

Alexander Zaparniuk

Sound Designer & Technical Audio Implementer for Game Audio

Contact

1243 Frederick Road
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www.zaparniuksound.com

Technical Skills

- Digital Audio Workstations: Reaper, Ableton Live 10, Pro Tools Ultimate 12,
- Sound Design & Editing
- Dialogue Recording & Editing
- Foley Recording & Editing
- Audio Middleware Engines: Wwise, FMOD
- Unreal Engine 5
- Unreal Blueprinting / Visual Scripting
- Unity Engine
- Python
- Audio Pipelines & Workflow
- Perforce, GitHub, Plastic Gluon
- Test Rail

Project Skills

- Schedule Management
- Task Prioritization and Resource Assignment
- Risk Mitigation Planning and Issue Resolution
- Communication Planning and Status Reporting
- JIRA For Teams Management

Objective

Audio Designer educated at Vancouver Film School & BCIT. With 4 years of professional sound design experience, and a strong musical and technical background. I have successfully worked on one AAA game, two AA indie games, shipped a Demo release, and have been part of a full production game cycle.

I am looking to apply my knowledge as a results-orientated, diligent individual focused on designing, implementing, and mixing high-quality sound effects for an innovative gaming experience.

Experience

Freelance – Full Time / Remote (October / 2023 – Current)

Lead Sound Designer • Clown Meat

Currently working as the Lead Sound Designer for an AA 2D Platformer, for PC and Nintendo Switch.

- Design, record, edit and mix sound effects for every aspect of the game audio.
- Mixing all aspects of sound in FMOD, creating the final vision of audio.
- Created audio documentation regarding the audio vision for Clown Meat, defining the sonic pillars for the game.
- Designed an extensive ambience system, utilizing scatter instruments randomized distances and attenuation curves. I recorded hundreds of variations of flora and fauna to create as much variation within the environment as possible.
- Selected music presented by the composers to set the stage of the game, using unique hard synths and off-tempo rhythms, to "sell" the unknown threats within the dystopian ruins of a broken clown society.
- Partner closely with audio team members and other vision holders across developments to ensure high quality audio that elevates and serves the overall vision for the game.
- Conceptualize and iterate on innovative / interactive audio features, concepts, and best practices to support exceptional audio design and implementation across the project.
- Provide direction for and collaboration on processes involving character casting VO, and musical composition.
- Managing all audio assets being implemented by other audio designers, reviewing work daily in stand-up meetings and giving feedback and guidance where necessary.
- Managing weekly team meetings with the Game Directors providing updates on the progression of Audio assets. Discussed new systems being implemented, giving insight into the best way for Audio to handle any new challenges.

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Gear & Equipment

- Home sound studio
- Mix Pre 10ii
- Sennheiser MKH 416
- Diety Smic 2
- RODE NT5 x2
- Korg Opsix altered fm synthesizer
- Yamaha H7 Studio Monitors
- Scarlett Focusrite 4i4
- PC Computer / Windows

Education

Wwise 101 Certification

AudioKinetic (2022)

Applied Computer Information Systems Certificate, Part-time

British Columbia Institute of Technology (2020 – 2022)

Sound Design for Visual Media Diploma

Vancouver Film School (2019 – 2020)

BC High School Diploma

Argyle Secondary School, North Vancouver

Digital Media Arts Diploma (2013 – 2018)

Scholarships / Awards

EA Sports Jay Bulbrook DMA Scholarship – Argyle Secondary School

Experience

Contract – Full Time / Remote (October / 2023 – March 2024)

Jr. Sound Designer • Counterplay Games – Unannounced AAA Title

Worked as a Junior Sound Designer for an AAA 3rd person Rogue like shooter, specifically for PC.

- Designed & managed all audio for environment destructibles. Worked closely with the Audio Director defining material types needed for SFX recording and design. Collaborated with Senior Technical Artists using Unreal Engines Niagara system as well as the Pallet system to hook up Ak Events within BPC VAT Meshes.
- Recorded and designed audio assets for creature vocalizations and attacks, environment destructibles and modifiers, as well as gun weapons and player special abilities.
- Hooked up audio animation tags to match NPC movements and characterizations within Unreal Engine 5.
- Edited Voice Over recordings, implementing into Wwise and hooking up for programmers within an Unreal Data Table.
- Hooked up audio events within the associated Blueprints creating Post Events, RTPC Values, connected to the corresponding custom events.
- Testing and premixing all audio events implemented. Following documentation for colour coding. Labeling all audio events within the Blueprints for easy later identification.
- Cleaned up animation tags for NPC enemy characters within Unreal Engine. Making sure to switch over old Blueprint hooks to the correct APAnim_Notify_AKEvent.
- Followed audio pipeline set ups using versioning software for submitting SoundBanks and completing tasks on / before sprint end.
- Recommended to Audio Director and Producers that steps be taken to include haptic controller vibrations, and audio accessibility features. Presented a plan on the best course of action. Unfortunately, it was out of scope with the timeline and budget of the project.

Freelance – Full Time / Remote (February / 2023 – January 2024)

Sound Designer / Technical Audio Implementer • Orderly Havoc

Worked as a Sound Designer / Technical Audio Implementer on the AA 1st Person Action Puzzle Solver, Orderly Havoc, for PC, PlayStation, and Xbox.

- Operate audio recording devices, microphones, and sound processing equipment to mix, and design sound assets.
- A challenge I faced as a designer was making the game sound like the world around us. Recording where I lived was the solution to this problem; the creaks of the floorboards, the rattling in the pipes all brought the soundscape to life.
- Contributed to weekly scheduling meetings discussing the progression of audio assets for the game.
- Submit final audio files on/before required deadlines.
- Assets Management; Editing, naming and file organization.
- Tune interactive elements regarding audio inside of Unreal Engine 5.
- Quality control of work to test audio features implemented.