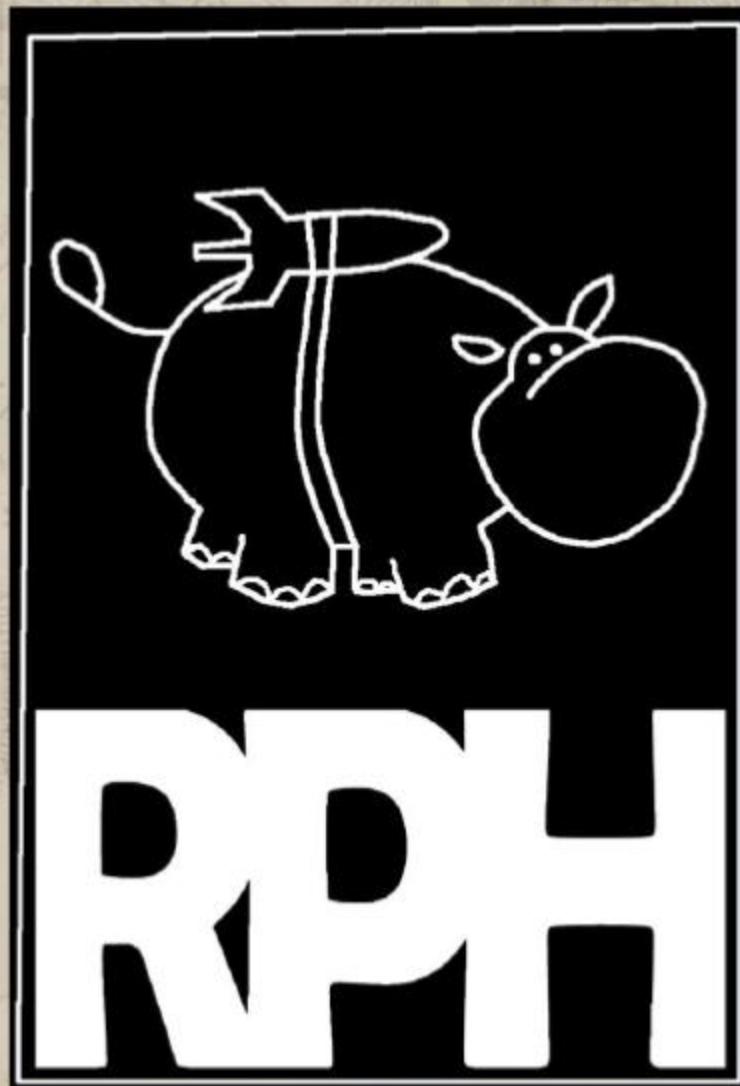


Ascension: Sound Design Document

A Rocket Powered Hippo Production



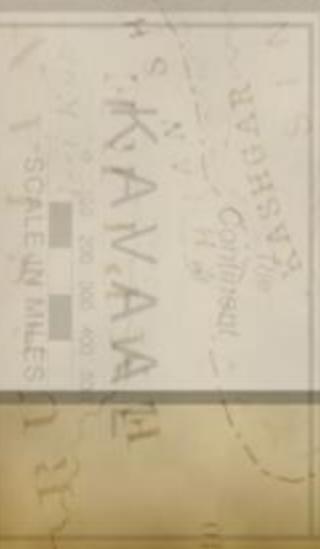
# Ascension

## The Awakening

Sound Design Document

**Document Author**

Steven Matthews



MAP OF TRIBAL  
AND SURROUNDING COUNTRIES.  
MOUNTAIN STATIONS UNNUMBERED  
VALLEY STATIONS NUMBERED

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## 1.0 AUDIO OVERVIEW

The overall style of the audio in Ascension will complement the game's alien atmosphere, highlighting the various environments and action sequences with a variety of audio themes. The blend of primitive and advanced technology in Ascension will be demonstrated in the composition of the audio. By utilising a variety of sources for inspiration the audio will incorporate musical tracks and SFX samples suitable for an alien world and relevant to certain areas of the gameworld.

### 1.1 Music

Much of the music will primarily be created electronically whilst also borrowing heavily from classical and rhythmic drum sounds samples. The closest real world examples would be a blend of synthetically created sounds such as the Trance genre mixed with classical music. A suitable selection of compositions from various sources has been created for production team members to get a better idea of the musical direction.

### 1.2 Sounds (SFX)

The SFX of the game will also be a blend of the old and new. High technology will have accompanying sounds suitable for the situation, borrowing heavily from modern life with an abundance of electronic SFX. The alien nature of the setting allows for a large amount of creativity in creating unique and otherwise unrecognisable sounds. These sounds will then convey the alien atmosphere to the player whilst immersing them deeper into the setting itself.

### 1.3 Dialogue

Audio dialogue will be represented by audio samples from a total of five different sources (voices), voice actors will be drawn from a variety of areas including university Drama/Theatre students. Voiceovers will therefore be added to the game and need to be of sufficient quality to enhance the overall experience instead of detracting from the immersion. This area of the audio could possibly be outsourced.

