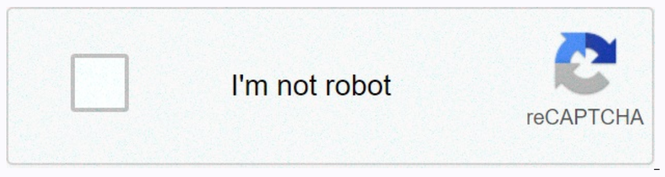

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Sound effects bible – impact

Poeci have many tools that they can use to create their rows. The one you may be most familiar with is the sound effect. When words are spoken aloud, they have many great sound qualities that poetics can incorporate into their poems. The most recognizable sound effect used in poems is rhyme. When two words rhyme, they have a similar final sound. Words that end in the same letters, such as rhyme take and make, or words with different endings, but the same sound rhyme, such as trztówna and pain. Poetry also uses close rhymes (or oblique rhymes) that are words that almost rhyme, but not quite - such as bear and far away. Other sound effects use repeating letters or combinations of letters. The consonant repeats the same consonants in words that are close to each other. Mommy's statement was not a common dummy is an example of a consonant because the letter m repeats itself. If repeated letters appear only at the beginning of words, this is known as alliteration. For example, a big brown bear a bit in the weather is an example of alliteration, because a few words close to each other begin with the letter b. If repeated letters or sounds are vowels instead of consonants - as in I'd like to fight nine pirates at once - this is known as assonance. Assonance can be quite subtle at times, and harder to identify than consonant or alliteration. Sometimes a poet might want to make you imagine hearing something. It's part of a concept called auditory images or that gives the impression of what something sounds like. One common way to create auditory images is to use onomatopeia. Think of words that describe sound - words like buzz, clap, or meow. When you say them aloud, they sound like what they describe. For example, the buzz in the word sounds like the noise that bee makes. There are many other types of sound effects that a poet can use, but these are just some of the most common. Now that you understand how poeci choose the words to use, let's look at how the poeci combine these words by choosing (or not) following the structure. Air, like any matter, consists of molecules. Even a small area of air contains a huge number of air molecules. The molecules are in constant motion, traveling randomly and at high speed. They constantly collide with each other and bounce off each other, as well as hit and bounce off objects that come into contact with the air. The vibrating object produces sound waves in the air. For example, when the drum head is hit with a hammer, the drum head vibrates and produces sound waves. The vibrating drum head produces sound waves as it moves alternately outwards and inwards, pushing against, and then moving away from, the air next to it. which hit the drum head as it moves outwards from the drum head. more than their normal energy and speed, after receiving pressure from the drum head. These faster-moving particles move into the surrounding air. For a while, therefore, the area next to the drum head has a higher than normal concentration of air molecules — it becomes a compression region. When faster-moving particles overtake air molecules in the surrounding air, they collide with them and transmit additional energy. The compression area moves outwards when the energy from the vibrating drum head is transferred to groups of molecules further and further. Air molecules that hit the drum head when it moves inward reflection from it with less than their normal energy and speed. For a while, therefore, the region next to the drum head has fewer air particles than normal — it becomes a region of rarity. The particles collide with these slower-moving particles also reflect at a slower speed than normal, and the thinning area moves outwards. The nature wave of sound becomes visible when the graph is drawn to show changes in the concentration of air molecules at some point when alternating compression pulses and thinning pass this point. A chart for a single pure tone, such as that produced by a tuning fork. The curve shows changes in concentration. It begins, arbitrarily, at some point when the concentration is normal and the compression impulse is just coming. The distance of each point on the curve from the horizontal axis indicates how different the concentration is from the norm. Each compression and the following rarefaction consists of one cycle. (The cycle can also be measured from any point on the curve to the next corresponding point.) The frequency of sound is measured in cycles per second or hertz (abbreviated as Hz). Amplitude is the largest amount by which the concentration of air molecules differs from the norm. Sound wavelength is the distance that interference travels in a single cycle. This is related to the speed and frequency of sound by the speed/frequency formula = wavelength. This means that high-frequency sounds have short wavelengths and low-frequency sounds with long wavelengths. The human eye can detect sounds at frequencies as low as 15 Hz and up to 20,000 Hz. In stationary air at room temperature, sounds at these frequencies have wavelengths of 23 m (75 feet) and 0.68 