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IGME 671.01

Final Project Progress – Final Submission

*\*Audio production code resides in GameMaster script and the Reload scripts*

**Introduction describing the game.**

Once every 1000 years, the Silmarillion Tiger Frogs of Chatillon gather on the highest mountain to decide by a trial of combat a new God Emperor for the next millennia. Take spiritual control over your frog to help them defeat their opponents and ascend to the throne. In this 3D third-person local multiplayer fighter, players wobble around as Weeble-like frogs wielding katanas. They must use the wobbly physics of the Weebles to push their opponent off the stage. Whoever can either defeat their opponent or just plain survive the longest, wins!

**Analysis of the game and its requirements.**

Sit on the Mountain and Watch the Tigers Fight was a game I worked on a few semesters ago in Game Design and Development II. The game consists of the main menu, a fight scene, pause menu, and win screen - Each game state having its own set of demands in terms of audio assets and production. The main menu needed music and ambient sounds, the fight scene needing sound effects for the players and music, the pause menu needing interface sounds, and the win screen needing music. I also wanted the game to have dialogue throughout it in the form of an announcer – much like a traditional fighter game.

**Discussion of sound assets developed for the game: Describe the sounds made and why those sounds were used (i.e., what role they play in the game). Explain any particularly interesting things done to create the sound.**

The game was heavily inspired by Japanese themes including the ink art style, (later evolving into cell-shading,) and samurais. This traditional Japanese theme meant that the sounds I chose and crafted had to line up with the art and playstyle. I found that most assets I needed were pretty general and mostly unthemed, however, the music is where I would really be able to hit this theme home. I made finding suitable music the priority, as it would be the centerpiece of the audio production of the game.

Because the game is fun and a bit whimsical, I wanted to have some fun with some of the sound effects. This applied especially to one sound effect, in particular, the sound of the word hitting the other player. This sound effect could have easily been a regular tapping or grunting sound but I wanted it to reflect the whimsical nature of the game, so I made it a wet, slapping sound. I think it is the details in the audio production like this that really help bring the game to life.

**Discussion of work done in FMOD. Explain the organization of your project and describe each event in terms of instruments used, parameters exposed to the developer, effects processing used, logic incorporated, and parameters set (i.e., I used randomization of a pitch for this event to get a more life-like feel to the sound).**

I made the main focus of my audio production the music in the game and because of this, I wanted the music to reflect the progression and intensity of the fight. I utilized FMODs automation abilities to create a parameter to reflect this variable and named it ‘Intensity.’ I programmed this variable so that it increases every time a player dies if stock is on, or over time (if a timer is enabled which it is not by default.) This intensity parameter adjusts both the volume and the pitch to increase the feeling of intensity during the game. This intensity parameter resets with every new game.

In order to make the game feel more life-like, I created randomizations between the slaps, sword clinks, and sliding sounds. The variations in these sounds mean that no two slaps, clinks, or slides will sound the same – much like real life. Each sound has a fine-tuned pitch variable to make sure that both the lowest ends and highest ends of the randomization sounded realistic.

Sounds such as music were set to loop without any additional triggers, this way the music is seamlessly continuous and without any periods of uncomfortable quiet.

**Discuss the work done to address the mixing of sounds in your project. Setting levels, parameterizing EQ, introducing compressors, etc.**

From most basic adjustments such as clipping an audio asset to FX, edits to audio assets were made in both REAPER and FMOD. I used REAPER mainly for its vast FX library, using FX such as ReaPitch to make the slapping asset sound wet to create the idea that a metal sword was slapping a moist frog. REAPER was also useful for asset noise removal. I used the FX ReaFir to build a noise profile during a portion of a sound asset that has nothing but noise and used the noise profile to subtract the noise throughout the track. This was extremely useful due to many of my audio assets had noise in the background. I also used ReaEQ quite a bit to really hone in on the frequencies within a sound that I was looking for. Effects like these really allowed me to create the type of audio assets I was looking for.

**Citations**

*List all source audio files and references to where they were acquired. This should list the name of the source file, name of original author, and URL to where the file was downloaded from.*

* **Painting 03 090420.wav**
  + **Author:** LG
  + **Link:** <https://freesound.org/people/LG/sounds/71432/>
* **Instrument\_gong\_soft.aif**
  + **Author:** vrodge
  + **Link:** https://freesound.org/people/vrodge/sounds/119545/
* **Henne near beach ambiance 2013-04-30.wav**
  + **Author:** Kyster
  + **Link:** https://freesound.org/people/Kyster/sounds/187022/
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  + **Author:** dersuperanton
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  + **Author:** dersuperanton
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  + **Author: FunWithSound**
  + **Link:** https://freesound.org/people/FunWithSound/sounds/369252/
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  + **Author:** Facundo Arena, Jesica Sabrina, Rodrigo Trado
  + **Link:** https://files.freemusicarchive.org/storage-freemusicarchive-org/music/Breitband/The\_Kyoto\_Connection/The\_First\_Voyage/The\_Kyoto\_Connection\_-\_04\_-\_Voyage\_I\_-\_The\_Japanese\_Garden.mp3