

Sound Design/Music Document

Salt Rock Studios

Sound Lead: Gabriel Holmes

Overview

General Statement

The purpose of this document is to outline the process, inspiration, and instruments used to create all aspects of Sound Design. This will include **Background Music**, **Ambience**, and **Sound Effects**. In order to keep things organized, I have made a thread in the discord called **#"Soldier, Poet, King"**, where all recommendations for inspiration and questions can be placed.

Sound Pipeline

- Mixing sounds recorded and found
 - Following up for feedback, pinging design and functional team
 - Asking people during class in the moment
- Adding/layering instruments
- Arrange sounds in FMOD
- Adding sounds to Unity through Event Files
 - Updating FMOD Emitters in-engine to help create spatial audio
- Testing and tweaking audio in Unity
- Feedback
 - Looking for how does it make the listener feel
 - Music Theory is welcome, but not necessary.

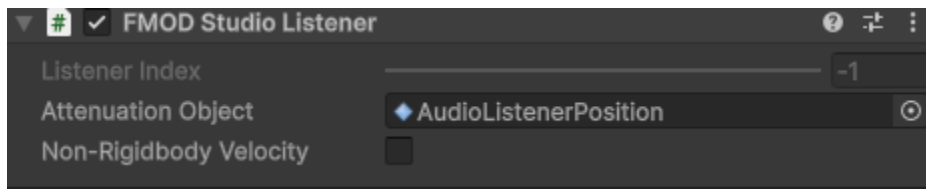
Sound Implementation

Here is a quick overview of how sound should be implemented into each scene.

There are a couple of important things that need to be included in the scene

First

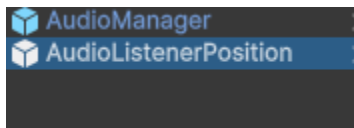
- The camera **MUST** have 2 things the **FMOD Listener Script** and the **Attenuation Object** from which the sound will play



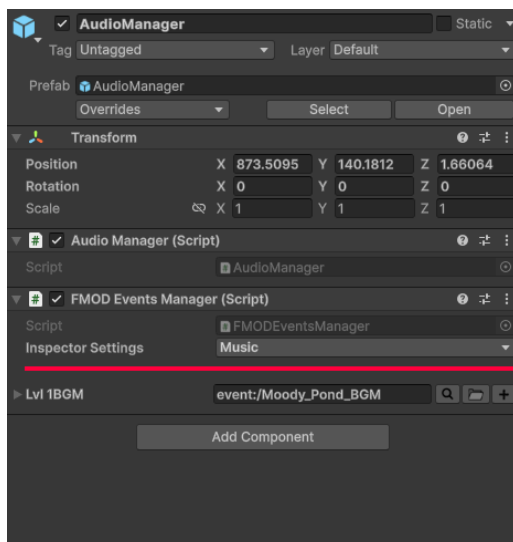
- The **FMOD Listener Script** can be searched up since it is apart of FMODs package and the **Attenuation Object** is a prefab in the audio folder called "AudioListenerPosition"
- **Important note:** Wherever the object is, is where the audio plays so place it above the play scene.

Second

- Make sure these are also in the scenes hierarchy

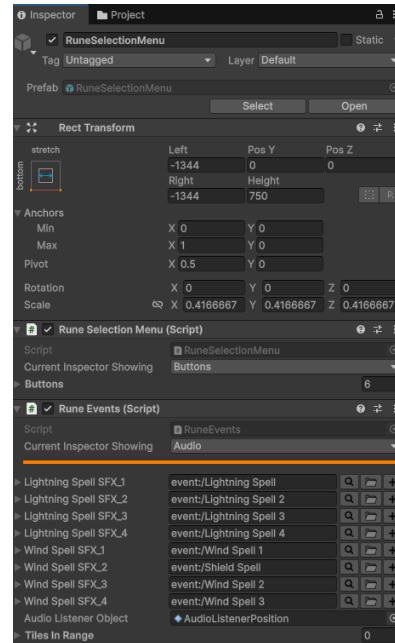
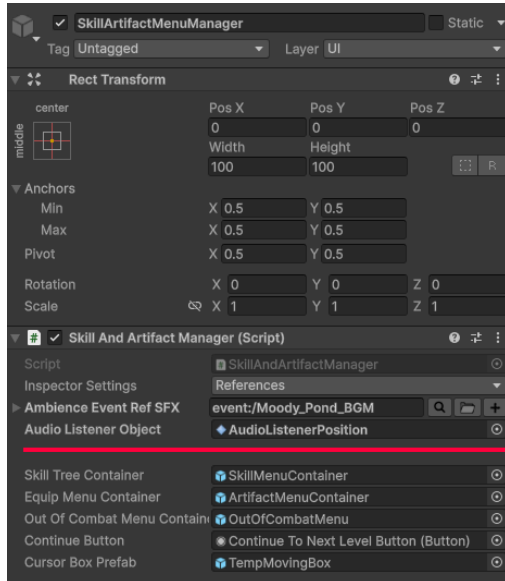


