For the series of sounds generated for DECO 1013 Assignment 1, I decided early on to work within the theme of online videogames. The sounds themselves were all generated to be indicative of various noteworthy events that might occur when one is playing their fast paced online video game. Specifically, the scenario I envisioned in the creation of the five sounds would be one in which the player might encounter while playing their console games over an online service. Typically, what this means is that the player will be using a battery operated controller and a headset enabling voice connectivity with fellow players. Such services not only offer vocal communication but text based messaging systems which run in the infrastructure behind the game itself, being invisible during actual game play. The included sounds are:

- Low Danger Health Alert
- High Danger Health Alert
- Text-Based Message Received
- Log-Out/ Idle Player
- Controller Batteries Low

*Low and High Danger Health Alerts*...

The *Low and High Danger Health Alerts* cater more closely to the game itself than the infrastructure around it, though they are auditory alerts that must be accounted for by the player nonetheless. For these sounds, I made the decision to use a familiar and intuitive sound pattern, instead of introducing players to something entirely alien. A particular trope of video game auditory alerts is to indicate low health through twin pulses mimicking a beating heart; the designs I’ve created follow this convention.

Strictly speaking, the lower danger alert was designed to be less intrusive yet just as recognisable as the high danger alert. What this means characteristically is a longer attack and release phase modulating the amplitude and (to a lesser extent) pitch as well as a lower peak amplitude overall. Additionally, the actual frequency and speed of the sounds are lower for the low danger alert than the high. Finally, the higher danger alert was modeled to be striking and, in a way, unsettling. While self control may be a priority in auditory alerts for professional purposes, the stunted attack phase and steady release serve as a way to heighten the game experience, intensifying the player’s actions by striking hard and frequently so.
Text based Message Received Alert …

Receiving a message from a player on your friends list is usually considered a positive event. Since the player is receiving something, I chose to model the pitch of the sound in an ascending fashion. Though I’m uncertain as to why this is, it seems the case that ascending tones are almost always associated with positive events. Thusly, for the Message Received Alert, I created an ascending tri-tone. It should also be noted that, like the High Danger Health Alert sound, I intended the message alert to be striking and attention grabbing. This is because of the infeasibility of keeping a visual alert on screen once the alert has been given; GUI clutter is considered poor design. This way, with a strong initial hit and a repeated delay holding the tone (as well as a bit of back and forth panning), the user should have the impression that the Message Received tone signifies a prioritized event.

Log Out / Idle Player Alert …

The Log Out / Idle Player Alert serves much the same function as the Text Message Received counterpart, being a one-time alert which must be acknowledged by the player. Specifically, it serves to signify that a player, who was in the same session as the user previously, has now disconnected intentionally or due to inactivity. In the same way the message received alert was made to resonate with a repeated delay, the Log Out Alert shares this feature. Moreover, with the same logic that ascending tones should be associated with positive events, this alert is inversely descending. Finally, since the Log Out Alert is considered important, but not urgent since nothing is needed of the user in witnessing the event, it features a less intrusive amplitude envelope.

Controller Battery Low Alert …

Perhaps the most interesting alert on the list, the Controller Battery Low Alert seeks to do just that. While it is a vital alert, the fact that the player’s controller is about to/ has stopped working will most often be made clear to the player through the fact that the controller has stopped working properly. In this case, the alert serves not to inform the player but to confirm that, yes, their controller’s batteries are the issue and not internet connectivity. In this case, the sound I developed was made to be sharper than most of the others, yet not inherently alarming. To achieve this, the only characteristic which changes as the sound is played is pitch and not amplitude or note frequency (speed). The descending pitch and consistency through an emphasized sustain is enough to explain audibly that the inevitable issue of depleted batteries has come about.