

GENELEC®

CASE STUDY

**Genelec powers
Leiting's 'game
sound lab'**

TOP CHINESE
GAME DEVELOPER
CHOOSES 5.1.4
IMMERSIVE
MONITORING
SYSTEM





LEITING EMBRACES THE FUTURE, TRUSTING GENELEC TO HELP IT GO 'ONE STEP AHEAD'



Game audio production has become the cutting-edge of modern recording technology, and its extremely complex soundscapes demand absolutely flawless studio monitoring. Sound is crucially important in the creation of atmosphere and realism in games, and like a big movie production relies on a stellar combination of music, effects and

dialogue to draw the player in and keep them truly engaged. The bar is constantly being raised, and to create believable game audio you need professional reference monitoring that you can trust – implicitly.

[Shenzhen Leiting Digital Entertainment Co Ltd](#) is one of China's leading video games publishers, with over 45 million players across the country enjoying its mobile and

” I NEEDED A GENUINELY TRUTHFUL MONITORING SYSTEM TO DO MY WORK.

PC releases. A wholly-owned R&D subsidiary of G-bits, the company employs enthusiastic games fans with one simple mission – to produce ‘unique and great games’. As a result of Leiting’s dedication to creating all-round immersive experiences for its users, the company recently commissioned a 5.1.4 game audio studio based around [Genelec Smart Active Monitors](#).

“For a games company like ours, an audio studio is a must,” commented composer and game sound designer Knuckles (Jianyu) Zhang, who led the studio project. “Our requirements are quite special, though. What we want is not just a recording studio, nor a standard mixing studio or a reviewing studio. To be precise, what we want is a ‘game sound lab’ to assist us in the conceptual design of games.”

Originally conceived as a surround sound studio, the acoustic design and construction

of the project was handled by Qiao Zhenyu of Huanyu Acoustics, who persuaded Knuckles to go fully immersive. “I knew that many games had already used the 5.1 format to produce sound. But Qiao suggested that since it was already 5.1, why not make it 5.1.4 by adding the 4 height channels? I realised then that immersive audio technology is no longer a new thing, and we as creators surely have to learn to master this format.”

The studio then engaged the system integrator [DMT](#) to install a pair of Genelec [1234As](#) as its main stereo monitoring system, with a 5.1.4 immersive system comprising eleven [8330A](#) nearfield two-way monitors in all positions – complemented by a [7370A](#) subwoofer. All the monitors were supplied in a stunning Polar White finish, and the entire system was configured and calibrated by DMT using [GLM](#) loudspeaker manager software.

The small physical size of the room did create



” GENELEC’S SOUND IS VERY RELIABLE. YOU CAN TRUST WHAT YOU’RE HEARING.

some challenges, as Zhenyu revealed: “It’s quite hard to control, especially the low frequency range below 200 Hz. It requires careful consideration of simulated results, field measurement data and previous experience. The results we got in the end were pretty good though, and we only needed to use GLM to make small calibration adjustments.”

Knuckles’ choice of Genelec monitoring was arrived at after many years of experience of working with other monitors – and actually avoiding Genelec in his earlier years, believing them to be too flat! “I used various monitors to evaluate my work in different rooms. Sometimes, it would sound fine on my own monitors in my own room, but the results would often vary when I’d listen to material in other spaces. So I’d start to doubt what I was hearing.”

He goes on to say “It was then that I realised that I needed a genuinely truthful monitoring system to do my work. Genelec’s sound is very reliable. You can trust what you’re hearing, and you can be certain about what you create using them. When I use the 1234s to listen to material, I can immediately evaluate the quality of mixing.”

Knuckles is convinced that immersive audio is the format of the future for games developers. “In recent years, the domestic games industry has attached greater importance to the sound experience. As we look to the international market, we’re finding that more and more games with big-budget production are using immersive audio to create the sound experience. Because sometimes, we just want to step into another world and forget about real life, or even ourselves, for a while.”

He concludes by saying “While others here are still at the learning and building phase with immersive rooms, we already have the experience and a place to create immersive audio. Now we’re one step ahead, we’re ready to take the lead!”



THE KIT

- 2 X 1234A
- 11 X 8330A
- 1 X 7370A
- 1 X GLM SOFTWARE

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