

TOM SMURDON: So this is weird now, this is another one of those times that sound designers are going to be like, “What are you doing? This is backwards.” Like Pete was saying, people make lush, gorgeous-sounding reverbs. This reverb is realistic. It sounds like the room you’re in. In unreal, you go in and you tag the surface types for each wall, that’s all you do, it does the reverb by itself, but that means if a designer builds a square room that sounds bad, because it’s going to have standing waves and everything is going back and forth, guess what, that reverb is going to sound horrible, it’s going to sound like the real room, so you have to work to tweak this to make it sound good. Sometimes you may want the horrible-sounding realistic reverb, let’s say like you’re in a jail cell and you have things flapping around with like concrete walls, it’s going to sound bad, and it’s going to sound just like that room sounds. We are like working to get like mixed volume in there, so like how much reverb are we going to have in there. Like we can turn it to make it fully realistic, so if you’re doing AR stuff where it’s super—everything has to be super realistic to fit in the actual room you’re in, that’s good, but sometimes when we’re making different spaces, we want things to sound nice all the time, so we’ll have mix, and another thing you could do is change the different surface types of the walls, so if they’re brick walls, maybe go to a plaster wall or whatever else. I think there’s 20-some different surfaces to choose from right now?

PETE STIRLING: There’s a whole bunch, yeah.

TOM SMURDON: Yeah, so you’re going to have to work backwards, compared to what you’re used to working in, and I know it’s unintuitive, but the power of this is so good, it’s just—it’s amazing having it sound this good. In the video, there was a point where he threw a basketball, it bounced off a wall, hit the couch, and then goes outside, and the coolest thing about that was like as it goes outside, you hear it slapping back behind you again, but then the time delay as it moves farther away from you, it’s just slight, but it’s very realistic, and it sounds like, you know, we’re always trying to sell that immersion feeling, like you’re in a room, and that’s what this does. This opens up some problems, so if you’re working with a level designer and they build a depth square room, you’re going to be like, “Hey, this sounds bad,” and they’re going to be like, “I don’t care.” They’re just not going to care. You’re going to work with them, and if you can, this is going to be the easiest solution. It’s like catch them early, you know, audio always needs to begin early, work with them, like “Can we just make this more of a rectangular shaped room, just a little, or something? Can we do something?” They’re going to laugh at you, but you can try. This is the look I got from our lead designer, that’s Richard up in the Oculus Rex team. Like, “Dude, no square rooms,” he’s like, “No, I’m not an acoustician, I’m a level designer, I’ve got to make this game fun, I don’t care what the room type is.” So spatialize everything, I keep saying this every year. I have been talking to people, and I’m hearing these games, and I’m just—I get disappointed sometimes, and people are like, “I put your spatializer on one or two things,” and I’m like, “No, it’s not a gimmick, it’s not a toy.” This is like kind of your new world now. Take advantage of this technology. It’s amazing, and you want to make everything feel like it’s coming from some space around you, you want to feel like you’re in that space. Whenever I hear anything that’s not spatialized, that means it’s also not externalized, so that means it’s just in my ear. There’s nothing natural, except having headphones on, that sounds that way, so there can be reasons to do it. You know, like everything, there’s always times to break the rules, but like spatializing everything is so important to making everything feel realistic. Reach out to us if you’re having any problems. Pete and I are always around. The

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Oculus Forums are a great place, there's a whole audio section there. I know Pete gets his phone rang like all times of the night in Australia, because people are like, "Hey, I want to do this thing" or whatever, but we're here for you and we're trying to make the tools better for everybody to use. We've been doing this for four years now, and the tools have consistently been getting better and better and better. This new tech, like the propagation tech, I'm so excited about. It seems like it's just going to make my life easier, or harder, I don't know yet, we'll find out. Then explore, try out new things. We want to, like it's still early, right, like everybody who's working in this space knows that it's still early, and new tools are always coming online, so just like explore, have fun. Reach out to us, let us know what we can do to help, and just that's about it, and we're going to have questions now. Thanks.