### 1.4 Misc

Any custom musical assets not directly represented in the game fall under this category; trailer, promos, and so on.

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## 2.0 DEFINING THE AUDIO CONTENT

### 2.1 What parts of the game should have music?

Music will loop in the background throughout the game punctuated by areas of silence for building tension. The music will vary depending upon the player's activity level and the area the player is located.

### 2.2 What style of music is best for this game?

The setting of Ascension lends itself to a blend of classical and electronic music with a variety of instruments and sound samples. The music will be thematic in nature with epic crescendos and peaks followed by areas of tranquil and peaceful melodies.

### 2.3 When should the music be ambient, and when should it be intense?

The music will be ambient during standard player exploration and will become intense during combat sequences or during significant events.

### 2.4 How will the music transition?

The music will transition gradually under normal circumstances; however it will fade rapidly out to bring in combat music.

### 2.5 Are character themes appropriate?

Character themes will most likely not be present as largely the setting drives the audio composition.

### 2.6 Are there aspects of the gameplay that would benefit from musical accents?

Due to the story driven nature of the game the musical composition and SFX are an important tool for driving the narrative and building the atmosphere. There will be a number of game play aspects that will benefit from varied musical accents in order to promote the immersion of the player. These areas will be dealt with in detail in the Audio design direction section that follows.

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## 3.0 AUDIO INSPIRATION

### 3.1 World of Warcraft

World of Warcraft has an in-depth score that boasts a sophisticated, orchestral backed sound. These tracks paint the game world well and weave a tapestry rich with colour. The music in World of Warcraft is done in such a way as to support the game and vice versa. The music diversity does suffer however from some repetition, however the soundtrack remains epic and underscores the nature of the game.

The music itself rivals that of big-budget cinematic scores and serves as an excellent inspiration for Ascension. The instruments and orchestra are used together to create a heavily orchestral sound with vocal backing. Hence the sound quality and production are also above standard. Special attention was also paid to the vocals with World of Warcraft, really enhancing the experience. Ascension will borrow heavily from influences such as WoW, attempting to replicate and use the epic feel of the sounds.

### 3.2 Aion

A famous Japanese/Korean composer produced the Aion soundtrack. This differentiates Aion in having such talent behind the sound production of an MMO

The soundtrack itself heavily involves the Piano. In fact it appears on nearly all of the 22 tracks in some form or another, gaining prominence of certain tracks. Aion also feel influenced by the impressionist music movement. The movements focus on creating smooth non-traditional melodic phrases. Fast rhythms and drum sounds complement the musical score and sound effect production values.

For the purpose of Ascension, Aion inspires some of the more emotionally moving tracks and the fast paced melodic rhythms possible for battle music. The whole feel of the soundtrack evokes certain emotions with the rises and peaks of the music as a whole.

### 3.4 Mass Effect

The composition and production of the music in Mass Effect differs quite largely from both Aion and WoW. With a blending of traditional orchestral sounds and analog synth samples the whole music soundtrack becomes akin to such films as "Blade Runner." The influence of the electronic music scene is also readily noticeable. The musical passages themselves range from orchestral melodies to fiery synth background ambience. The sound effects themselves are everything one would expect of a high tech world, with the resulting SFX of all things modern and then some.

Mass Effect is an excellent inspiration for Ascension as the sound producers have created some ideal examples of how we envision the music for the game. This is done in the way they have blended many of the music styles and genres (electronic, classical, trance). The SFX also serve as research and inspiration for the more technical areas of Ascension.

### 3.6 E.S Posthumus

E.S. Posthumus is a music group that is very worth studying and analysing, especially for its high quality memorable cinematic style music. The music itself is a form of epic classical, intertwining

# Ascension: Sound Design Document

more traditional sounds with that of drum rhythms and electronic samples. Interestingly according to the group the music they produce is inspired by the Pythagorean Philosophy. Essentially this states that "music is the harmonization of opposites; the conciliation of warring elements". This explanation fits well with the blending of the old and the new within the gameworld of Ascension. These warring elements, demonstrated by some of E.S Posthumus's tracks would create an excellent atmosphere for some of the levels and the battle music in Ascension. The Pythagorean Philosophy could also be extended over into the SFX and the combination of the old and new, the warring elements of our game if you will.

## 3.7 Classical Music

Classical music is generally characterised by a use of instruments of many varies tones and pitches, combining to creates something more, a harmonic deep and full sound. The human voice is also central to many classically inspired tracks, or indeed on its own as Opera. Classical also involves the sometime soloist such as accompanying piano. Electric instruments, for example the electric guitar also feature in some of the classical music produced during the 20th and 21st centuries. This includes the sounds produced by synthesisers or wide ranged computer-generated sounds, as well as instruments from other cultures. For obvious reasons this wide variety of instruments and sound sources will have a direct effect on the production of and sound assets for Ascension,

Classical music in all its guises makes for an interesting study, and classical elements will definitely be included in both the sound track and the SFX of Ascension.

