Olivier Deriviere, Composer, Music Producer
John Kurlander, Recording and Mixing Engineer

GDC 14

Behind the Unique Interactive Soundtrack of the Future

Agenda

- About Olivier Deriviere, John Kurlander and *Remember Me*

- The concept of interactivity for music
- The wheel of creation
- The steps to convince Dontnod and Capcom to take a unique approach
- The Choices for *Remember Me* – The Search for a sound and how to produce it

- Scoring a gameplay mechanic: The Fight
- From Mockup to Live recording

- The Good & The Bad
- Conclusion
- Q&A - Contact

About

CAPCOM®

DONTNOD
ENTERTAINMENT

MATURE 17+ ™

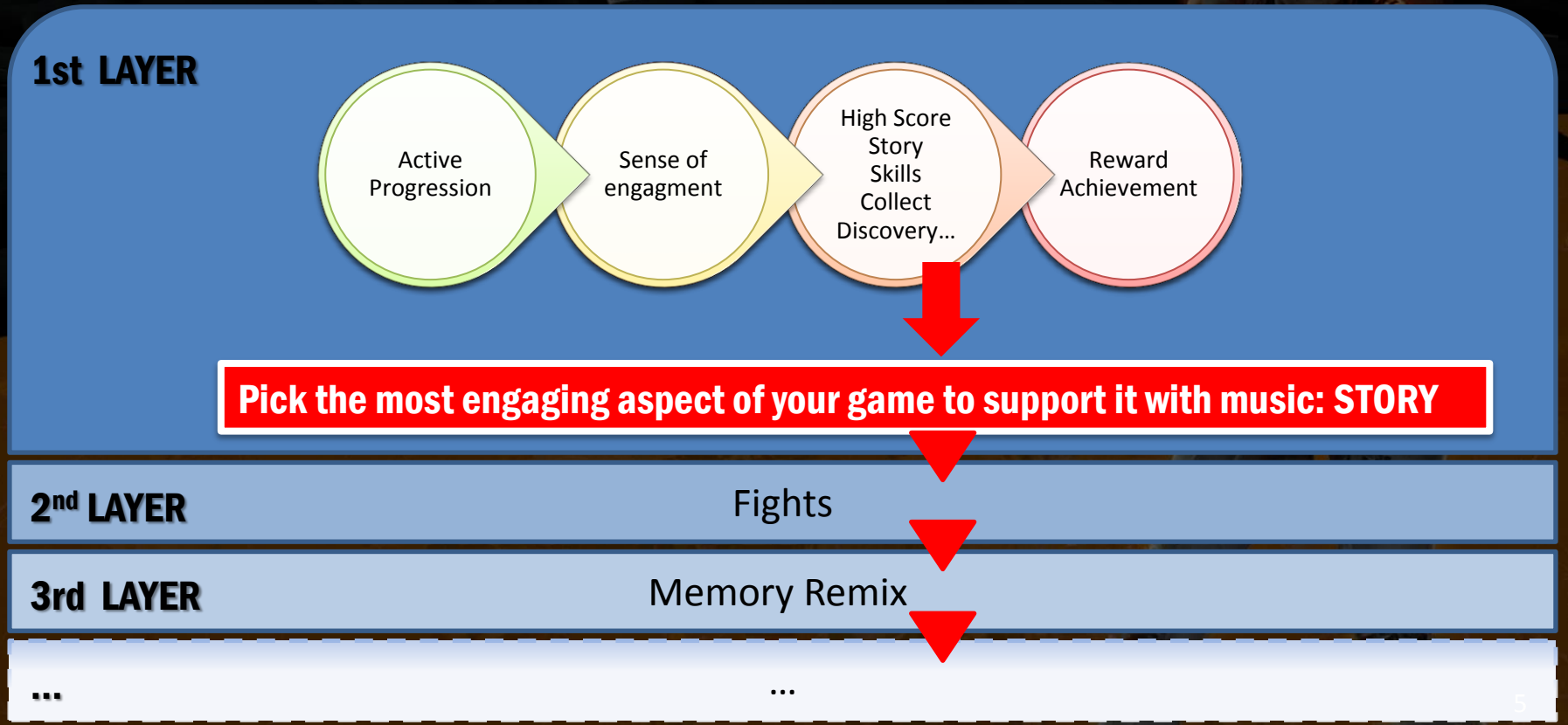
M

Blood
Partial Nudity
Strong Language
Violence

ESRB CONTENT RATING www.esrb.org

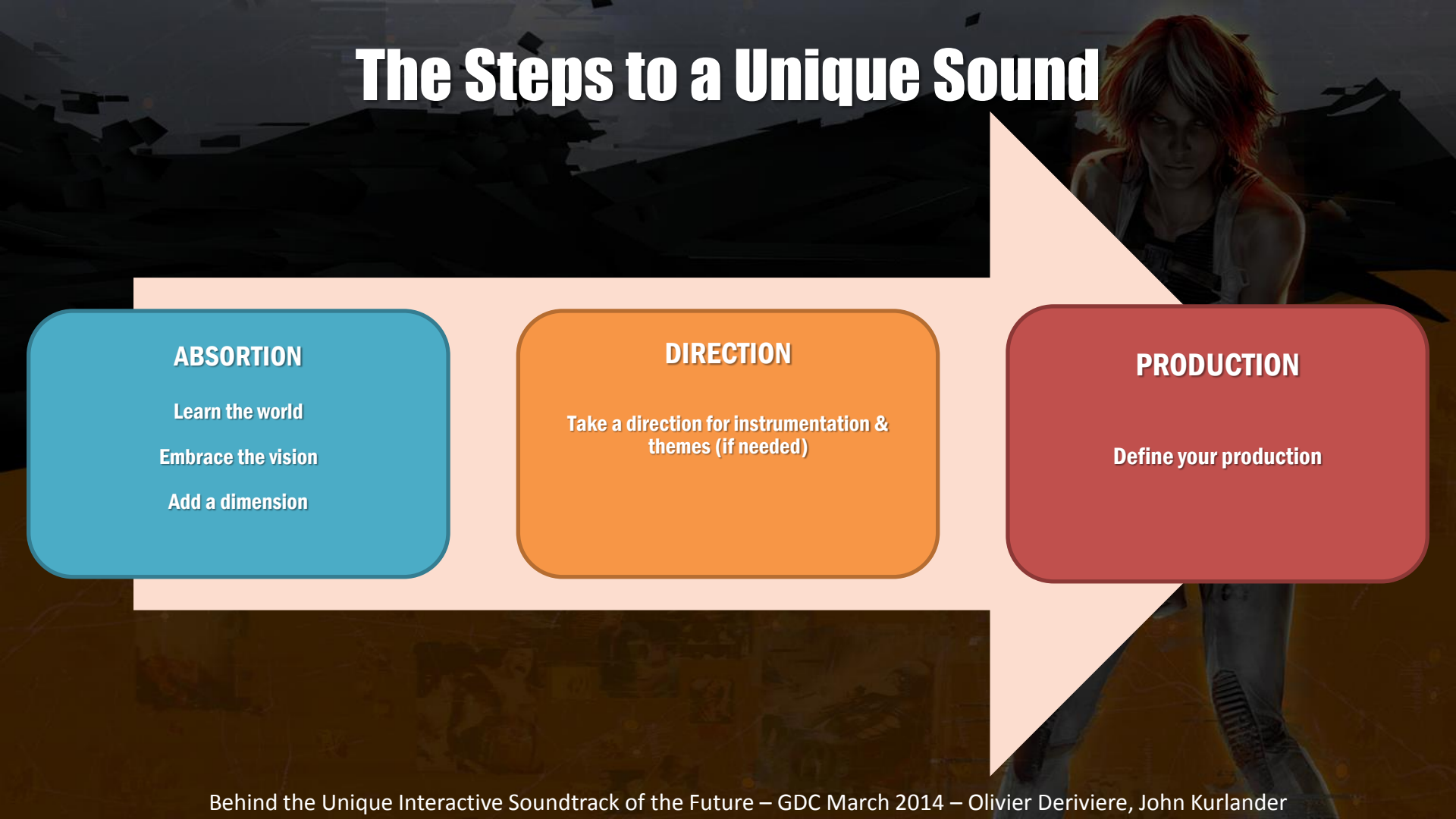
Interactivity?

