



GAME MUSIC CONNECT

Dear Game Music Masterclass attendee,

Here are two alternative game music design projects for your consideration. Please choose either one to think about and work on ahead of our time together.

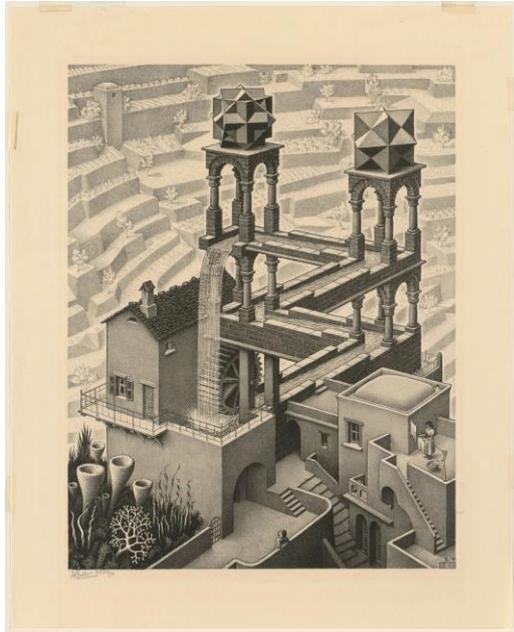
We're assuming you're already at least to some degree an experienced composer - so this exercise is not an assessment of your ability to write music but is much more about your interpretative take on the role and function of music resulting from your own personal investigation of how music can serve one of these gaming experiences – both creatively and technically.

There is no single 'right' answer. Naturally, we have our own thoughts to share, but look forward to meeting you and discussing your concepts and ideas and hearing any musical sketches you may wish to provide in an open group discussion of the possibilities for music in these two very different scenarios. No doubt we can all learn something from each other.

Regards,

Alastair Lindsay & John Broomhall

“Metamorphosis”



PRIVATE & CONFIDENTIAL

“Metamorphosis” is an Escher style puzzle game where the player has to navigate through mazes of optical illusions and impossible objects to reach the summit of each level. Platforms move, twist, flip to open up a pathway to the end of the level and as you navigate the world rotates and you see it in a completely different light; stairs are now going down rather than up.

There is a rhythm to every movement; a tempo to each level. From platforms, objects, water, to the player character themselves.

In the level shown the water is not just for show, the water at the bottom of the level will rise over time so you have to solve the puzzles with more urgency, as time ticks on, the water rises quicker.

Notes from the game designer for composer

I would like the music to also contribute to the overall soundscape of the level and be at one with the sound design. The ‘tempo’ of the level is very important to synch all the movements of platforms and objects - how can this be used with the audio? The music needs to reflect both the game mechanics and the mood of the game. It’s a ‘mindbender’ and also tense.

The existing music system can handle vertical segments, horizontal layering, triggering of stingers, even MIDI and real-time dsp filters and such. I look forward to hearing your thoughts on how some kind of interactive implementation would work to serve the gameplay plus maybe some initial demos using your own or even stock music to show us what you have in mind.

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“Last Orders”



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This mission is one of the final scenes of the game.

You, the player protagonist in this first-person shooter adventure, are now alone having lost your squad one by one in the most testing and terrifying of circumstances.

Though still traumatised, you must now lay aside your feelings and lock and load for one final chance to destroy the last remaining Greys on this huge space vessel. Failure to do so will likely lead to earth's long-threatened invasion.

You should know by now the Greys are to be respected and feared for their relentless and remorseless tenacity and patience in delivering the destruction of enemies.

Their pinpoint accuracy in weapons fire is legendary. If they get line of sight on you first, you're probably already dead. No second chances. You have a split second to respond.

Stealth is key - you must move carefully and cautiously through the interconnecting corridors between pods and assume they may have spread themselves around the ship, both strategically positioned in the widespread concealed hiding places available, as well as congregating in small numbers in the main storage and control areas which are accessed via motorised sliding doors that you can trigger to open (so can they).

What you do have is all the firepower and ammo you will need. So hunt them down and take them out. Mankind is depending on you.

Notes from the game designer for composer

Please review the above scenario and have a think about how music can enhance the player experience here. I want music to contribute an emotional dimension of course but I'm also wondering if it can function in other ways responding to game conditions/game states/game events that can be tracked in the game engine and sent to the music playback system – things the music can somehow react to – say, for instance, proximity to enemy. What other triggers would work for you from a musical point of view?

The game 'loop' is basically:

Stealth exploring > encountering enemy (should be really scary)> engaging enemy (combat) > defeat enemy – repeat until all enemy eliminated.

We were originally going to have a mini-radar showing enemy position but I've been wondering if somehow music could effectively do the same kind of job? Keep in touch with the sound designer as I can well imagine some blurring of the sound/music boundaries here. What do you think? I should tell you we'll probably turn the lights off here and there (like a temporary generator breakdown) to further unsettle the player – would that affect the music?

To be honest, there is a certain amount of 'smoke and mirrors' going on here. The gameplay is simple and the enemies not that numerous so it's all about what we can create in the player's imagination – and I'm guessing music/musical sound design could be very powerful?

The existing music system can handle vertical segments, horizontal layering, triggering of stingers and real-time dsp filters and such. But let us know what else you need and I'll get a programmer on it.

I look forward to hearing your thoughts on how some kind of interactive implementation would work to serve the gameplay plus maybe some initial demos using your own or even stock music to show us what you have in mind.

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