## 3.8 Trance Music

Ascension will undoubtedly have some of its music and SFX influenced by Trance music. The genre itself is characterised by having a tempo around 130 to 155 BPM with melodic phases and a form that rises and falls throughout the track. Importantly, trance itself sometimes borrows from classical music with its added modern twist, usually a synth or computer generated sounds. Interestingly some trance music has been compared to the trance-inducing music of shamanists during periods of extended rhythmic drumming. With the nature of Ascension being a fantasy Sci-Fi setting, trance music could therefore be an excellent choice for certain areas of the game.

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## 4.0 AUDIO DESIGN DIRECTION

### 4.1 Music direction.

This section briefly codifies the style of music, production values, mood range and atmosphere in Ascension.

**Music Style:** Blends traditional orchestral sounds synth samples and keyboard sounds into the music tracks, evoking a sense of the old meets new. Heavily influenced by the electronic music with the musical passages themselves range from orchestral melodies to electronic background ambience. The SFX are everything once would expect of a high tech world brought low melded into a fantasy Sci-Fi setting, with the resulting SFX of all things modern, traditional and then some.

**Production Values:** Production of assets will be completed to a high standard in a studio and personal workstation environment depending on the asset. Each sound will be tweaked and tested in game before final approval.

#### Mood Ranges:

**Antare** - Wonderment, Problems on the horizon, foreshadows the danger of what is to come.

**Ruins of Nyzal** - Sense of foreboding, high emotion, Feelings of new beginning

**Port of Yagomir** - Eerie setting, scary location with a sense of dread and timelessness

**The Aiur** - Epic feelings. Emotionally driving and adrenaline pounding, especially towards the end and the boss fight.

### 4.2 Themes.

The Alien setting and consideration of world themes relevant to the back-story make up this section. This also includes character themes and other appropriate aspects of the game that will affect the music at a Meta level.

Themes are covered in detail in the [content description](#) section of this document.

### 4.3 Technical requirements.

The tools and technology that will be used or built to bring the score to life are detailed below.

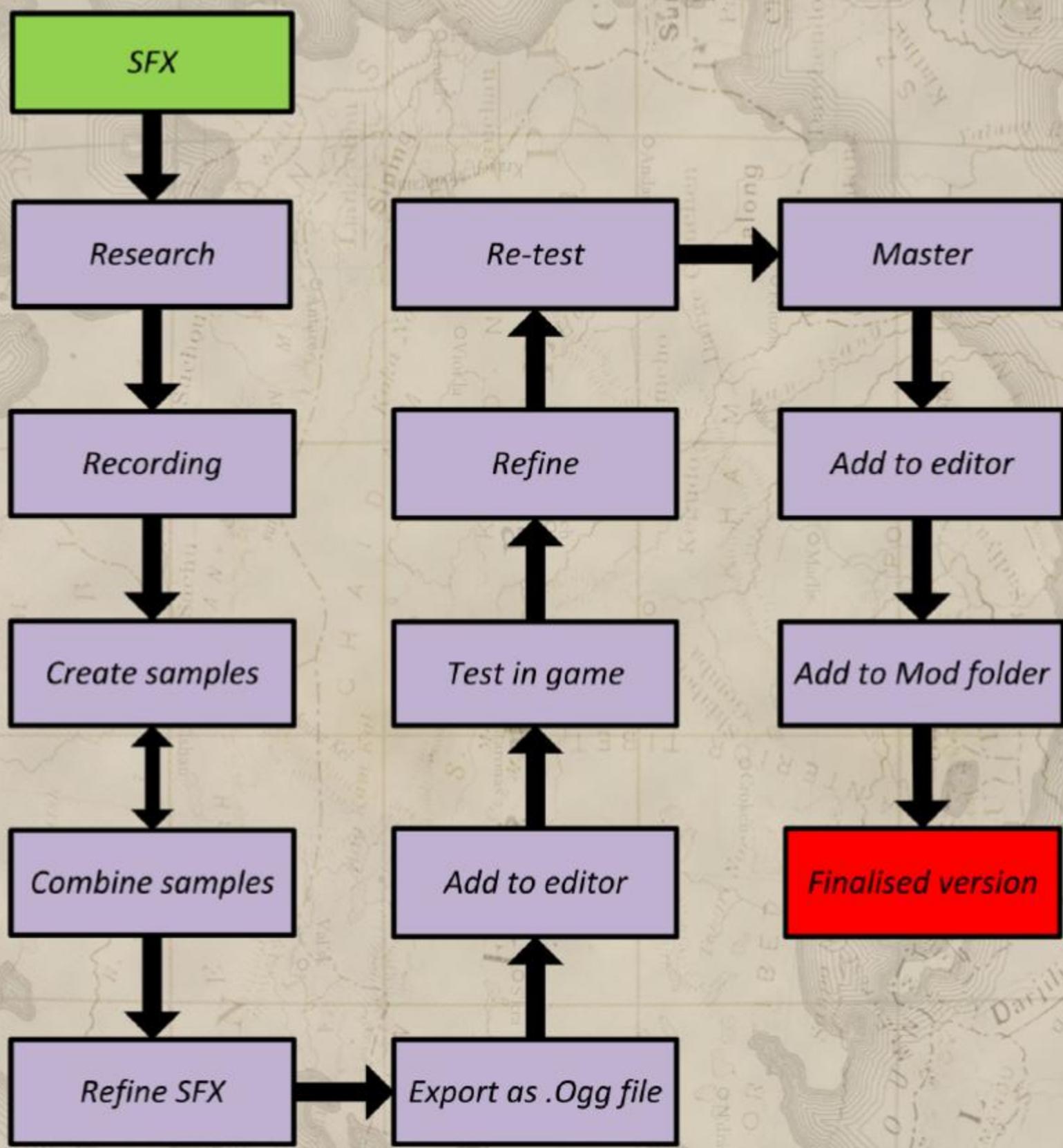
At present Cubase developed by Steinberg will be the primary musical composition program. Sonar 7 will then be used for editing and final cut.

