

THE GAME AUDIO FAQ

How to Start a Career as a Sound Designer for Video Games

By Brendan Wolf, Sound Designer @ [Injected Senses Audio Coaching Website](#) | [LinkedIn](#)

Foreword

Over the last few years, there's been a major shift with AAA studios shifting budgets from their internal audio teams to instead hire audio houses while Outsourcing Producers manage task workflows and Audio Leads approve and review the work. Amidst the layoffs, there are still folks landing full-time jobs in the industry even in entry level roles! In fact, I've noticed a pattern for candidates who have received Associate Sound Designer and Sound Designer offers... Without further ado, let's dive in!

Qualities of Recently Hired Candidates

Disclaimer: This is not a 'how we hire' guide. I don't have any authority, nor actual insight, into hiring decisions both at Injected Senses and our partner studios. This is simply my personal observations based on successful candidates. We are also not currently hiring, sorry!

1) Design Excellence + Diverse Skillset

Candidates with a short (1 minute) sizzle reel that includes a combination of high-quality *gameplay redesigns* (cinematic work typically gets done by more senior folks as it requires 5.1 / Atmos mixes), AND 1-2 game engine projects demonstrating implementation into UE5 MetaSounds / Wwise / FMOD are the most successful.

Sound Design Portfolio Examples

- [Donovan Robinson](#), Sound Designer at Blizzard Entertainment
- [Josh Adam Bell](#), Sound Designer at Remedy / Sweet Justice Sound
- [Victor Arias](#), Sound Designer at Injected Senses Audio

The Power of Versatility

The more variety the better your chances of matching your skills to our client's needs. I have days where I bounce between client projects with these combinations:

Game Studio #1 => Proprietary game engine + Wwise + Perforce (P4V)

Game Studio #2 => Unity + FMOD + GitHub

Game Studio #3 => UE5 MetaSounds + UnrealGameSync (UGS)

Version Control software (Perforce / Github / UnrealGameSync) experience is typically not expected in entry level roles but rather taught on the job, which leads to the next quality.

2) An Eagerness to Learn

If a candidate has demonstrated they've pushed themselves in personal, school, or professional projects to learn a new workflow applicable to game audio, like [Kitbashing an Unreal level and implementing their own sound using Wwise](#), they'll likely be a good fit for eagerly tackling new tech and workflow requirements based on our client's ever-shifting needs.

In practice, we are often given a single tutorial via Zoom of how to complete a task and then can refer to a Confluence page (online internal wiki) if we need a refresher. Being a quick learner, and proactively applying new skills, are huge in this line of work.

3) Humility and Reputation

Would you be receptive to feedback and constructive criticism on a daily basis? Because as a Sound Designer, the work you do doesn't belong to you. If the client likes something you've designed and implemented, awesome! However, distancing yourself from your work and being able to objectively critique it based on its gameplay context, how it supports the intended design, does it fit the art direction / style etc., are keys to success.

Skills can easily be taught, but attitude cannot.

Building a solid reputation takes time but is well worth the effort. If someone does a Google search of your name, what will they find? If you're fresh out of school and

haven't established yourself, your reputation will simply be based on 'are you a cool person that I'd want to hang out with?' If you've had a gig or worked previously at a studio, what would your Audio Lead / Audio Director have to say about working with you?

What is the Workflow for a AAA Sound Design Task?

1. Design and Render assets in your DAW of choice
 - a. Most Sound Designers in video games prefer REAPER for its highly customizable nature speeding various workflows in batch rendering, hotkeys to quickly add frequently-used plug-ins etc. Pro Tools and Nuendo are great alternatives too, typically coming in 2nd and 3rd most popular. Honestly, any DAW is fine as long as you render out the final .wav files to the spec requirements (# of channels / bit depth / sample rate / normalized etc.)
 2. Implement Audio Assets (Wwise / FMOD / In-Engine)
 3. Capture and Edit completed audio at runtime of gameplay (OBS / Camtasia)
 4. Submit changes to Version Control software (Perforce / GitHub)
 5. Make revisions (if any) from Audio Director / Lead via Slack feedback
 6. Update task hours, status, and uploading final renders to client cloud drive
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Leveling Up Your Game Audio Skills

How do I make a killer showreel?