inches (1.7 cm) respectively. Intensity refers to the amount of energy transmitted by interference. It is proportional to the square amplitude. The intensity is measured in watts per square centimeter or in decibels (db). The decibel scale is defined as follows: The intensity of 10-16 watts per square centimeter is 0 db. (Written as decimal, 10-16 appears as 0.0000000000000000000001.) ten times the increase in watts per square centimeter means an increase of 10 db. Thus, the intensity of 10-15 watts per square square it can also be expressed as 10 db and intensity 10-4 (or 0.0001) watts per square centimeter as 120 db. The intensity of the sound decreases sharply as the distance from the source increases. For a small source of sound radiating energy evenly in all directions, the intensity changes inversely from the square distance from the source. That is, at a distance of two feet from the source, the intensity is a quarter as great as it is at a distance of one foot; on three legs is only one ninth as big as on one foot, etc. PitchPitch depends on the frequency; in general, the increase in frequency causes a feeling of increasing tone. However, the ability to distinguish between two sounds that are close to the frequency decreases at the top and bottom of the audible frequency range. There is also a difference between a person and a person in the ability to distinguish between two sounds of very almost the same frequency. Some trained musicians can detect differences in frequencies as small as 1 or 2 Hz.Due to the way the auditory mechanism works, the perception of stroke is also influenced by intensity. So, when a tuning fork vibrating at 440 Hz (frequency A above center C on the piano) approaches the ear, you can hear a slightly lower tone, as if the fork vibrated more slowly. When the sound source moves at a relatively high speed, the stationary listener hears a higher pitch sound when the source moves in its direction and the lower sound in the jump when the source is captured. This phenomenon, known as the Doppler effect, is due to the wave nature of sound. LoudnessIn generally increase the intensity will cause a feeling of increased volume. But the volume does not increase in direct proportion to intensity. A sound of 50 dB has a ten-fold higher sound intensity of 40 dB, but is only twice as loud. The volume doubles with each increase in intensity of 10 dB. The volume is also affected by frequency, as the human eye is more sensitive to certain frequencies than to others. The hearing threshold — the lowest sound intensity that will cause most people to hear — is about 0 dB in the frequency range from 2000 to 5000 Hz. So, for example, the sound of 100 Hz is barely audible at 30 dB; 10,000 Hz sound is barely audible at 20 dB. At 120 to 140 dB most people experience physical discomfort or actual pain, and this level of intensity is referred to as the pain threshold. Advertising Before the birth of the web, most programmers knew nothing about visual design and never collaborated with a graphic designer. Now no application is created without it. In creating games, each team works with composers to create sound effects and music for your games. So why most non-game software is non-games never used audio in your apps? Three game sound designers explain how sound can make your app better. From the beeps and bleeps of early computer games to the cinematic sound landscapes of triple-A titles, sound has always been key in games. Sound designers determine the direction of sound (like the artistic director) of the game, and then record and manipulate the corresponding sounds. Composers make music. Sound is used in games to convey information and increase emotions. In simpler or more casual games, the flow of information is often the main goal. A typical example is the first Mario games, in which music actually accelerated when there is little time left, says Mattias Häggström Gerdt, who composes music for the title of the Mojang Scrolls.In app, the flow of audio information usually means gestures and notifications. These may be UI sounds associated with buttons or sliders, while other sounds indicate notifications or message errors and reasons. Music also does a lot to set the pace of the game, adds Gerdt. Scrolls have a slightly slower pace, so we try to go a bit more wide and use silence more than you think to let the music breathe a little. This is a very strategy game, so you need time to think about the next move. Emotion is the reverse side of in-game sound design. David Mollerstedt led the audio group at DICE EA for Battlefield and Mirror's Edge. The games we did at DICE built emotions, says Mollerstedt. Sound is a kind of secondary sense when it comes to visual being the basic sense, but the reverse side of that is that it can go directly to emotion. It is much easier to build strong emotions with sound than with video. The video is very powerful and direct, but the sound is very subconsciously strong, so when you align that you have something that feels very consistent. When you use audio in SoftwareAudio it can make your app more useful, more enjoyable or more addictive. You can use sound tagging to give you information