- If they are not the audio will not play
- Also make sure the BGM is set to the Moody Pond BGM inside the audio manager



Third

- Make sure all references for sfx and music are set for the **Rune Selection Menu** and the **Skill Artifact Menu Manager**



- For the rune selection menu make sure to click **Audio** as current inspector
- As of right now the only background audio playing is either ambience or the BGM

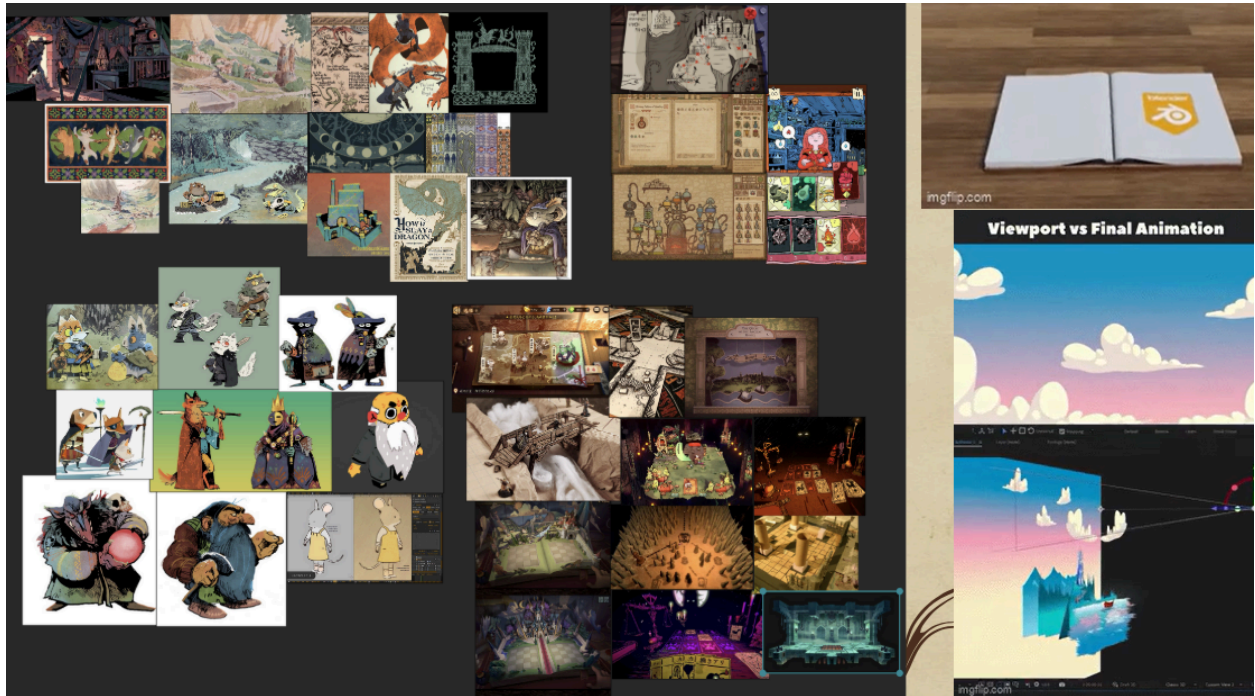
Mood

What Should Players Feel

Using the vision statement given by the design team and the mood board provided by the art team: Awe, wonder, and a sense of an enchantment are the feelings our sound aims to hit the most.

Genres such as Dark and High Fantasy, Dungeon Synth, and Fantasia have inspired the music and ambience.

Mood Board



Player: Sound Affects

The Sound of Player

For this character, the sound is a vital instrument in feedback to the player. This includes things like movement, and the spells as well as any idle ambience the player may have.

Our character has been imagined as this squirrel wizard “Almond” that gives off a feeling of both whimsy and enchantment.

With this in mind the player will be given a multitude of sound effects to aid in our effort to communicate with the player.

These include:

- Idle Sounds (squeaking, or gnawing sounds)
- Footsteps
- Spells
 - Lightning Rework for All Spells
 - Wind Rework for All Spells
- Voice Acting?

Almonds Book Companion

- Would we like for him to have a page flapping sound?

Enemy: Sound Affects

The Sound of Enemies

As of right now there are 2 enemies in the game (With 2 variants if I am not mistaken). We have our ranged projectile dragonflies and we have the melee raccoon burglars. Feedback for enemy movement and attack will be crucial for player information.