[PowerUpAudio](#) - Twitch Channel

Kevin Regamey has been hosting Reel Talk on Twitch with bi-weekly portfolio and reel reviews of up and coming game audio talent for several years. I highly recommend checking out previous videos where you can watch and learn from folks who've run the gauntlet like [myself](#).

[GDC Reel Talk](#)

Also check out this recorded GDC Talk where he and Matthew go into detail on all the dos and don'ts!

How do I build my portfolio?

Game Jams

Collaborate with awesome game devs and make cool stuff! Not every project will turn out great and that's totally fine because you'll learn the good, the bad, and the ugly with each new project. Game Jams are fantastic because they're happening all the time, are conveniently online, and you gain a ton of experience very quickly. Here are the most popular game jams:

[Game Jams on itch.io](#) | [Indie Game Jams](#) | [Ludum Dare](#) | [Global Game Jam](#)

Student Collabs

If you're fortunate to attend a university or college with a School of Game Development like I did, you should absolutely dive into that glorious sea of talent and collaborate with them. Here are a few game and VR prototypes I collaborated with game dev grad students on:

[CntlShift](#) | [Minos](#) | [Liege](#)

Keep in mind that today's students are tomorrow's industry pros and you'd do well to put all your heart and soul into these projects as they may lead to real gigs down the road. My alumni friends are now working at Insomniac Games, Crystal Dynamics, Naughty Dog, and Infinity Ward.

If you are considering attaining higher education to pursue a career in game audio, Brian Schmidt (President and Founder of GameSoundCon) put together this list of [Game Music and Sound Design Schools](#).

How do I improve my sound design?

Watch and Learn

[Akash Thakkar](#) | [Cujo Sound](#) | [Marshall McGee](#) | [PowerUpAudio](#) | [Scott Game Sounds](#)

Practice with Sound Redesigns

Start by finding your favorite game cinematics or gameplay snippets of special abilities, spell casts, gunshots, explosions, monster roars etc. Next, use a free YouTube ripper like [SnapDownloader](#), import the .mp4 into your preferred DAW, silence the audio, replace it with your own, render out the new .mp4. Finally, post it on social media using #gameaudio #sounddesign tags and most importantly *stay humble* for any feedback.

Improving your sound design skill is a lifelong endeavor. Like any skill, the more you practice the better you'll get. Your work will be critiqued by colleagues, QA, directors, producers, and hardcore gamers so humility is critical to leveling up your skills.

If you do receive harsh feedback, understand that the person's emotions are likely rooted in a passionate vision they have and that's totally fine – especially if they're your boss! However, ask for clarification with a reference if their feedback isn't making sense.

How do I learn audio implementation?

First, identify 1) which game engine you want to use and 2) which middleware, if any. Here are the most popular engines and middleware combos:

[Unity Audio](#)

Unity provides a lot of free tutorials on their website that you can go through to learn the basics of C# scripting for game calls that trigger audio source game objects. Click the header above to see what's there.

Also, I put together a few short videos showing how I implemented the audio into Unity on the multiple award-winning animated VR short [Baba Yaga](#) when I presented at GameSoundCon in 2021:

[Velocity Driven Volume Envelope](#) | [Slo Mo Fight Sequence](#) | [Light and Dark Sequence](#).

[Unreal Engine Audio](#)

Epic Games provides a lot of free tutorials about how to get the most out of Unreal's Sound Cues, click the header above to check them out. I'd also recommend checking out [MetaSounds](#) and the [Quartz Music System](#). Once you're comfortable enough with Blueprints scripting and how they work with Actors, implement your own sound and music into a free game level provided for learning purposes like [Stack-O-Bot](#).

[FMOD + Unity](#)

Start with the link above to learn the basics, then I'd recommend checking out [Scott Game Sounds](#) and his courses. He's super energetic, helpful, and makes it easy to follow along.

[FMOD + Unreal Engine](#)

This combo is somewhat rare (I've never encountered it) but should you want to learn more, check out [Eloy De Cort's YT Channel](#).

[Wwise + Unity](#)

The best resource for this combo is Audiokinetic's [Wwise Certification](#) program with the newly updated 101, 201, and 301 courses. Once you feel comfortable with the basics of Wwise and Unity, I'd recommend downloading the [Unity + Wwise 3D Game Kit](#) and try putting in custom sounds and music. This kit is also used by [SOVGA](#) and has led to many folks becoming gainfully employed in game audio.