or rewards or boost your emotions. But the first thing to consider is attention. Most games are supposed to be addictive; expect you to focus on them completely. When integrating audio, consider how much attention users will pay to the application. Will they run other software in parallel? In this case, a full sound landscape will not be suitable. Sometimes silence is the best solution. All three sound designers emphasized that the purpose of sound is to amplification a game or application, not to distract from it. It's not about good sounds. It's about a good game, says Mollerstedt.Associating sound effect or music with a visual logo is one of the simplest the most effective ways to use audio in the app. It's really iconic the way your Mac sounds when you start, start, Gerdt. Having these sound logos can mean a lot when remembering software or branding. One of the strengths of the first video game music that really famous- classic Super Mario themes - was that everyone knew it was a Super Mario theme. The composer of this music is a big fan of the Beatles, and the most important point of his career was when he heard one of the Beatles members whistle the tune of Super Mario. You can use the sound logo when you launch an app, or you can integrate it with video content, such as the tutorials associated with the app. Josh Mobley is a composer who also designed sound for the iPhone app. I have often claimed that notification sounds are your brand sounds. If you get a notification from Facebook, you know what a sound is. Developers of popular apps have the ability to create these iconic sounds that can let other people know, for good and bad, what apps you use. It is a way of communicating without any visual presentation. Audio as Feedback A combination of visual and audible feedback helps the user identify actions and results in the application. Notification sounds can draw the user's attention to something, even if there is no visual information. When you hear that you clicked something, it also gives you fuller tactile feedback than if you just see it. Ideally, all these forms of audio feedback are designed in a consistent manner in parallel with the visualizations. Mobley explains how it works in clear to-do list applications. Clear is unique. We wanted it to be a musical instrument. Everything is in the same key, and after completing the task it has to feel like Valhalla almost, an epic task. Swiping up and down the menu hierarchy produces string sounds. Smaller gestures are really small sounds that are not musical, so as not to distract. Associating rewards with sounds Sounds are often used in games as a reward after completing a level or achieving success in a task. Similarly, you can use audio rewards in the app to encourage users to perform tasks, they may not be very enjoyable. The experience has to be half-working and one part of the entertainment and that's where the sound comes in, says Mobley. Under Clear, if you quickly complete three tasks, the sound gets higher and higher. After clearing the entire dos list, you have some jingle. In Clear, the idea was to make it almost Pavlovich, says Mobley. You wanted to do this job because you wanted to hear that sound. There are many time sound libraries available, and these may be enough for some apps, but if you're serious about sonic brands you need to hire a sound designer or composer to create original sound effects and music. That costs money, says Mobley. It can literally range from $300 at depending on the scope of the project. All the designers told me how important it is for developers to learn how to communicate with a sound designer. We have a fairly advanced visualization language, says Mollerstedt, but if you're trying to talk about sound, people have very different opinions about what the word means. The language is not so developed. It's the same with smell. If you want to work with sound, it's really important to agree on what things mean and build a language. Some developers have very specific ideas about sound. Others will look at the designer to decide on the sound sensation. Mobley says that sometimes there are disputes about length and musicality. Developers always want sounds to be shorter because they want to reduce their app. I like sounds that have some texture to them, some meat. The process will vary from designer to designer. Mobley asks developers to share a video showing all the features of the app's user. I need time. If there is any kind of animation for the panel moving or whatever I want to make it exactly right. Then they don't have to inject sounds into the app and recompile, they can just look at the video and see what works and what doesn't work. Several iterations may be needed to achieve consistent sound and visualization before the sound is actually integrated into the application. But the results are often worth it. People say the sound is half the picture in the movie, says Mobley. I would like to say that this also applies to games and applications. If you are able to make this award sound good, it makes them come back. [Photo: Flickr by Vancouver Film School] School]

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