



LET'S PLAY:

SOUND DESIGNER

If games are music to your ears, you may be interested in being a Sound Designer! While the role can vary from company to company, these folks generally use a DAW (Digital Audio Workstation) to layer and sculpt audio going into a game, create sound content and design audio mood. They are also commonly responsible for 'implementing' audio and dynamic sound behaviour into the game's audio engine or middleware like FMOD, Wwise, Criware or Fabric. Sound Designers need to be great at **listening to audio critically**, have a **good sense of aesthetics for sound**, and **thoroughly understand psychoacoustics**.

NOTABLE CHAMPIONS



- **Joonas Turner** (Broforce, Nuclear Throne)
- **Martin Kvale** (Owlboy, Hidden Folks)
- **Paul Lackey** (Overwatch, Midtown Madness)
- **Sally Kellaway** (VR/AR/MR & 3D audio specialist)

TOMES OF KNOWLEDGE

**"The Sound Effects Bible"**

Ric Viers (2008, Michael Wiese Productions)

"Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design"

Karen Collins (2008, MIT Press)

PARTY ROLES



These are some of the roles you might encounter underneath the umbrella of **Game Audio** in general:

- Sound/Audio Designer
- Audio Engineer
- Game Composer
- Audio Programmer
- Technical Sound Designer
- Music Editor/Mixer
- Sound Editor
- Foley Artist

SKILL TREE

**A GREAT EAR**

Being able to use critical listening and design your audio aesthetically is important!

**TECHNICAL SKILLS**

Skills in software tech are invaluable, as you may be putting your audio into the game.

**COMMUNICATION**

Audio is in itself a communicative art - skills in communicating audio moods & with your team.

KEY ITEMS



- **Engine middleware** - FMOD, Wwise, Fabric, CriWare (all free, then paid)
- **Digital audio workstations** - Ableton Live (paid), Cakewalk (free), FL Studio (paid), Garageband for OSX (free), Reaper (paid), Nuendo (paid)
- **Audio editors** - Audacity (free), Adobe Audition (paid), Ocenaudio (free)

QUICKSTART QUESTS



- **Become familiar with engines and middleware.** Middleware in this sense is an intermediary step between the engine and the audio artist - have a go using the middlewares above, and implementing sound into Unity & Unreal.
- **Try taking some gameplay clips and replacing the audio.** What sounds would you imagine? What audio aesthetic would fit the scene? Remove the audio and start from scratch (using any existing material responsibly).
- **Take part in a couple of low-stress game jams.** Usually taking place over a weekend, game jams are a great opportunity to work with other developers and get a feel for what it takes to hear your sounds in a game!