[Wwise + Unreal Engine](#)

This is the most popular combo for AAA opportunities like the one I'm working at now with Firaxis Games! Sadly, there aren't as many resources for this combo as there should be considering the demand so I ended up learning Wwise and Unreal Engine and implementing my own music and sound into a simple game level I designed. You can watch my tutorial video demonstrating how I made a custom RTPC-Driven Foley System [here](#).

I began by completing all the Wwise Certification courses and learning the basics of Unreal Engine by following this free [Hour of Code Series](#) on YouTube. These guys are super friendly and it's nicely broken into five hour-long segments so you don't get overwhelmed. Next, I followed a Scott Game Sounds tutorial ([Wwise + Unreal Footsteps](#)) that helped bridge the gap between the Hour of Code project and Wwise.

After solo grinding for 6 months, the final result was a Music Platformer prototype: [Brubeck Dreaming](#).

What books should I read?

This list is not comprehensive!

Audio Implementation & Technical Sound Design

[Guide to Scripting in Reaper with Lua](#) Adam T. Croft, Bungie

[Tales of a Technical Sound Designer](#) Damien Kastbauer, Audiokinetic

[Game Audio Implementation](#) Dave Raybould & Richard Stevens, Leeds Beckett University

[The Essential Guide to Game Audio](#) Steve Horowitz & Scott Looney, Game Audio Institute

Game Audio Career Advice

[Quit Aspiring](#) Adam T. Croft, Bungie

Game Music Scoring

[Composing Music for Games](#) Chance Thomas, HUGEsound Records
[A Composer's Guide to Game Music](#) Winifred Phillips, Watertower Music
[Writing Interactive Music for Video Games](#) Michael Sweet, Berklee College of Music

Game Sound Design

[Leading with Sound: Proactive Sound Practices in Video Game Development](#) Rob Bridgett,
PlayStation

[The Game Audio Strategy Guide](#) Gina Zdanowitz & Spencer Bambrick, Berklee College of
Music

Where can I learn more?

FREE Resources

[Free Audio Resources](#) - A plethora of free game audio resources and guides!
[GDC Vault | Audio](#) - Watch previous GDC Talks here!
[Wwise Learn | Audiokinetic](#) - Want to work in AAA? Learn Wwise
[Game Developer Blog](#) - Various Game Audio Articles
[The Game Audio Power List](#) - The most comprehensive Game Audio Blog
[Game Audio Learning Portal](#) - Great resource! Videos, Audio Mentors etc.
[Game Audio Implementation](#) - Focused on Audio Implementation
[Bible of Getting a Job in Game Audio](#) - An overwhelming amount of info!
[Game Audio Blog](#) - Great C++ Resource for UE5 + Wwise + FMOD both in Spanish and
English!

Premium Resources

[Akash Thakkar Courses](#)
[Game Audio Institute](#)
[SOVGA](#)
[Tom Salta Masterclass](#)

Getting Hired

How do I write a Cover Letter?

[Sample Cover Letter \(Sound Designer\)](#)

Notice the letter doesn't say how passionate I am, but implies it. It also explains how I understand the needs of an Audio Director and how to work within a team without actually saying it. The most effective way to communicate in Cover Letters is to show, not tell. Be sure to demonstrate that you have: 1) An understanding of how your job fits into the team's need 2) An eagerness to learn 3) A great attitude with a healthy dose of humility and 4) Respect for the person's time by keeping it short and sweet.

