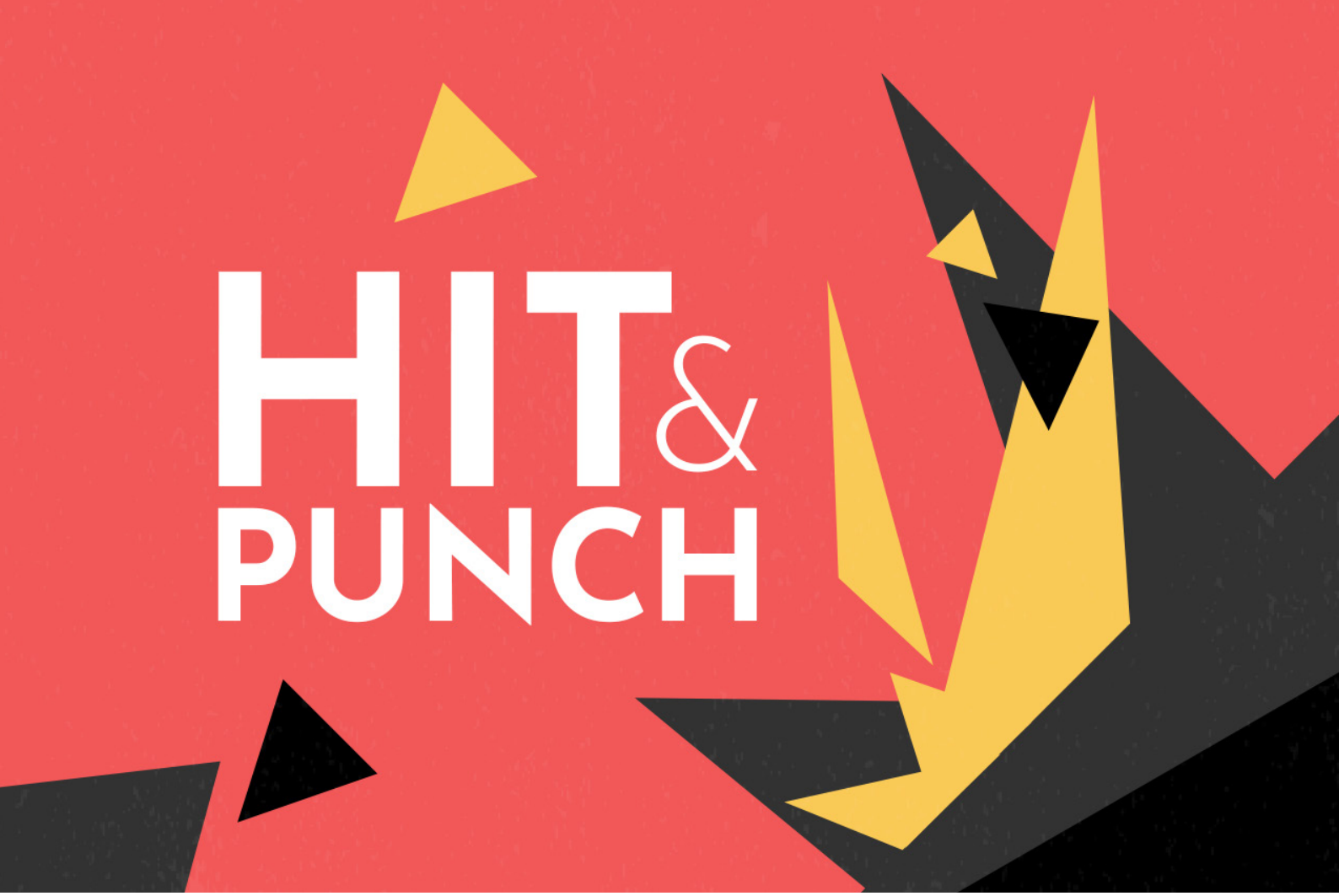

Thanks for buying **Hit & Punch** and supporting independent audio!

Hit & Punch empowers you with a battery of over 500 potent fighting, motion and impact sounds, perfect for fighting games, brawlers, FPS, RPGs, short films, animation and more – anywhere dukes are raised and fisticuffs ensue. WHAM!!!

This document provides an overview of the library contents, ideas for use, and tips on implementing the sounds in your projects.

I hope you enjoy the library!

Shapeforms

Files and folders

Hits & Punches:

Main
A range of punch sounds organised into light, medium and heavy variants. For each sound in the heavy folder, there is a medium and light version.

Light punches are lower energy, short and more percussive impacts, while heavy are much more powerful.

Some sounds have a brief lead-in effect such as a whoosh or cloth movement for added interest.

Most sounds though begin immediately at the impact. These are likely the most ideal for use in games where a feeling of responsiveness to input is desired.

Special
A range of additional impact sounds, from very short percussive hits to sounds with metallic, electric or squelchy qualities.

Slow Motion is a small set of sounds set to a slower playback speed.

Bonus Elements:

These sounds can be used in addition to the Hits & Punches to add extra realism or interest.

Whoosh and Movement
A variety of whooshes, jabs, arm swings, side-steps, etc. Especially useful if you're making a Fighting game or editing sound to a fight scene in an animation or live action film. Some sounds have a wide variant – these are slightly wider in stereo and are tonally different to the non-wide version, providing extra variety.

High Snaps
Snaps, cracks, breaks – use these as layers on top of punch sounds for added impact, or as bone-breaking sound effects.

Scratches
A few sounds of scratches on skin. If you have a clawed character in your project, these might come in handy!

Vocal Exertion Distorted
This set of (admittedly oddly specific and niche) bonus sounds could be used for enemy hit detection or player character exertion. If they don't suit the style of your game, they could be handy as prototyping placeholders.

Low Thuds
A range of low impacts, either rounded and clean (almost like a kick drum) or muffled.

Slaps
A variety of slaps, from a fairly close perspective with a bit of bass energy to add weight.

Hits Short
A range of extremely short, percussive, transient sounds. Potentially useful anywhere heavier, more sustained sounds aren't a good fit – like when characters are really small onscreen as in an RTS game.

Clothing
A set of sounds of clothing material rustling as if responding to character movement, throwing a punch, side-stepping etc. These can really bring a character to life in the full mix if layered in subtly.

Mixing the sounds

Loudness
All sounds are normalized to roughly the same loudness – when implementing them into your project however, many may benefit from having their loudness reduced in comparison to others, depending on their importance or distance to the 'camera'.

Positioning the sounds in a space
Sounds in the library are Stereo wav files – some effects are 'wider' than others, which helps in creating the impression that the sound is occuring very close to the player (from a first-person perspective).

If you'd like to place the sound further in the distance or sit the sound precisely in 3D space, you can change the sound from Stereo to Mono in your Game Engine or Video editing software. This can help the sound feel as if it's coming from further away, or a specific location in the stereo field.

This won't overwrite the source sound file, just change the way it's used in the Game Engine/Video software.

Pushing the sounds into the distance
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 space or far away – you can either process the source audio files (as duplicate files) or apply audio effects in your game engine/video editing tool of choice.

There are a few ways to achieve this:

• **Lower the sample volume.** The easiest option of all is also one of the most effective.

• **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!

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!

Email **rich@shapeforms.com**

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Thank you!

It's with your support that I can continue to release Shapeforms Audio libraries and content updates.

All the best,
Rich