



ERRA FIRMA COSM

KIDZIN FLAME

STEEL TO ASHES

Audio-Design-Document



Ugly Family

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Portfolio I

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Audio Design Document – Steel To Ashes

Introduction

Game audio for Ugly Family Productions title “Steel to Ashes” will reflect the high intense and action-packed destruction derby game play that will be onscreen. The players will be drawn into the game environment by the use of the sci-fi but realistic sounds created for the game play environment. The music for the games title screen, game play, and cut scenes will be one of the first elements the player notices. Heavy hitting guitar driven metal music will be composed for the game. Also original electronic music will be composed help the game environment to stay energetic and game play remain intense. The ambient soundscapes for the “Steel to Ashes” game will encompass the game environment including the battle arena, cut scenes, and garage area. Arena sounds will include alien crowds, jumbo tron, waterfalls, volcanos, and other elements within the battle arena. The music and game play sounds will dynamically change for each player as the game play gets more intense or the players life drains. The auditory expression supports the game play environment and changes dynamically as players interact with the environment.

Each race in the game will have their own set of unique sounds for their vehicles, weapons, and musical genera types. Also voice overs for the game announcer will be scripted and recorded for use in game and cut scenes as well as the equipment garage.

Dynamic Execution of Audio

The games audio engine will be provided by Unity 3 game development tools which will allow for a seamless integration on various gaming platforms. Audio integration and testing will be assisted by the use of custom application/scripts written for the Unity 3d game engine. These custom scripts will provide the audio team with a way to test audio assists prior to their deliverable due date. The Unity 3d game engine will allow for audio emitters that are activated based on the players proximity. These emitters also allow for a dynamic “Aural Ambience” and will be utilized to improve the gaming experience. The audio engine will also contains a number of dynamic processing audio effects that will be utilized to allow dynamic manipulation of the audio assists. The audio engine allows for audio sources and the audio listener to have filter components applied, by adding the filter components to the same game object the audio source or audio listener. Low pass filters, high pass filters, echo filters, distortion filters, reverb filters, and chorus filters all can be applied to the audio assists in real time using the audio tool application and scripts written for the audio team.

Music

As you start “Steel to Ashes” the first thing you notice is music with high energy rocking from a futuristic holographic jumbo tron screen. You enter an online multi-player lobby and join a game with other players. Each race will have their own separate sound track and music will be composed for each of these races. The races include the fast, hard-rocking, laser-wielding Harbans, the slow, gruff, rocket-launching REXXIS, or the sleek, tech savvy Ocquarians. The music composed will represent the style and attitude of the races. The cut scenes and game play will have dynamic music that will change during game play. As game play becomes more intense so will the music and vice versa. Music will also be composed for various game modes and the different game battle arenas.

Character Sound Assists

Three races exist with in the world of Steel to Ashes and each race will be represented with their own audio assists and sound design elements. The identity of these three races should define their audio assists. The first is a reptile race of people, called the REXXIS, who specialize in raw power. The vehicles of the REXXIS are generally slower moving but much more powerful offensively. The second race is an aquatic alien race named the Ocquarians. Ocquarians are wise, soft spoken and technologically advanced. This vehicle type uses defensive maneuvers that avoid hitting enemies head on and include abilities such as launching a ball of plasma that ricochets off of enemies and walls. The third race of drivers are known as the Harbans. Harbans use a balanced variety of speed and weapons in their driving method. These vehicles are built to force players out of their way so they can speed away, leaving traps and confusion behind them. Each character race and vehicle will require several audio assists. The requested vehicle sounds

include vehicle engine idle, vehicle engine rumble, acceleration, braking, turning, explosions, ramming, cars, walls and rocks.

Ambient and Environmental Soundscape

The ambient and environmental soundscape for the “Steel to Ashes” game will mainly concentrate on the games battle arena. These environmental sounds will aid the visual effects within the arena as well as the alien crowds surrounding it. All ambient and environmental sounds will be considered The list of visual effects supplied by the game development team are below and have been listed as *Priority Effects*, *Secondary Effects*, and *Possible Effects*. This list may be truncated to only contains visual effects that will require audio assists:

Priory Effects:	Secondary Effects:	Possible Effects :
Hologram shader	Fire with smoke	Rain
Impact spark simulation	“Bullet” casings	Bubbles Fireworks
Bubble shield	Muzzle flash	Wind particles
Explosions	Volcano effects	Bubbles
	Skid marks	Fireworks
	Pick up stars	Wind particles
	Mud emitter	
	Mud terrain	
	Gravel terrain	
	Grass terrain	
	Oil slick Sparks	

Other 3d art and animation assets, tertiary textures and tertiary assets that may require additional audio assets are listed below:

Tertiary Textures:	Tertiary Assets:	
Particles Rain	Arena stands	
Bubbles Fireworks	Rocks,boulders & over hangs	
Wind particles		
Audience		

The requested environmental natural sound assists and Jumbo Tron screen sounds are listed below:

Nature effects:	Jumbo Tron:	
Wind	Hydraulics	
Waterfalls	Mechanical Arms	
Terrain	Laser Sounds	
Metal	Camera Movements	
Pavement	Screens Switching	
Dirt	Mechanical Spinning	
Mud	Static/Hologram Hum	
Grass		

Audio Team

Marcus Bogue s a Sound Designer, Recording Engineer, Mix Engineer, Live Sound, and currently a student at The Art Institute California - San Francisco. She has experience using Pro Tools, Logic, Final Cut Pro, and Adobe Premier Pro. He will be taking a lead management role in

the Steel to Ashes project as well as sound design for the one of the character races.

Jordain Wallace is know for music composition, arranging, and audio post production. He is currently a student at The Art Institute California - San Francisco and has knowledge using Pro Tools, Logic Pro, and Final Cut Pro. He will be taking a management role in the Steel to Ashes project as well as composition and scoring for the game.

Emily is a Sound Designer, Recording Engineer, Mix Engineer, Live Sound, and currently a student at The Art Institute California - San Francisco. She has experience using Pro Tools, Logic, Final Cut Pro, Microsoft Office, Adobe Photoshop, and Adobe Premier Pro. She will be a sound designer for one of the character races.

Simon Raistrick is a Sound Designer, Recording Engineer, Mix Engineer, Live Sound, and currently a student at The Art Institute California - San Francisco. He is a former software engineer and has experience with Pro Tools, Logic Pro, and Final Cut Pro. He will act as technical lesion for the software implementation as well as sound design for the games environment.

Yuvani Santamaria is a Sound Designer, Recording Engineer, Mix Engineer, Live Sound, and currently a student at The Art Institute California - San Francisco. He has experience with Pro Tools, Logic Pro, and Final Cut Pro. He will be a sound designer for one of the character races.

Production Plan

The scheduled time for completion is 33 weeks. The pre-production period is 11 weeks and the production period is 22 weeks. The game design document was complete by the 10th week. Assets and development have begun during this pre-production phase but will be developed further over the course of the remaining 22 weeks.