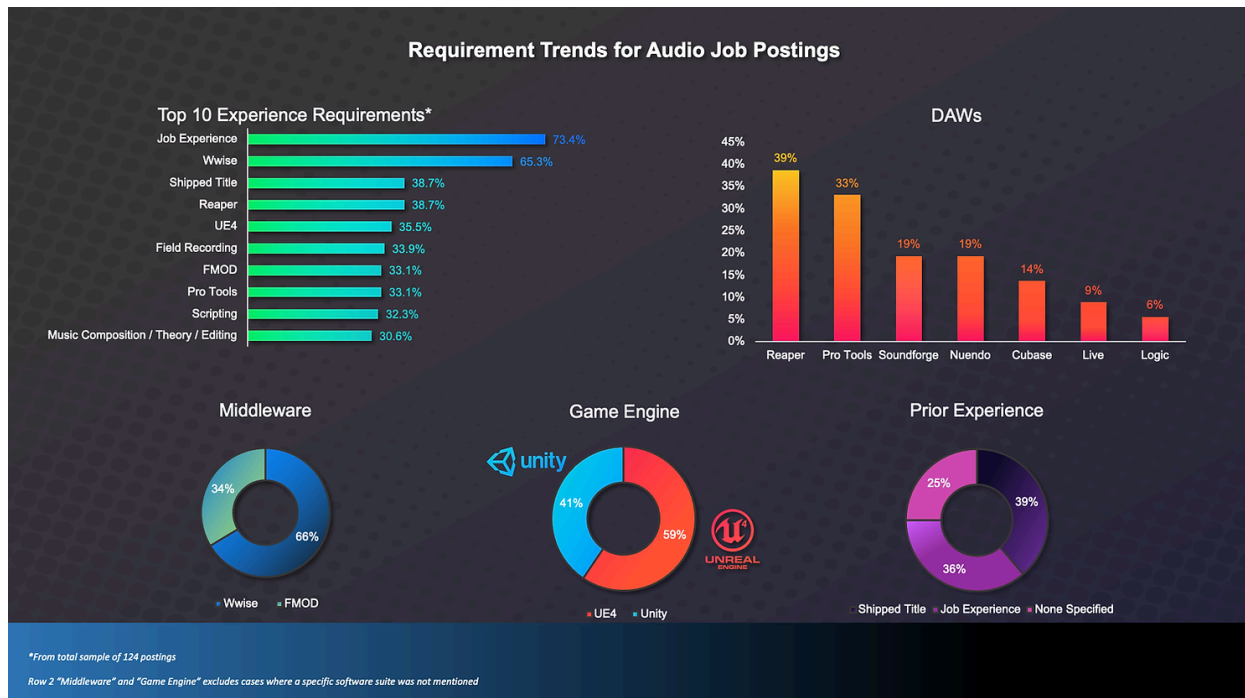
What's an ideal Resume format?

[Sample Resume \(Sound Designer\)](#)

Key points: 1) Keep it to one page and split it into two columns. Hiring managers don't have time to go through 2+ page resumes and will likely skip yours because it's TL;DR. 2) Include game jams or student projects as experience if you are starting out and be sure to mention how your work made a positive impact. 3) Start each bullet point with a verb. 4) Include links to your portfolio and/or demo reel.

What are the most desired skills?

[Top Sound Designer Skills \(2021\)](#)



How much will I earn?

This will vary depending on number of years experience, skill level with DAWs / Middleware, and attention to detail in your Reel however Brian Schmidt (Founder of GameSoundCon) has compiled great data to give you an idea of what to expect based on surveying actual employed Game Audio pros earlier in 2024. Check out the full report [HERE](#).

Where can I find game audio jobs?

[Work with Indies](#)

[Soundlister](#)

[GameJobs.co](#)

[Jobs | Game Developer](#)

[LinkedIn Job Alerts](#)

[Game Audio Network Guild \(GANG\) Job Opportunities](#)

[GrackleHQ | Audio Search](#)

[Remote Game Jobs](#)

How do I find people who are hiring?

Make friends! No matter how awesome your music and sound design chops are, you'll never get hired if no one knows who you are. So... *make friends and have fun!* The more friends you make, the more chances they'll remember you when something comes up in the future. It may take months or even years... but making friends is the key. How? Keep reading...

Online Networking Tips

In general, be friendly and genuine. Avoid asking for advice directly like "can you check my demo reel?" Instead, thank them and mention something specific about their work via DM like...

"Hey just wanted to say how much I loved your work in [favorite game you've actually played]. The way you [something specific you noticed they did like a certain cinematic moment, nuanced sound, cool music genre mashup etc.] was truly awesome."

That's it! Everyone loves to be recognized for their talents and hard work. Credit goes to Akash for this social media hack.

