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For the trailer's music, I used SoundTrap and a MIDI keyboard to create a piano rendition of "Highway to the Danger Zone," playing from sheet music for a simplified yet authentic take on the iconic song. SoundTrap allowed seamless recording and collaboration, while the MIDI keyboard provided precise control, ensuring the music aligned with the trailer's tone. To fix a tempo inconsistency between the opening score and the rest of the track, I slowed the opening to 85% of its original speed using Clipchamp, creating a cohesive flow. The music was divided into two parts: the opening and first verse for the introduction of the first car, and the chorus onward, which served as a dynamic background through the trailer's conclusion, enhancing its pacing and narrative.

The "AudioCar" sound for the grey car in the trailer was created by blending vacuum and blender recordings, captured using a dynamic microphone for clarity and minimal ambient noise. Close-miking and high sample rates ensured detailed, high-quality audio, while the kitchen’s reflective surfaces added depth. Post-production involved EQ to isolate key frequencies, high-pass filters to remove rumble, and compression to smooth the dynamic range. Four pitch and tempo variations were then produced to simulate different driving states: a low rev for idling, a low-to-high rev for acceleration, a high rev for maximum speed, and a high-to-low rev for deceleration. These variations provided dynamic transitions, enhancing the car’s audio realism in the trailer.

The gear shift sound labelled "GearStick" was recorded using a dynamic microphone placed close to the gear stick in a car to capture the mechanical movement. Post-production involved isolating the core noise, applying noise reduction to remove background sounds, and trimming the recording for precision, resulting in a clean, professional-quality sound. This sound was used whenever the red or yellow car shifted gears in the trailer. The second gear shift sound, "GearStick2," was derived from the first recording but modified with a pitch increase for a sharper tone and an amplitude boost for greater intensity. This version was tailored for the grey car to emphasize its dynamic interior design and enhance the dramatic impact of the gear shifts in the trailer.

The "YellowCarEngine" sound was created using a dynamic microphone and a water bottle, with a vocal fry technique to replicate the deep rumble of an engine. The recording was edited to create a seamless loop, ensuring smooth playback without interruptions. Despite using a built-in microphone due to equipment limitations, the sound was refined in post-production with equalization, noise reduction, and dynamic compression for a polished result. Three variations of the sound were created: one with a 25% increase in pitch and tempo for higher RPMs, one that gradually increased pitch and tempo to simulate acceleration, and one that began with the increased values and returned to the original pitch and tempo to mimic deceleration. These variations provided dynamic responses for different driving states in the trailer.

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The button press sound labelled “ButtonPress”, which is heard closer to the end of the recording, was created by recording the sound of me pressing the shift key on my laptop using my phone’s microphone in my bedroom. I placed the phone’s microphone right next to the key to ensure a clear capture of the sound. After reviewing the recording, I noticed it was a bit quiet, so I amplified the sound to achieve the desired volume. Once the sound was appropriately adjusted, I placed it over the corresponding moment in the trailer, where the person inside the grey car pressed the button. This simple recording technique allowed for a crisp, effective sound that fit seamlessly into the scene.

The pedal press sound was recorded using my phone's microphone by lightly tapping a table, then post-processed by increasing its volume, pitch, and tempo to create a more pronounced, dynamic effect that suited the trailer's dramatic tone. The pedal lift sound was created by duplicating the pedal press sound and applying a reverse effect to simulate the pedal being released, creating a smooth transition between the two actions. This approach maintained audio continuity while enhancing the flow and reinforcing the visual cues in the trailer.

The deep breath sound, named “DeepBreath,” was recorded using my phone, with the microphone placed close to my mouth to capture the nuances of the inhale and exhale. To ensure clarity and minimize ambient noise, I recorded in a quiet space, using a controlled environment to reduce unwanted room reflections or echoes, and employed a pop filter to prevent plosives. In post-production, I applied a high-pass filter to remove low-frequency rumble and background noise, gently amplified the sound for presence without distorting its natural quality, and added subtle reverb to give it depth and an immersive, atmospheric feel. Compression was used to smooth out volume inconsistencies, ensuring a steady, cohesive sound. These techniques resulted in a polished, professional-quality recording that plays during the trailer's first moment when the camera passes through the clouds.

The light switch sound, labelled "LightSwitch," was recorded in my room using my phone's microphone, placed close to the switch to capture the mechanism's click while minimizing background noise. In post-production, I applied noise reduction and a high-pass filter to eliminate unwanted sounds, followed by boosting mid-range frequencies to enhance the click’s presence. A light reverb was added to give the sound a natural quality, and gentle compression ensured consistent volume. These adjustments created a polished, dynamic

sound that seamlessly integrates into the trailer, repeating whenever the orange car's lights are switched on from different angles.

The sound labelled "CameraCaptureSound", plays during a trailer transition, where the image flashes between the name of the red car and the desert. It was recorded by placing a dynamic microphone close to a classic camera as it took a picture, capturing the distinct mechanical "click" of the shutter. The microphone was positioned at an optimal distance to avoid distortion while preserving the sharpness of the sound. In post-production, I enhanced the clarity of the click by boosting the midrange frequencies slightly, emphasizing the crispness of the shutter snap. A gentle reverb was added to introduce spatial depth, making the sound feel more natural and immersive, fitting seamlessly within the trailer's transitions.