A full production studio will be utilised with a variety of samples, synthesizers and keyboards. Full details cannot be provided, as access is limited to the studio itself.

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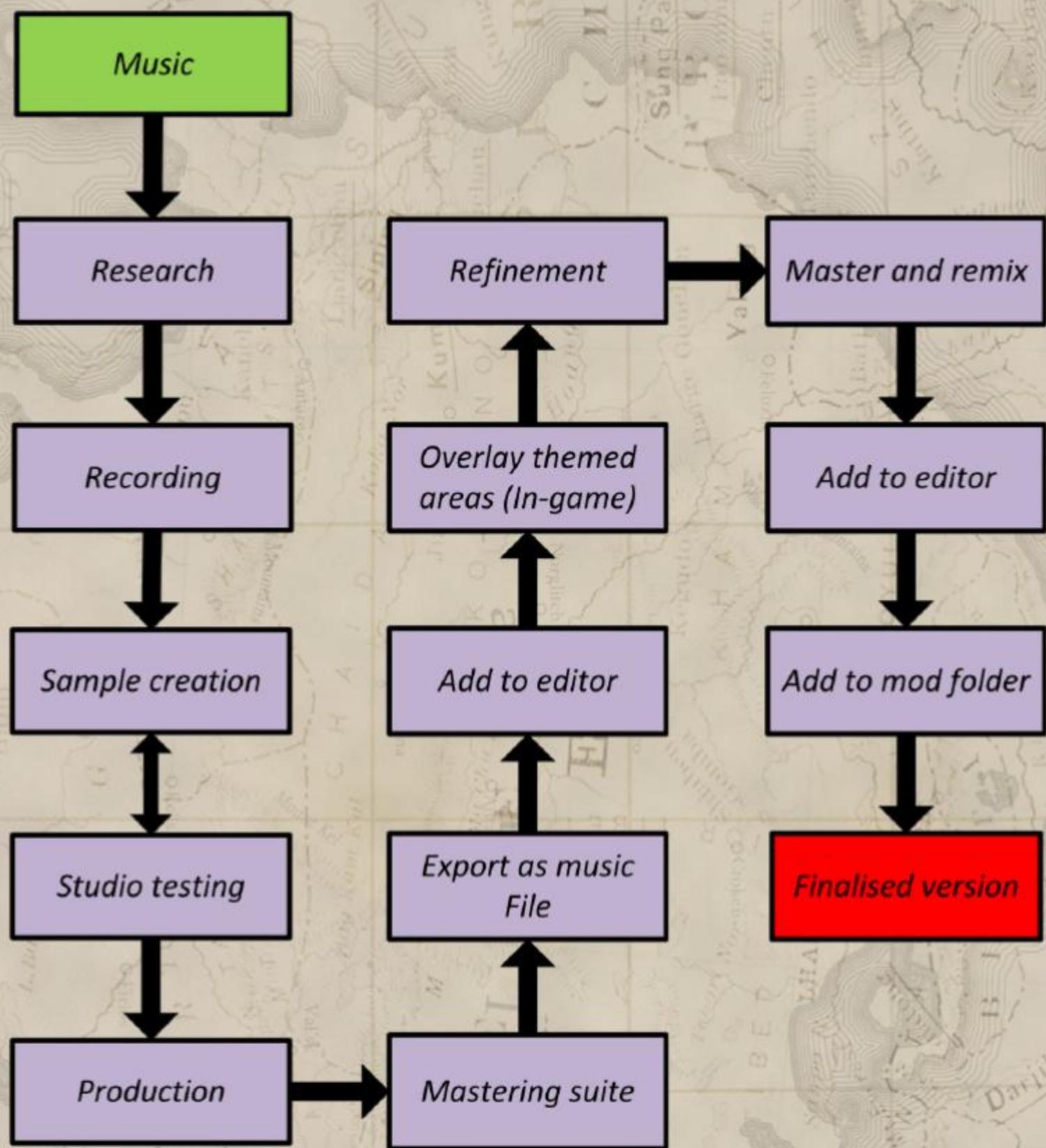
## 4.4 PRODUCTION PROCESS PIPELINES