[Airwiggles](#) - Game Audio Social Platform

[Discord](#) - Join these Servers

[Work with Indies](#) | [GrackleHQ](#) | [ASoundEffect](#) | [Sound Design](#) | [Stillalive Game Labs](#) | [Gamesmith](#) | [SOVGA](#)

[Facebook](#) - Stick to these Groups

[Game Audio Denizens](#) | [Wwise Wwizards & Witches](#) | [The Game Audio Network Guild](#) | [Audio Jobs](#) | [Business Skills For Composers](#) | [Video Game Composers & Sound Designers](#)

[LinkedIn](#) - Where AAA Recruiters Live

Don't be afraid to put projects as work experience and add related skills for each role. When making a post or comment, make sure to present yourself professionally without grammatical mistakes and typos. Lastly, don't forget to add your most recent Showreel link under Featured!

[Slack](#) - How AAA Studios Communicate

Slack channels are private and invite-only by design but if anyone wants to share channels here I'd be glad to add them for the community.

Offline Networking Tips

The best global resource would be the [Game Conference Guide](#) that allows you to filter by region, date, country, etc. but are a few of my favorite ones to attend (in North America) and what time of year they are:

Winter

[Super Magfest](#) - Music and Game Festival (January - National Harbor, MD)

Spring

[GDC](#) - The one and only Game Developers Conference. Two Options to Attend:

[Purchase an Audio Pass](#)

Audio Bootcamp + All Audio Talks + Expo Floor + GDC Vault

[GDC Conference Associate](#)

Every March in San Francisco, CA

If selected, GDC CA's earn an All-Access Pass in exchange for 25 hours of *paid* work. Plus, you become part of the world-famous GDC CA network that includes thousands of game industry

veterans and amazing mentors like myself. Note that this requires an application and is not guaranteed but apply as early as you can and be genuine to increase your chances. Also, you must be legally allowed to work in the US to be eligible.

Summer

[SIGGRAPH](#) - Dedicated to all things computer graphics related. (August - Vancouver, Canada)

Fall

[Day of the Devs](#) - Indie Game Festival (September - San Francisco, CA)

[PAX West](#) - Penny Arcade Expo (September - Seattle, WA)

[GameSoundCon](#) - All things game audio! Workshops by specialization, presentations by leading game audio folks ranging from indies to AAA. (October - Los Angeles, CA)

[MEGAMIGS](#) - The largest game industry conference in Canada. (October - Montreal, Canada)

What DAWs / software do AAA studios prefer?

[Wwise](#)

The most desired skill in game audio and a must-learn if you want to work on AAA games. One of the coolest features is its ability to manage [Interactive Music](#) tied to game calls while accommodating multiple time signatures, tempos, and seamless transitions on beat, or on bar. You can even simulate how your music and sound will function with stingers and game events using [Soundcaster](#) without even launching the game engine!

[REAPER](#)

This YouTube series is awesome by Akash Thakkar to hit the ground running ~> [Reaper for Game Audio](#)

Reaper is the most preferred DAW for Game Sound Designers because...

...it's inexpensive. Free for 60 days, then only \$60 for the pro license and no subscription required!

...ReaScript API allows for automated processes that save tons of time for tedious tasks like batch editing, renaming, and rendering thousands of dialog lines or sfx to master.

...of its ability to free up CPU cycles by using Sub-Projects to render DSP plug-ins within the master project. I've had over 1000 tracks in one project but split it into separate subprojects of 200-300 each so it didn't kill my computer.

...you can hotkey anything! Pro Tip ~> you can make a hotkey to add your favorite Plug-In to a track.

[Soundminer V6 Pro](#)

Brutally expensive (\$899), but rightfully so as the industry standard for sound asset library management. You can easily do categorized searches and seamless importing of edited or manipulated .wav files directly into your DAW. Pro Tip ~> check out [Radium Sampler](#) that allows you to "perform" edited .wav files with various augmentations applied and import the recorded playback into the DAW

[Unreal Engine 5](#)

UE5 is becoming increasingly popular because AAA studios are realizing that it may be easier to use for their current-gen game rather than invest the resources to research and develop their own proprietary engine. I recommend learning a bit of blueprint scripting and how to trigger audio events from animation timelines to start out. I also put together a handy tutorial about using Wwise and Unreal to create a dynamic Foley system that you can watch [here](#).

[Pro Tools](#)

The recording industry standard for Cinematic Post Production Sound, Mixing, and Dialog Editing.

