songs or finalising video soundtracks. As an optional extra, our soft carrying bag helps you move around safely with a pair of 8010s.

The combination of the 8010 and our 7040 subwoofer provides a compact professional setup with a controlled and extended frequency response, allowing you to hear everything you need to create high-quality mixes.

The 8010 is the perfect way to start your journey into professional monitoring.





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The 8330 — A Highly Adaptable Powerhouse

The 8330 is a powerful tool for improving your audio creation workflow. As part of our SAM range, featuring built-in DSP, the 8330 utilises our GLM software for game-changing auto-calibration, in-depth acoustic reporting and handy system control features.

Like all of our DSP-based models, the 8330 accepts digital audio via its AES/EBU input, or analogue audio via a separate input.

Additionally, when using the 8330 in conjunction with our 7350 subwoofer, you'll experience an exceptional full range monitoring system, from the lowest lows to the highest highs.

So, no matter what kind of room or audio projects you're working with, the 8330 takes your monitoring to the very next level of precision.







More Monitors and Subwoofers

You can explore our full range of monitors and subwoofers or find out more about the 8010, 8330 and The Ones Series by navigating our product pages at www.genelec.com

Our Flagship ‘The Ones’ Series

‘The Ones’ Series of SAM models all feature a unique three-way coaxial ‘point source’ design, delivering pinpoint object localisation, an incredibly detailed sense of depth, and accurate, fatigue free listening even on long sessions. With the benefit of GLM calibration support and The Ones’ ultra-nearfield capabilities — allowing listening distances down to as little as 50 cm - this series is incredibly effective and adaptable in any environment, even creating an experience similar to headphone monitoring, when desired.

Available in four different sizes to match your SPL and low frequency needs, The Ones are built to reveal every detail in your audio without compromise.

To accommodate even the most demanding applications and challenging spaces, our optional W371 Adaptive Woofer System works in combination with the three largest models in The Ones Series, creating a flawless full-range monitoring setup that plays right down to 23 Hz.

For the most serious of home studio engineers, The Ones will keep up with you every step of the way.



Analogue Studio Monitors



8010A

Maximum sound pressure level[1]	96 dB
Free field frequency response	67 Hz – 25 kHz (-6 dB)
Accuracy of frequency response	± 2.5 dB (74 Hz – 20 kHz)
Drivers	Woofer 3 inch + Tweeter 3/4 inch metal dome + DCW™
Amplifier power per channel	Woofer 25 W + Tweeter 25 W (both Class D)
Dimensions H x W x D	195 x 121 x 115 mm, $7^{11}/_{16}$ x $4^{3}/_{4}$ x $4^{17}/_{32}$ inch, with Iso-Pod™
Weight	1.5 kg / 3.3 lb
Connectors	1 x XLR analogue input



8020D

Maximum sound pressure level[1]	100 dB
Free field frequency response	56 Hz - 25 kHz (-6 dB)
Accuracy of frequency response	± 2.5 dB (62 Hz - 20 kHz)
Drivers	Woofer $4^{1}/_{8}$ inch + Tweeter 3/4 inch metal dome + DCW™
Amplifier power per channel	Woofer 50 W + Tweeter 50 W (both Class D)
Dimensions H x W x D	242 x 148 x 142 mm, $9^{17}/_{32}$ x $5^{13}/_{16}$ x $5^{19}/_{32}$ inch, with Iso-Pod™
Weight	3.2 kg / 7.1 lb
Connectors	1 x XLR analogue input



8030C

Maximum sound pressure level[1]	104 dB
Free field frequency response	47 Hz - 25 kHz (-6 dB)
Accuracy of frequency response	± 2 dB (54 Hz - 20 kHz)
Drivers	Woofer $5^{1}/_{8}$ inch + Tweeter 3/4 inch metal dome + DCW™
Amplifier power per channel	Woofer 50 W + Tweeter 50 W (both Class D)
Dimensions H x W x D	299 x 189 x 178 mm, $11^{25}/_{32}$ x $7^{7}/_{16}$ x 7 inch, with Iso-Pod™
Weight	5 kg / 11.0 lb
Connectors	1 x XLR analogue input



