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IGME.671.01

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Final Project Documentation

*A Warden’s Duty* was a game created for Game Design and Development 2 in a group last semester. *A Warden’s Duty* is a 2D action platformer that takes place in the universe of *The Dresden Files*. The player is a Warden and must fight their way through the Nevernever to hunt down a criminal on the run. As the player defeats the enemies in the level, they must avoid traps and find the portal at the end to take them to the next level.

When creating the sounds for the game, I found sounds that would not need a lot of work. For most of the sounds, I changed the pitch with ReaPitch and edited the EQ with ReaEQ. Some of the sounds I found were loud and hard. I used the pitch and EQ to make the sounds softer and less harsh on the ears. The sounds used for the ranged enemy are zombie noises. I used zombie noises since the ranged enemy looks like a zombie. The flying enemy has mythical chimes as its damage and defeat sounds. Since the flying enemy looks like a small fairy, the sounds are used to invoke images of sparkles or pixie dust. The UI sounds are simple. The button click is short and clear so that the player can hear the button clicks over the rest of the game. The fireball the player shoots after obtaining the power-up is a mix of wind and fire crackling. Even though the asset used for the enemies’ projectiles is the same as the players, two different sounds were used to help the player differentiate between the two.

I split my FMOD events up into 3 main folders (Ambience, SFX, and UI). Ambiance has an event for whispers. Whispers contain 4 different whispers that have different probabilities of triggering. They also use pitch randomization to make the whispers more random.

The SFX folder has subfolders for each category of SFX (flying enemy, player, portal, power up, and ranged enemy). Player health has a continuous sound that increases in volume and pitch as the player’s health gets lower controlled through a parameter. The event for entering the portal has two sounds that play at the same time. A chime sound indicates the player entered the portal, and then a wind sound that tells the player there were transported somewhere else.

The UI folder has sounds for the button clicks, the main menu music, and the sound the menu makes when switching screens. All of the events not mentioned are single-played sounds with no alterations.

When mixing the sounds, the buses are organized the same way the event folders are. The SFX group, the player subgroup, and the UI groups are the loudest in the mix. The groups containing the enemies are lower in the mix than the player since there are more of them, and it is easier to have too many sounds overlapping, becoming too loud. For the player to hear the button clicks and the player’s heartbeat, the abundance of enemy sounds needed to be quieter. The ambiance is whispering in the background, so they cannot be too loud and distract from the rest of the game.

The games I used for reference were *Tomb Raider*, *Borderlands 2*, and *Portal 2*. The average integrated levels between those three games were -17.1 LKFS. I decided to achieve around a -17 – 19 LUFS. I adjusted the different groups and subgroups to find a nice balance between background sounds (like the ambiance and enemies) and the player sounds (the heartbeat). I needed to make the heartbeat sounds noticeable with multiple enemies and bullets sounds, so I had to increase that group in the mix and lower the enemy groups. The UI groups are also high in the mix so that the player can hear feedback from the UI (button clicks and the sound played when changing menus on the main screen) and the background music on the main menu.

Asset sources are in a separate file.

GitHub link: <https://github.com/panguino729/igme671FinalProject>

Finished Asset List link: <https://docs.google.com/spreadsheets/d/1dDZO6LToCd1Hs3jCpnuFWTgI4qqxSMlXCSpklkvKc0w/edit?usp=sharing>