[Sound Forge Pro](#)

PC-based audio editor used at PlayStation Studios and various AAAs

[Perforce \(P4V\)](#)

Game industry standard version control software for larger projects

[Nuendo](#)

Perhaps the most robust DAW for Game Audio but very pricey (\$1000) for those starting out. AAA studios prefer it for various reasons like [Game Audio Connect](#) which allows for streamlined audio exporting to Wwise over network. Therefore, if you prefer a Mac for audio production and have a studio workstation PC for implementation (like I do), you can export your audio assets directly from Nuendo on your Mac into the Wwise project on your workstation PC!

What DAWs / software do Indie studios prefer?

[FMOD](#)

Deceptively simple GUI for a powerful audio middleware. Highly recommended if you want to work on Indie games.

[Unity](#)

The go-to game engine for mobile games, AR/VR, and game jams. Couldn't hurt to learn a bit of C# scripting, and understand how to expose parameters you may need.

How much do I charge?

[Game Music and Sound Design Survey](#)

Anonymous annual survey of what game audio folks actually charge and earn.

[Game Industry Pro](#)

This course has the best resources I've seen for negotiating with clients, providing contract templates, branding you and your talents, how to gain more business - and even 1 on 1 consultations.

Bonus Stage

Additional DAWs / Tools

[Acoustica](#)

Destructive audio editor (highly recommended!) great to quickly auditioning / editing .wav files

[Asana](#)

[Agile Development](#) project management tool game devs enjoy using

[Fabric](#)

Less popular but still great for its lean and efficient design compared to other middleware. Taz (the guy who made it) is also a great guy and always willing to help if you have any problems.

[Elias](#)

Up and coming Audio Middleware with a very intuitive GUI and seamless game engine integration.

[Miro](#)

Awesome online whiteboard platform for game dev brainstorming and planning

[Notion](#)

A popular game dev feedback, notes, and task management tool

[Soundly](#)

Cloud and local sound library subscription service that's a much cheaper alternative to Soundminer.

[Trello](#)

[Waterfall Development](#) project management tool devs use sometimes

[Twistedwave](#)

Simple and quick use destructive editor (Mac OSX Only).

[Youlean Loudness Meter](#)

Free loudness meter to quickly determine LUFS for output levels both in DAW and externally (game client)

What is a Technical Sound Designer?

In short, it's a person whose responsibilities range from audio implementation to programming audio tools and everything in between. They are equally comfortable programming DSP plug-ins as they are designing interactive audio systems. While not required, it's common to have a background in programming (BS in Computer Science or equivalent) and additional education specializing in Sound Design, Audio Engineering, and/or Music Production. Here are a some leading Technical Sound Designers to follow:

[Adam T. Croft](#) - Senior Dialog Lead @ Bungie

[Damien Kastbauer](#) - Wwise Product Manager @ Audiokinetic

[Dan Reynolds](#) - Lead Technical Sound Designer @ Epic Games

Also, check out the [Game Audio Blog](#) if you're interested in learning how to use C++ for UE5

What are some pro sound design tips?

I welcome any tips here from the community here:

Always think about what's important to the player at any given moment. If it's a competitive shooter and your hero is more susceptible to a certain hero's ultimate ability, this should definitely be brought up in the mix to warn them! Credit: [Overwatch Sound Team](#)

Pay close attention to the orientation of the camera and how it should sound relative to this position. E.g. - if the player is in a car and they see something out their window, be sure to add a low-pass filter to simulate occlusion.

A great way to know if it sounds right is by doing a 'blind test.' Simply close your eyes and listen to your mix. If the scene isn't painting a picture of the one in front of you, try adding more clarity with automated panning, attenuation, and EQ.

Credit: Kevin Regamey ([Reel Talk](#))

Watch out for harsh transients that may fatigue the ear, especially on repetitive sounds like footsteps and gunshots. Throw the file into RX and look at the white hot areas to surgically remove. Your ears will thank you.

Be careful with reverbs. There's a fine line between convincing the listener you're in a real place, or being comically somewhere else. Try closing your eyes and imagining what the space sounds like in your mix and if it's appropriate to the environment.

Turn down your ambience layers or use side chain volume ducking for big moments so it doesn't distract the listener with background noises.

Try pitching your sounds to musical intervals to subtly enhance the narrative. E.g. – If it's a sad moment, consider creating a minor interval or if a tense moment, diminished chord etc.