8040B

Maximum sound pressure level[1]	105 dB
Free field frequency response	41 Hz - 21 kHz (-6 dB)
Accuracy of frequency response	± 2 dB (48 Hz - 20 kHz)
Drivers	Woofer $6^{1}/_{2}$ inch + Tweeter 3/4 inch metal dome + DCW™
Amplifier power per channel	Woofer 90 W + Tweeter 90 W (both Class AB)
Dimensions H x W x D	365 x 237 x 223 mm, $14^{3}/_{8}$ x $9^{11}/_{32}$ x $8^{25}/_{32}$ inch, with Iso-Pod™
Weight	9.4 kg / 20.7 lb
Connectors	1 x XLR analogue input



8050B

Maximum sound pressure level[1]	110 dB
Free field frequency response	32 Hz - 25 kHz (-6 dB)
Accuracy of frequency response	± 2 dB (38 Hz - 20 kHz)
Drivers	Woofer $8^{1}/_{16}$ inch + Tweeter $^{31}/_{32}$ inch metal dome + DCW™
Amplifier power per channel	Woofer 150 W + Tweeter 120 W (both Class AB)
Dimensions H x W x D	452 x 286 x 278 mm, $17^{25}/_{32}$ x $11^{1}/_{4}$ x $10^{15}/_{16}$ inch, with Iso-Pod™
Weight	14.4 kg / 31.7 lb
Connectors	1 x XLR analogue input

Active Subfoowers



7040A

Maximum sound pressure level[1]	100 dB
Free field frequency response	30 Hz - 90 Hz (-6 dB)
Drivers	$6^{1}/_{2}$ inch
Amplifier power per channel	50 W (Class D)
Dimensions H x W x D	410 x 350 x 205 mm, $16^{5}/_{32}$ x $13^{25}/_{32}$ x $8^{1}/_{16}$ inch
Weight	11.3 kg / 24.9 lb
Connectors	2 x XLR Analogue Inputs 2 x XLR Analogue Outputs



7050C

Maximum sound pressure level[1]	103 dB
Free field frequency response	24 Hz - 85 Hz (-6 dB)
Drivers	$8^{1}/_{16}$ inch
Amplifier power per channel	130 W (Class D)
Dimensions H x W x D	410 x 350 x 319 mm, $16^{5}/_{32}$ x $13^{25}/_{32}$ x $12^{9}/_{16}$ inch
Weight	17.3 kg / 38.1 lb
Connectors	6 x XLR Analogue Inputs 5 x XLR Analogue Outputs

SAM™ Series Two-Way Monitors (GLM capable)



8320A

Maximum sound pressure level[1]	100 dB
Free field frequency response	55 Hz - 23 kHz (-6 dB)
Accuracy of frequency response	± 1.5 dB (66 Hz - 20 kHz)
Drivers	Woofer $4^{1}/_{8}$ inch + Tweeter 3/4 inch metal dome + DCW™
Amplifier power per channel	Woofer 50 W + Tweeter 50 W (both Class D)
Dimensions H x W x D	242 x 151 x 142 mm, $9^{17}/_{32}$ x $5^{15}/_{16}$ x $5^{19}/_{32}$ inch, with Iso-Pod™
Weight	3.2 kg / 7.1 lb
Connectors	1 x XLR analogue input, 2 x RJ45 GLM Network



8330A

Maximum sound pressure level[1]	104 dB
Free field frequency response	45 Hz - 23 kHz (-6 dB)
Accuracy of frequency response	± 1.5 dB (58 Hz - 20 kHz)
Drivers	Woofer $5^{1}/_{8}$ inch + Tweeter 3/4 inch metal dome + DCW™
Amplifier power per channel	Woofer 50 W + Tweeter 50 W (both Class D)
Dimensions H x W x D	299 x 189 x 178 mm, $11^{25}/_{32}$ x $7^{7}/_{16}$ x 7 inch, with Iso-Pod™
Weight	5.5 kg / 12.1 lb
Connectors	1 x XLR Analogue Input, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network



8340A

Maximum sound pressure level[1]	110 dB
Free field frequency response	38 Hz - 22 kHz (-6 dB)
Accuracy of frequency response	± 1.5 dB (45 Hz - 20 kHz)
Drivers	Woofer $6^{1}/_{2}$ inch + Tweeter 3/4 inch metal dome + DCW™
Amplifier power per channel	Woofer 150 W + Tweeter 150 W (both Class D)
Dimensions H x W x D	365 x 237 x 223 mm, $14^{3}/_{8}$ x $9^{11}/_{32}$ x $8^{25}/_{32}$ inch, with Iso-Pod™
Weight	8.4 kg / 18.5 lb
Connectors	1 x XLR Analogue Input, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network