### 4.4.1 SFX Production Pipeline



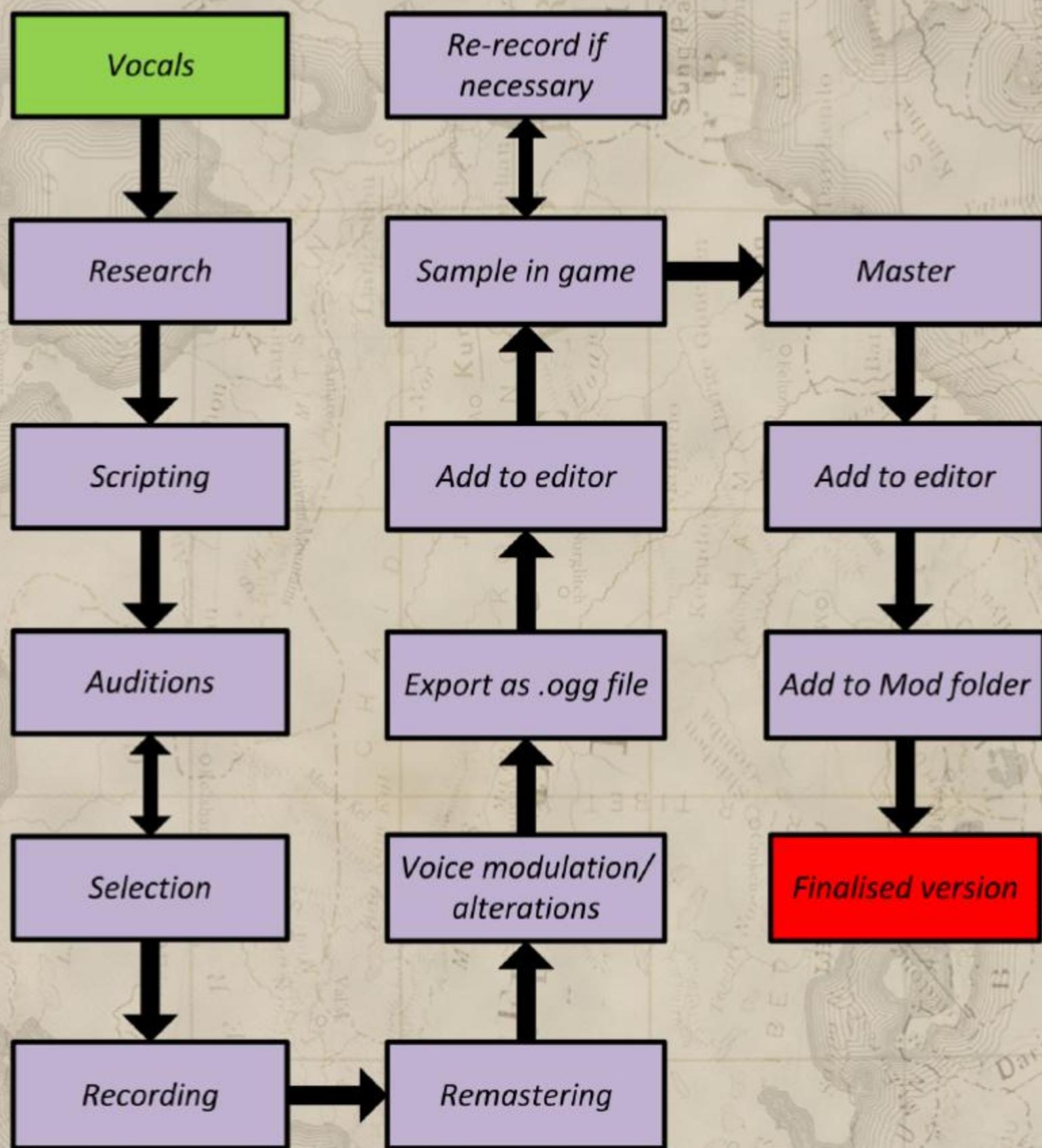
# Ascension: Sound Design Document

## 4.4.1 Music Production Pipeline



# Ascension: Sound Design Document

## 4.4.1 Vocal Production Pipeline



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## 4.5 FUNCTIONALITY AND ADAPTABILITY