Ensure you have the entire frequency spectrum covered for big sounds by thinking about the highs, mids, and lows, then add your own style with something unexpected that works well.

Credit: Akash Thakkar ([HMLS Technique](#))

Think about the character and emotive qualities of a sound. E.g. – If it's an enemy casting a fireball, consider adding distortion to fire layers for added aggression.

People Whose Work You've Heard

In alphabetical order by first name because they're all equally awesome...

[Adam Gubman](#)

Audio Director, Moonwalk Audio, Composer (Hearthstone and 600+ other games)

[Akash Thakkar](#)

Composer, Sound Designer (Hyper Light Drifter, Destiny 2 etc.)

[Austin Wintory](#)

Composer (Abzu, Journey, Aliens Fireteam Elite, Assassin's Creed Unity etc.)

[Bjorn Jacobsen](#)

Sound Designer (Cyberpunk 2077, Eve Online, Hitman etc.)

[Dan Reynolds](#)

Lead Technical Sound Designer, Epic Games (Fortnite, Unreal Engine 4 / 5)

[Gordy Haab](#)

Composer (MultiVersus, Star Wars Jedi: Fallen Order, Star Wars: Battlefront II, Star Wars: Squadrons etc.)

[Inon Zur](#)

Composer (Starfield, Fallout 4, Dragon Age: Origins etc.)

[Jason Hayes](#)

Composer (World of Warcraft, Starcraft 2, Diablo 3, CS: GO, Dota 2 etc.)

[Kevin Regamey](#)

Creative Director, PowerUp Audio (Tunic, Darkest Dungeon, Celeste, Into the Breach etc.)

[Mick Gordon](#)

Composer, Sound Designer (Doom, Prey, Wolfenstein: The New Order etc.)

[Paul Lipson](#)

Composer, President Formosa Group (Horizon: Forbidden West, Ghost of Tsushima, The Last of Us Part II, Death Stranding, Battlefield 2042 etc.)

[Penka Kourneva](#)

Composer and Orchestrator (League of Legends, Prince of Persia: Forgotten Sands, Bloodborne etc.)

[Tom Salta](#)

Composer (Deathloop, PUBG, Halo: Master Chief Collection etc.)

[Wil Roget. II](#)

Composer (Mortal Kombat 11, Call of Duty: WWII, Dead Island 2 etc.)

[Winnifred Phillips](#)

Grammy-Award Winning Composer! (Lineage, Assassin's Creed, Sackboy: A Big Adventure etc.)

What's the difference between AAA and Indie game studios?

In general, AAA game studios and publishers have the biggest budgets (\$25M+) for both development and marketing (e.g. - Call of Duty, Battlefield, Grand Theft Auto, The Last of Us etc.) whereas Indie game studios have much smaller teams (between 1-50 developers) and budgets up to \$25M but are still able to develop awesome games with less resources (Inside, Hades, Celeste, Subnautica, Broken Age) etc. There are also other categories that have come about lately such as III (Triple-i) and AA where the differences get a bit nebulous.

This article below does a great job summarizing with examples of the differences.

[AAA, AA, Indie Games: Distinct Paths in Game Development](#)

What organizations should I check out?

[IGDA](#) - International Game Developers Association

[IASIG](#) - Interactive Audio Special Interests Group

[GANG](#) - Game Audio Network Guild

What plug-ins should I use?

This is obviously very personal so I'll share my favorites but would love to hear your suggestions!

DearVR Pro (3D Spatializer)

FabFilter - ProQ 3, Timeless 3

IRCAM Trax (Sonic Processing Suite)

Izotope - RX (Surgical Dialog / Sound editor using Spectral GUI), Trash 2 (Multiband Distortion),
Ozone (Industry standard mastering suite)

Kilohearts - Snapheap (modular DSP chain system), All the Essentials, Phase Plant (Power
Synth)

Krotos - Dehumanizer 2 (Monster and Creature Vocalizer), Reformer Pro

Native Instruments - Massive (Wavetable Synth), Reaktor 6 (Modular DSP Editor)

Soundtoys - Decapitator (Saturator), FilterFreak (Analog Sweeps), Crystallizer (Pitch Shifting
Reverse Echo), Radiator (Sweetener), Little Alterboy (Pitch Shifter)

What podcasts should I listen to?

[Audio Podcast Alliance](#)

Yup, all of them.