The red car's engine sound, sampled from an online source, was processed into four distinct pitch and tempo variations to simulate different driving states: idle ("Engine2LowRev"), gradual acceleration ("Engine2RevLowToHigh"), high-speed running ("Engine2HighRev"), and deceleration ("Engine2RevHighToLow"). Each variation was enhanced with mild distortion for a mechanical texture and reverb to simulate an outdoor environment. These variations, representing stationary, accelerating, high-speed, and braking moments, provide dynamic transitions to reflect the car's on-screen behaviour. They were used in the trailer's opening scenes to create an immersive and realistic auditory experience.

The wind sounds "ArcticWind" and "DesertWind" were both sampled online to enhance the trailer's atmosphere. "ArcticWind," used from 7 seconds into the trailer until the yellow car engine kicks in, was processed by removing unwanted noise, applying a high-pass filter to eliminate low-frequency rumble, and adding subtle reverb for an outdoor feel. The volume was adjusted to ensure smooth blending with the other sounds. Similarly, "DesertWind," used during the second engine sequence until the end, was processed to clean up noise, adjust the frequency range, and balance the volume with the engine sounds. These two wind effects provided variety and dynamic contrast, enhancing the immersive soundscape of the trailer.

The wood-hitting sound, labelled "WoodHit," plays when the Xbox logo appears at the beginning of the trailer. I selected this sound for its sharp, impactful nature, which matched the dramatic reveal of the logo. In post-processing, I applied a slight reverb to give it a sense of space, ensuring it blended naturally with the trailer's atmosphere. Additionally, I adjusted the volume to ensure the sound stood out at the right moment without overpowering other elements in the mix.

The flame burst sound effect, labelled "FlameBurst," was derived from a variation of the wood-hitting sound effect but underwent extensive post-processing to transform its character. To create the distinct, sharp sound of a flame bursting, the original wood-hitting recording was trimmed and distorted to remove any unwanted characteristics and give it a more intense, explosive feel. The sound was then vocoded to add a synthetic, crackling texture, mimicking the

rapid expansion of flame. A slight reverb effect was applied to further enhance the auditory illusion of the flame bursting in an open, outdoor environment. These combined techniques allowed for a dynamic, impactful sound that effectively conveyed the sudden, fiery nature of the burst. This sound effect plays each time a flame burst is emitted from the yellow car, adding a dramatic auditory cue to its action in the trailer.

The metal slice sound, labelled “MetalSlice,” is heard at the beginning of the trailer during the scene transitions and text fade-out. This sound was chosen for its metallic, slicing quality, which provides a smooth and dynamic shift between the fast-paced cuts. In post-production, I enhanced the high frequencies to emphasize their crispness and used crossfading to seamlessly integrate the sound with the visuals, creating a fluid transition between scenes.

The metal clang, labelled "MetalClang," occurs after one scene transitions near the trailer's beginning. This sound was sampled online and chosen for its sharp, resonant quality, which adds a dynamic punch to the transition. In post-processing, I applied a slight EQ boost to emphasize the mid-range frequencies, ensuring the clang stood out while maintaining balance with the other elements in the mix.

The sound labelled “MonkAttackVoice,” used in a transition near the beginning of the trailer, was created by recording a quick exhale of air with a dynamic microphone, using a pop protector to eliminate unwanted pops. In post-processing, I trimmed the extra silence and increased the overall volume of the clip to ensure its presence in the mix.

The big letters transition sound, labelled "VikingFootStep" (named after its use in a past fighting game project for one of the characters), is heard when the text reveals the message "biggest map ever seen." This sound was sampled online and selected for its heavy, deliberate footfalls, which match the weighty tone of the message. In post-processing, I cleaned up the sample to remove unwanted background noise and adjusted the volume and EQ to enhance its clarity and presence. The result is a powerful footstep effect that adds gravitas to the moment, reinforcing the scale and importance of the message.

In the trailer remake, I incorporated a skidding sound effect for the yellow car between 1:10 and 1:14 to mimic the intense tire oscillation during the loss of traction. I sourced a high-quality hard-braking clip and extended its duration by crossfading multiple instances, ensuring a seamless and consistent soundscape. In post-processing, I adjusted the pitch and tempo by lowering both to match the scale and speed of the skid, enhancing the effect's realism. Fade-ins and fade-outs were applied to simulate the natural dynamics of skidding sounds, creating a smooth buildup and decay. The result is a dynamic and authentic skidding effect, with the original labelled “TireSkid” and the slowed-down version labelled “TireSkidSlowedDown.”

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The tire vibration sound, labelled “TireVibration,” plays as the yellow car approaches and enters the tunnel and when the grey car is in its tunnel, with the camera positioned outside the grey car and closer to it. The enclosed space amplifies the reverberation, making the sound more prominent due to the tunnel's acoustics and the reduced distance between the car and the listener.