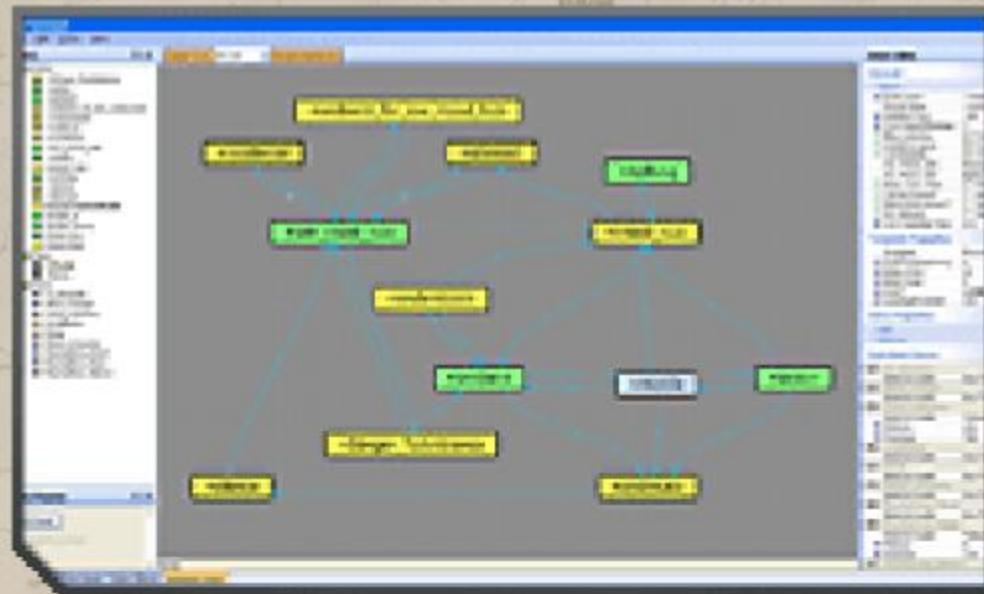
The sound system in CryEngine 2 focuses on what is called the data-driven concept. This basically means that each sound carries its own specification with it. Ultimately this allows for a high level control by sound designers. Ascension will benefit from this quality control in a variety of ways.

### 4.5.1 In Game Mixing:

One of the most important aspects of the engine is the integrated editor functionality allowing for mixing within the game engine itself. This form of testing and development will allow the team to experiment with new sounds and music while reviewing the results in real time throughout every development stage. This can be done in game or through the editor.

The following specifications as defined by *Crytek* will help in the creation and implementation of custom sound assets.

- **Data-driven Sound System:** Not very important with regards to our musical goals as this feature is primarily aimed towards developing across platforms using a streamlined data structure.
- **Interactive Dynamic Music System:** This system allows for music to be reactive and adaptive to desired game events. In essence any music we create can be arranged and triggered through the editor so the team has almost complete control of how the music reacts to any given situation.



- **Environmental Audio:** This is another important feature that will hopefully cut down on time by providing the tools to create sounds from nature with effective blending between environments.
- **Dynamic World Sounds:** This feature of the engine is excellent, as it will allow us to match specific sounds to material types, object types, mass, and speed. This method provides non-repetitive and responsive audio to the movement of a player within our defined game space. As its atmosphere will primarily drive Ascension, this feature cannot be overlooked or underutilised.

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## 5.0 IMPLEMENTATION GUIDE

This section briefly defines the set of audio rules and boundaries that will be followed when creating the assets for Ascension. The full implementation goes into detail on the specifics of the audio, describing the “audio environment” of Ascension. This section will constantly evolve and serves as a descriptive guide encompassing the entire audio development process.

### 5.1 Audio Engines

#### 5.1.1 SFX Engine

The sound effects engine for Ascension is incorporated in the CryEngine and sandbox 2. This powerful engine will promote the rich atmospheric sounds of the game and the sonic variety of an alien planet.

There should never be more than 6 unique sound effects playing at once (subject to change), not including dialogue or music. Music Implementation is described below.

#### 5.1.2 SFX sub-engine:

The actual Player Character will have an audio layer. As they travel through the world there will be a total of 3-6 distinct sound effects that are played individually as the character interacts with and manipulates the 3D environment. There may be unique cases where looping sounds effects will be utilised to add a more atmospheric feel to the game, such as heavy breathing when the player character runs.

#### 5.1.3 Alien sound effects sub-engine:

Any SFX not directly related to the Player Character or the musical composition will have audio layer(s). As the player travels through the world there will be a total of 3-6 distinct sound effects that are played individually as the character interacts with and manipulates the 3D environment. There may be unique cases where looping sounds effects will be utilised to add a more atmospheric feel to the game, such as heavy breathing when the player character runs.

#### 5.1.4 Music Engine

The default CryEngine has the music files packaged in .pak files and the engine itself using the .ogg file format. This format commonly known as Ogg Vorbis refers to a file format which can multiplex a number of separate independent free and open source codecs for audio, video, text (such as subtitles), and metadata.

For this reason the music tracks can be developed as .ogg files or converted into .ogg files and packaged for use with the engine. For obvious reason the Music tracks will exist on their own distinct layer and will be kept entirely separate from other sound assets.

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## 5.1.5 Dialogue

Any Dialogue will be tied directly to the relevant NPC and will be clearly defined on its own audio layer. Dialogue will be recorded in a sound proof studio in order to maintain a high quality.

