シェイプフォーム

FUTURE UI
SOUND LIBRARY

HD

SOUNDS 750+

Thanks for buying **Future UI** and supporting independent audio!

Future UI is a sound library for futuristic sci-fi interfaces, worn computer terminals, HUDs and holograms!

The library contains a versatile palette of sounds to render futuristic sci-fi worlds of your imagining into reality.

I hope you enjoy using the library!

◎ Shapeforms

Using the library

Future UI is organised into folders of broadly related content, and named to highlight the sounds' main features to make it a little easier to browse through.

Being a sci-fi library, many of the sounds are named purely as a suggestion or guide – the sounds can be used for many other purposes than suggested by the filename, so feel free to experiment!

All sounds are normalized to roughly the same loudness – when implementing them into your project however, many may benefit from having their loudness reduced, particularly sounds in *Data and Telemetry,* which often sound best as subtle background details.

Try sequencing or layering multiple files together to generate new, more complex material.

Library source format: 16-bit/44kHz wav

The categories

Activate Deactivate
A set of sounds for activation/deactivation of computer terminals, holograms, gadgets, and similar.

Alerts and Pings
Alert sounds for popups, notifications, map markers, futuristic radar devices and similar.

Ambience and Loops
Ambience to ground the other UI sounds in a space – computer control rooms, the hum of futuristic devices, holographic energy and similar.

Clicks and Buttons
Over 100 cursor, button, and click sounds for menu interaction and navigation, from small and subtle to bold and bright.

Data and Telemetry
A set of sounds for displaying scrolling or gradually appearing text, data, statistics, information scramble and similar. A sci-fi staple, though more useful as spice than for functional UI.

Energy and Motion
Holographic energy and motion, particulate energy and motion, futuristic abstract sound, things moving across screen or through space, and similar.

Errors and Alarms
Access denied sounds, warning and alert sounds, system failure or imminent danger alarms and similar.

Holographic Chimes
A series of holographic chime sounds – these are labelled as holographic for their soft or bright tones but could be used for any futuristic interface.

Holographic Interaction
A range of complex futuristic UI sounds, bright and bubbly with a high-tech or ethereal feel.

Mechanisms
Small gadgets, physical panels opening or layer with tonal effects for more complex sounds.

Menu Navigation
Whooshes, swipe and cursor sounds, motion sounds for UI cards scrolling across the screen, and similar.

Noise and Glitch
An assortment of noise and glitch effects.

Old Terminal
Sounds created around the idea of an older sci-fi computer terminal – like a computer with CRT monitor from the 80s but from the future.

Open Close
A number of sounds for opening and closing UI panels, menus, drop-downs, holograms, and anything else that opens and closes. Can also be used as on and off sounds. Most (but not all) sounds are in matched pairs of open/close.

Scanners
A small selection of looping scanning/analysing effects. Mixing various data/telemetry sounds with holographic energy can also wield interesting scanning effects!

Mixing the sounds

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!

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All the best,
Rich