8350A

Maximum sound pressure level[1]	112 dB
Free field frequency response	33 Hz - 22 kHz (-6 dB)
Accuracy of frequency response	± 1.5 dB (38 Hz - 20 kHz)
Drivers	Woofer $8^{1}/_{16}$ inch + Tweeter $^{31}/_{32}$ inch metal dome + DCW™
Amplifier power per channel	Woofer 200 W + Tweeter 150 W (both Class D)
Dimensions H x W x D	452 x 286 x 278 mm, $17^{25}/_{32}$ x $11^{1}/_{4}$ x $10^{15}/_{16}$ inch, with Iso-Pod™
Weight	12.8 kg / 28.2 lb
Connectors	1 x XLR Analogue Input, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network

SAM™ Series Subwoofers (GLM capable)



7350A

Maximum sound pressure level[1]	104 dB
Free field frequency response	22 Hz - 160 Hz (-6 dB)
Accuracy of frequency response	± 3 dB (25 Hz - 150 Hz)
Drivers	$8^{1}/_{16}$ inch
Amplifier power per channel	150 W (Class D)
Dimensions H x W x D	410 x 350 x 319 mm, $16^{5}/_{32}$ x $13^{25}/_{32}$ x $12^{9}/_{16}$ inch
Weight	19 kg / 41.9 lb
Connectors	6 x XLR Analogue Input, 5 x XLR Analogue Output, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network



7360A

Maximum sound pressure level[1]	109 dB
Free field frequency response	19 Hz - 150 Hz (-6 dB)
Accuracy of frequency response	± 3 dB (19 Hz - 100 Hz)
Drivers	$9^{27}/_{32}$ inch
Amplifier power per channel	300 W (Class D)
Dimensions H x W x D	527 x 462 x 363 mm, $20^{3}/_{4}$ x $18^{3}/_{16}$ x $14^{9}/_{32}$ inch
Weight	27 kg / 59.5 lb
Connectors	8 x XLR Analogue Input, 8 x XLR Analogue Output, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network 1 x XLR Analogue Input, 1 x XLR Analogue Output,



7370A

Maximum sound pressure level[1]	113 dB
Free field frequency response	19 Hz - 150 Hz (-6 dB)
Accuracy of frequency response	± 3 dB (19 Hz - 100 Hz)
Drivers	12 inch
Amplifier power per channel	400 W (Class D)
Dimensions H x W x D	625 x 555 x 496 mm, $24^{19}/_{32}$ x $21^{27}/_{32}$ x $19^{17}/_{32}$ inch
Weight	48 kg / 105.8 lb
Connectors	8 x XLR Analogue Input, 8 x XLR Analogue Output, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network, 1 x XLR Analogue Input, 1 x XLR Analogue Output



7380A

Maximum sound pressure level[1]	119 dB
Free field frequency response	16 Hz - 100 Hz (-6 dB)
Drivers	15 inch
Amplifier power per channel	800 W (Class D)
Dimensions H x W x D	685 x 718 x 492 mm, $26^{31}/_{32}$ x $28^{9}/_{32}$ x $19^{3}/_{8}$ inch
Weight	69 kg / 152.1 lb
Connectors	8 x XLR Analogue Input, 8 x XLR Analogue Output, 1 x XLR Analogue Input, 1 x XLR Analogue Output, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network

The Ones (GLM capable)



8331A

Maximum sound pressure level[1]	104 dB
Free field frequency response	45 Hz - 37 kHz (-6 dB)
Accuracy of frequency response	± 1.5 dB (58 Hz - 20 kHz)
Drivers	2 x oval Bass (65 x 130 mm, $2^{9}/_{16}$ x $5^{1}/_{8}$ inch) + Coaxial Midrange (90mm, $3^{17}/_{32}$ inch) + Treble MDC™(19 mm, 3/4 inch metal dome) + DCW™
Amplifier power per channel	72 W Bass + 36 W Midrange + 36 W Treble (all Class D)
Dimensions H x W x D	305 x 189 x 212 mm, 12 x $7^{7}/_{16}$ x $8^{11}/_{32}$ inch, with Iso-Pod™
Weight	6.7 kg / 14.8 lb
Connectors	1 x XLR Analogue Input, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network