Voice actors will audition for important roles and the team will vote on the successful actor. Various team members due to time constraints and the available talent pool may act other less important voices.

## 5.2 Audio Layers

### 5.2.1 Layer 0

Layer 0 is the ambient sound effects layer. As the player passes over certain terrain types on the map, that terrain type's ambient sound loop begins to play. As the player passes over a second terrain type, the first ambient track gently fades out while the second fades in. There can be no more than two ambient sound effects cross-fading into one another at a time.

### 5.2.2 Layer 1

The goal here is to have in-game dependent sounds, as the game itself 3D. This will provide "enhancement" to the gaming experience, further immersing the player in an ancient, alien setting.

### 5.2.3 Layer 2

Ambient sounds generated from terrain buildings and weather systems, which play only occasionally, and are randomly selected. Terrain played here is separate from the terrain played in Layer 0, which is a more of a "global" sound. Here, the sound played is more specific and complementary to the ambient terrain track being played in Layer 0.

### 5.2.4 Layer 3

NPC, animal, creature, and all combat-related sounds are played here, including user interface sounds, and so on.

### 5.2.5 Layer 4

Interactive music categories based on game events:

1 "General" music played during standard player activity.

2 "Action" music played when in combat,

3 "Special" music played during various important events in the game.

\*All of this music transitions from one category to next as needed.

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## 6.0 CONTENT DESCRIPTIONS

### 6.1 SFX

**Ambient Sounds** - Please consult the audio asset list below

**Weapons** - Please consult asset list below

**Weather** - Makes use of the weather SFX from *Crysis* (unless desired effect isn't available).

### 6.2 Music

**Track 1** - Main theme track utilised for the HUB level (Antare) and the opening menus. This track will include various string and woodwind instruments and will elicit a sense of wonder through its use of classical melodies and soft recurring theme elements.

**Track 2** - Port of Yagomir Theme music. Makes use of classical melodies combined with strings, guitars and other elements to craft an eerie haunting piece of music.

**Track 3** - The Aiur music. More of a technologically inclined feel borrows heavily from Trance and electronic music, combined with some thematic elements of the previous tracks. Epic and driving in both rhythm and scope.

**Track 4** - The default battle music. This track will play whenever the player enters combat. It will be a faster tempo than the other tracks and will make heavy use of drums and striking instruments.

**Additional Tracks** - Depending upon time constraints additional tracks may be made for the end boss fight and for a secondary battle music sample.

### 6.3 Dialogue

In-game characters-In total the game will require five distinct voiceovers for key in-game characters.

**Azaer** - A young sure male voice, not too deep yet full of confidence and youthful exuberance.

**Barnoth** - Wise and assuring without sounding too dominating. Commands respect; of a timeless quality

**Galen** - Strong powerful voice, sure of himself and his abilities.

**Ralik** - Wise soft-spoken voice, actions speak louder than words.

**Sheera** - ...

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## 6.4 Audio Pickups

For the distinctive audio logs scattered throughout the game an additional voice over will be required, although no lip synching animation is necessary.

**Kale** - A gruff voice covered by static also having hints of fear and stress that would be expected in his situation

### 6.4.1. Audio Pickup 1

**Description:** Who is the person speaking and why?

**Dialogue:** (Forlorn) "I don't really understand why I must persist in these personal recordings. Like so many things in this fallen world it seems a pointless and futile effort, yet I go on...perhaps in the vain hope I may someday be remembered..."

### 6.4.2 Audio Pickup 2

**Description:** A useful tip from the past about the creatures the player will encounter.

**Dialogue:** (Shocked) "Even the planets life-forms seem to have changed, reflecting the shattered and hostile nature of Aurora. Today I encountered a pack of fast, sand dwelling creatures, all teeth and fangs. I was most fortunate in realising that they track prey by vibrations, so by standing most still I avoided any unwanted attention. My path to the Custodian's temple seems to be ever more fraught with peril."

### 6.4.3 Audio Pickup 3

**Description:** Some History of the Sundering, detailing the great blast witnessed from thousands of miles away.

**Dialogue:** (Fear, Reflection, and Wonderment) "I cannot help but reflect upon that terrible blast I witnessed as a child, like gods hammer smiting the world and its peoples for some perceived slight. I suspect a more scientific reason for the destruction, yet in light of such chaos it is hard for many to believe anything other than that of a divine hand. Our survival at that time seemed like such a blessing, yet now I believe it to be more of a curse...the curse of a wanderer lost and without his people."

### 6.4.4 Audio Pickup 4

**Description:** Kale witnesses the chaos of a people driven mad with grief and fear.

**Dialogue:** (Introspective) "Invariably I keep encountering the fragments of our once proud civilisation, one such place is the Port of Yagomir. A bastion of order in a time of chaos, this small port managed to weather the storm for over 30 years, in recent years it shows the dark stains of death and chaos. The buildings however, do remain remarkably intact as I visit this part of history, perhaps the town hall holds something of use to me, I shall go explore..."