Raccoon

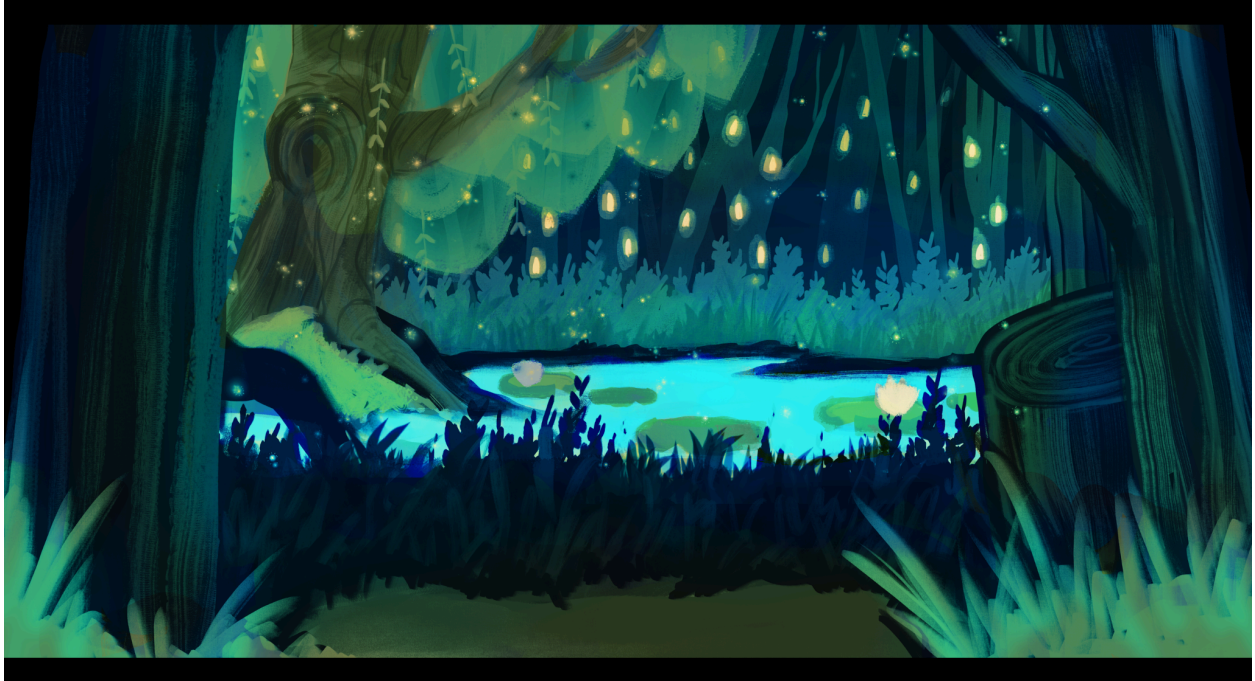
- Idle Sound
- Melee Attack
- Moving Sound
- Taking Damage

Dragonfly

- Idle Wing Buzzing
- Projectile sound
- Moving sound
- Taking Damage

Environment: Ambience and Atmosphere

The Moody Pond



What does this environment sound like?

The Moody Pond is a wet and murky marsh where the night brings the sounds of owls and crickets, while the wind rustles the tall grass and reeds. Frogs sing songs with croaks in the fleeting darkness, and other nighttime critters can be heard prancing in the backgrounds of the trees. The pond water ripples in a rhythm synchronization with the water striders and dragonflies that land on lilypads.

Overall Vision:

In order to fill the world with the magic that our environment and gameplay emphasizes, the sound needs to match as well. The above paragraph describes scenes of a pond using some key sounds that you would expect to find in this area. Lilypads, Frogs, and Dragonflies are seen commonly in fantasy water settings because they are able to give off the sense of something familiar in a magical environment.

Extra research has been put into the music for this area since the goal is for the music to mimic and match the environment.

Key Pillars for Sound:

1. Tranquil Unease (*Calm yet Creepy*)

a. Emotional goal:

- i. Create a delicate tension — peaceful, but with an underlying eeriness.

b. Sound cues:

- i. Distant owl calls echo softly.
- ii. Low, sustained ambient drones (maybe wind tones or subtle synth pads) create a sense of depth and mystery.
- iii. Occasional rustling or unidentifiable movements hint at unseen life.

2. Organic Harmony

a. Emotional goal:

- i. Highlight the interconnected rhythm of the pond's ecosystem — nature in quiet conversation.

b. Sound cues:

- i. Layered natural rhythms: frog croaks, cricket chirps, insect buzzes forming a gentle pulse.
- ii. Water ripples and drips sync subtly with ambient flow.
- iii. Dragonfly wings and lily pad touches add micro-detail and realism.

3. Nocturnal Mystery

a. Emotional goal:

- i. Capture the wonder and curiosity of the night — inviting yet mysterious.

b. Sound cues:

- i. Soft reverberation to give space and atmosphere.
- ii. Echoing animal calls from varying distances to create spatial depth.

- iii. Slight pitch shifts or tonal layers evoke a magical, dreamlike quality.

4. Reflective Stillness (*Meant to represent the tranquility of a nighttime pond*)

a. Emotional goal:

- i. Encourage introspection and immersion through quiet, contemplative soundscapes.

b. Sound cues:

- i. Gentle water movements: ripples, drips, subtle waves.
- ii. Soft wind through tall grass and reeds, calming yet lonely.
- iii. Moments of near-silence to enhance emotional contrast.