8341A

Maximum sound pressure level[1]	110 dB
Free field frequency response	38 Hz - 37 kHz (-6 dB)
Accuracy of frequency response	± 1.5 dB (45 Hz - 20 kHz)
Drivers	2 x oval Bass (90 x 170 mm, $3^{17}/_{32}$ x $6^{11}/_{16}$ inch) + Coaxial Midrange (90 mm, $3^{17}/_{32}$ inch) + Treble MDC™ (19 mm, 3/4 inch metal dome) + DCW™
Amplifier power per channel	250 W Bass + 150 W Midrange + 150 W Treble (all Class D)
Dimensions H x W x D	370 x 237 x 243 mm, $14^{9}/_{16}$ x $9^{11}/_{32}$ x $9^{9}/_{16}$ inch, with Iso-Pod™
Weight	9.8 kg / 21.6 lb
Connectors	1 x XLR Analogue Input, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network



8351B

Maximum sound pressure level[1]	113 dB
Free field frequency response	32 Hz - 43 kHz (-6 dB)
Accuracy of frequency response	± 1.5 dB (38 Hz - 20 kHz)
Drivers	2 x oval Bass (101 x 218 mm, $3^{31}/_{32}$ x $8^{19}/_{32}$ inch) + Coaxial Midrange (130 mm, $5^{1}/_{8}$ inch) + Treble MDC™ (25 mm, $^{31}/_{32}$ inch metal dome) + DCW™
Amplifier power per channel	250 W Bass + 150 W Midrange + 150 W Treble (all Class D)
Dimensions H x W x D	452 x 287 x 278 mm, $17^{25}/_{32}$ x $11^{5}/_{16}$ x $10^{15}/_{16}$ inch, with Iso-Pod™
Weight	14.3 kg / 31.5 lb
Connectors	1 x XLR Analogue Input, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network



8361A

Maximum sound pressure level[1]	118 dB
Free field frequency response	30 Hz - 43 kHz (-6 dB)
Accuracy of frequency response	± 1.5 dB (36 Hz - 20 kHz)
Drivers	2 x oval Bass (137 x 263 mm, $5^{13}/_{32}$ x $10^{11}/_{32}$ inch) + Coaxial Midrange (130 mm, $5^{1}/_{8}$ inch) + Treble MDC™ (25 mm, $^{31}/_{32}$ inch metal dome) + DCW™
Amplifier power per channel	700 W Bass + 150 W Midrange + 150 W Treble (all Class D)
Dimensions H x W x D	365 x 237 x 223 mm, $14^{3}/_{8}$ x $9^{11}/_{32}$ x $8^{25}/_{32}$ inch, with Iso-Pod™
Weight	31.9 kg / 70.3 lb
Connectors	2 x RJ45 GLM Network, 1 x XLR Analogue Input, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output



W371A

Maximum sound pressure level[1]	120 dB
Free field frequency response	23 Hz - 500 Hz (-6 dB)
Accuracy of frequency response	± 3 dB
Drivers	$14^{1}/_{32}$ inch + 12 inch
Amplifier power per channel	2 x 400 W Bass (Class D)
Dimensions H x W x D	1108 x 400 x 400 mm $43^{5}/_{8}$ x $15^{3}/_{4}$ x $15^{3}/_{4}$ inch
Weight	61 kg / 134.5 lb
Connectors	1 x XLR Analog Input, 1 x XLR Analog Output, 1 x XLR AES/EBU Input, 1 x XLR AES/EBU Output, 2 x RJ45 GLM Network







Accessories for a Complete Solution

Built principally from recycled aluminium, the strength and compact size of most Genelec monitors allows them to be easily mounted on walls, tables, stands and ceilings. Doing so keeps them away from nearby hard surfaces, which often makes a positive difference to your listening experience. To make the mounting of our monitors as simple as possible, we've created a wide range of accessories that help you to flexibly position, angle and secure your monitors with the minimum of fuss.

Check out our full range of mounts and other accessories by visiting our online catalogue at www.genelec.com/accessories


GENELEC
SHELVING
HI Q
HI Q
SHELVING
POWER
BASS
LOW MID
HIGH MID
TREBLE
WARM
AUDIO
WA12 MKII
DISCRETE MIC PRE
HI-Z
48V
PAD
POL
TONE
GAIN
OUTPUT
POWER

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