### 6.4.5 Audio Pickup 5

**Description:** Warnings about a great beast present in the village.

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**Dialogue:** (Fearful, Anxious) "I cannot refrain from recording what I have just witnessed, my joy at finding other survivors quickly turning to horror as they were relentlessly pursued by some sort of horrific beast straight out of a darkest nightmare. Its translucent skin seeming to absorb what little moonlight reflects off of the shattered buildings as it hunted and devoured its prey. I can still hear the sounds of it enjoying its meal as I lay huddled in the safety of the well lit lighthouse..."

## 6.4.6 Audio Pickup 6

**Description:** A brief description of how Kale travelled to the temple.

**Dialogue:** (Out of Breath)" After entering the strange light I found myself disoriented yet beholden of the majesty that is the Aiur Temple complex. I come close to my journeys end, I can feel it. Perhaps there is still a way to gain entrance..."

## 6.4.7 Audio Pickup 7

**Description:** Hints to the light puzzle

**Dialogue:** (Hastily, Excited)"I have been here for days, food runs short and the violent creatures that share my temporary home have become more daring of late. The acid burn on my arm, a legacy of their corrosive spit reminds me to remain vigilant. I believe I have finally found a way past the shimmering lights, my notes hastily scribbled into the wall of my abode have thus born true."

## 6.4.7 Audio Pickup 8

**Description:** A disguised warning to the player that not all may be, as it seems.

**Dialogue:** "(Weak Voice) After so long, my life seems to come to a close as my wounds threaten unconsciousness. Access to the temple has given me a true understanding and regret I cannot share my hard earned knowledge (cough). It is almost beyond belief that words will fail to describe, I have little time so I leave this last message as a warning to anyone that may follow my path, all is not as it truly seems..."

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## 7.0 AUDIO ASSETS (from Production Document)

### Music

Main music themes are listed here, however additional themes will be created if time allows during production / they are needed.

ID	Audio name	Description
AM_01	AA_Music01_Mt	Main theme (used in Antare)
AM_02	AA_Music02_Py	Port of Yagomir theme
AM_03	AA_Music03_Ai	The Aiur theme
AM_04	AA_Music04_Rn	Ruins of Nyzal theme
AM_05	AA_Music05_Bt	Battle theme
AM_06	AA_Music06_At1	Additional track 1
AM_07	AA_Music07_At2	Additional track 2

### Ambient sounds (all levels)

ID	Audio name	Description
AA_01	AA_Amb01_Wi	Wind
AA_02	AA_Amb02_Bc	Background chatter
AA_03	AA_Amb03_Th	Technology humming
AA_04	AA_Amb4_Fs	Footsteps

More ambient sounds will be created during production when required.

### Weapon sounds

ID	Audio name	Description
AW_01	AA_AWea01_Ss	Short sword swipe
AW_02	AA_AWea02_Sc	Short sword hitting creature
AW_03	AA_AWea03_Ws	War spear swinging
AW_04	AA_AWea04_Wh	War spear hitting creature
AW_05	AA_AWea05_Wu	War spear upgrade humming
AW_06	AA_AWea06_Bf	Blunderbuss firing
AW_07	AA_AWea07_Br	Blunderbuss reloading
AW_08	AA_AWea08_Bh	Blunderbuss hitting creature
AW_09	AA_AWea09_Baf	Bow & arrow firing
AW_10	AA_AWea10_Bar	Bow & arrow reloading
AW_11	AA_AWea11_Bac	Bow & arrow hitting creature
AW_12	AA_AWea12_Bae	Bow & arrow explosive arrow

### Voiceovers / Dialogue

Dialogue for the main character and NPC's are detailed in the projects narrative documentation. Characters will have Audio packs, which contain all dialogue for that character.

ID	Audio packs	Description
AV_01	AA_Dialogue01_Az	Azaer dialogue pack
AV_02	AA_Dialogue02_Br	Barnoth dialogue pack

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AV_03	AA_Dialogue03_Ga	Galen dialogue pack
AV_04	AA_Dialogue04_Ra	Ralik dialogue pack
AV_05	AA_Dialogue05_Sh	Sheera dialogue pack

## Audio pickup

Audio pickups are short recorded sequences that playback recordings from a person living on Aurora.

ID	Audio name	Description
AD_01	AA_Pickup01	Audio pickup 1
AD_02	AA_Pickup02	Audio pickup 2
AD_03	AA_Pickup03	Audio pickup 3
AD_04	AA_Pickup04	Audio pickup 4
AD_05	AA_Pickup05	Audio pickup 5
AD_06	AA_Pickup06	Audio pickup 6
AD_07	AA_Pickup07	Audio pickup 7
AD_08	AA_Pickup08	Audio pickup 8

## Additional SFX

During production additional SFX for weapons, environmental objects etc will be created on a weekly basis when required. A form for audio requests can be found in the appendix.

Note: See production documentation for additional asset requirements on the project.