SCI FI
WEAPONS

CYBERPUNK ARSENAL

Thanks for downloading **Sci Fi Weapons Cyberpunk Arsenal** and supporting independent audio!

About the library

Sci Fi Weapons has been a labor of love over the past year or so, and I hope you love using it!

The library was designed to be as flexible as possible, with an upfront sound and a decent amount of high frequency detail. The sounds are well suited to FPS games and punchy action sequences in linear media. This design philosophy means it's possible to add reverb and filters to push sounds back in space or the mix, giving you flexibility to place the sounds close up and far away; intense and subtle.

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Weapon firing modes

Many weapons feature three firing modes: single, burst and looped. Looped fire was added in v1.1 in order to make it easier to create sustained fire sounds: just trigger the sound on loop and stop playback when the fire button is released. This fire mode may benefit from a slight fade-out on release, as the looped sample has no natural 'end'.

Experiment with layering a single shot for the intial firing of the weapon with a slightly lower volume sustained loop to give the weapon a nice initial transient and preventing the mix from becoming too overwhelming.

Alternatively, you can try adding the single shots to a pool of sounds to be randomly played each time the weapon fires – add extra variety by slightly randomising sample pitch and volume.

Making sounds appear more distant

If you'd like to push the sounds further back into the distance – perhaps you want them to sound as if they're emerging from another room or across a battlefield – you can either process the source audio files (as duplicate files) or apply audio effects in your game engine/video editing tool of choice.

A few ways to do this are:

· **Add a short fade-in** to the start of the audio file to reduce the initial transient of the sound, emulating what happens in real life as sound dissipates through air or bounced off walls and objects.

· **Apply reverb**, either algorithmic or convolution (from recordings of real-world spaces: rooms, halls, outdoor spaces and so on). Adjust the wet/dry ratio to match the space you want the sound to sit in, and how close it is to the 'camera' or listener's viewpoint.

· **Apply a low-pass filter (EQ)**, again either to the source file itself or in realtime using audio processing in a game engine or audio middleware such as Wwise or FMOD. Low-pass filters allow only the lower frequencies to be heard – removing high frequency details will make the sound appear to come from further away, or from behind a wall or obstacle.
If you have any questions about how to process audio for a desired effect don't hesitate to get in touch – I'd love to help!

· **Use the included Battlefield Ambiences** if you want to create the sense that a larger battle is taking place around the player, outside the field of view. A number of muffled ambiences help create the sense action is occuring outdoors or through walls.

Updates and content requests

This library was made to help you accomplish your creative goals, so if there's anything I can add or improve upon to make it even more useful to you, please get in touch – I'll do my best to help!

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Get in touch

If you have any questions or feedback, ideas for content or problems that need solving, sound and music libraries you wish existed, or maybe you're feeling sociable and just want to say hi, don't hesitate to get in touch, I'd love to hear from you!

Email **rich@shapeforms.com**

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every one – thank you!

All the best,
Rich