Where to start with music: The Hierarchy of engagement

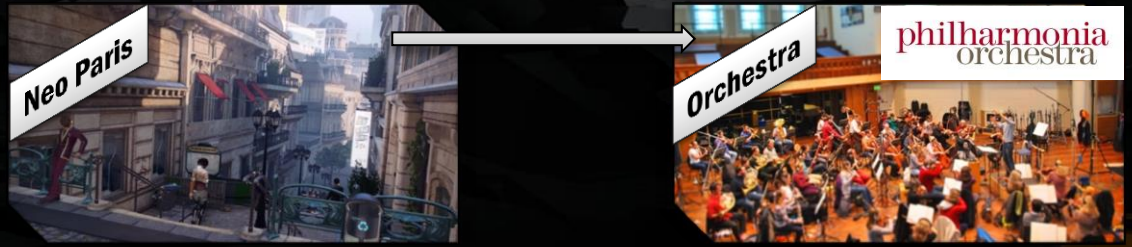


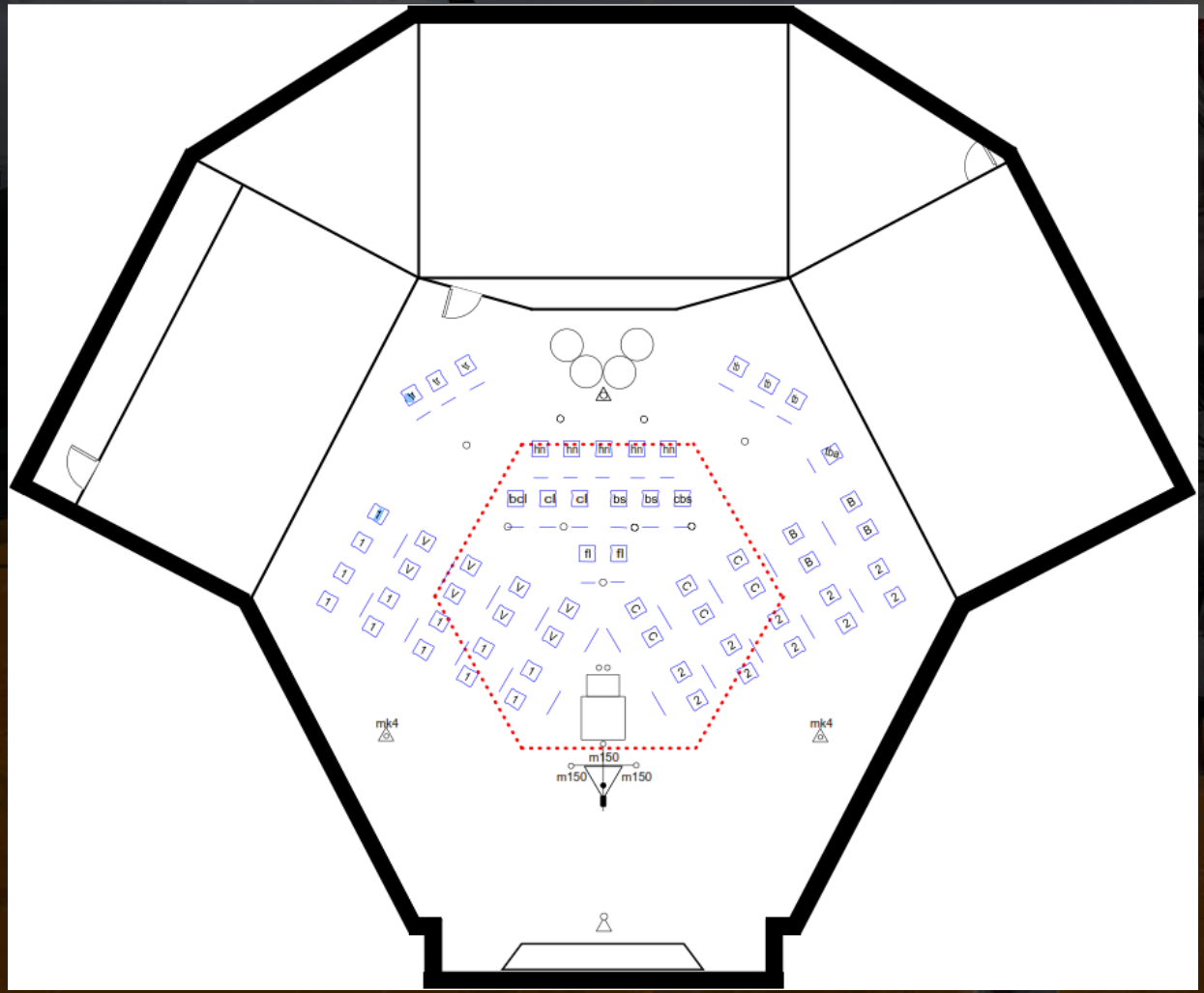
The wheel of creation

The Steps to a Unique Sound



The Decisions for *Remember Me*

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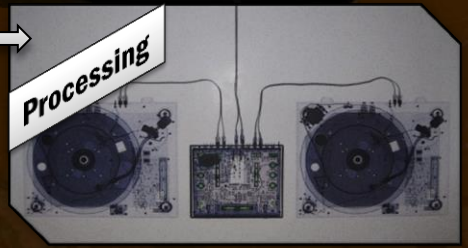
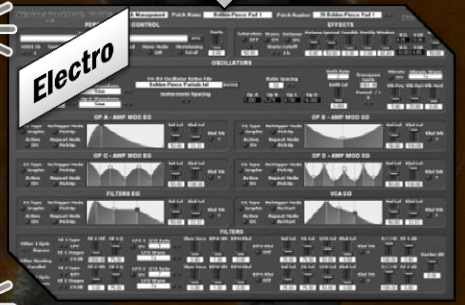
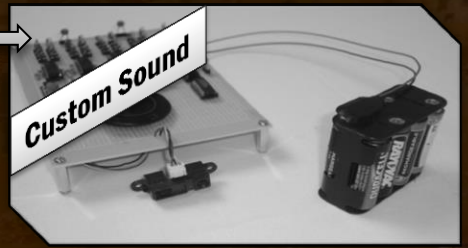
The Decisions for *Remember Me*







Behind the Unique Interactive Soundtrack of the Future – GDC March 2014 – Olivier Deriviere, John Kurlander

Scoring a Gameplay mechanic: THE FIGHT - Basics

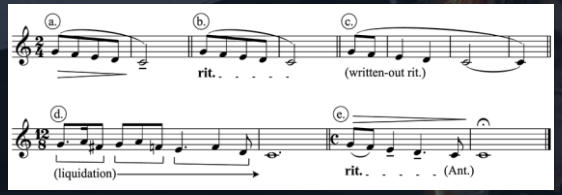
Special Moves Based Gauge level

Life bar

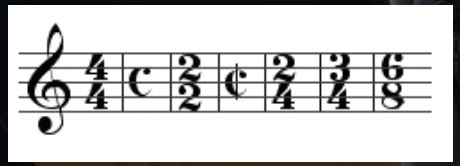
Combos

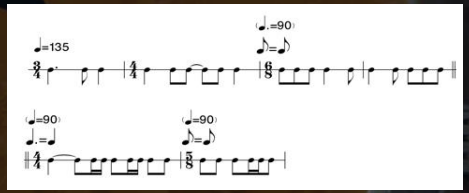
Some premises for composing reactive score in games

Stuck with click....?



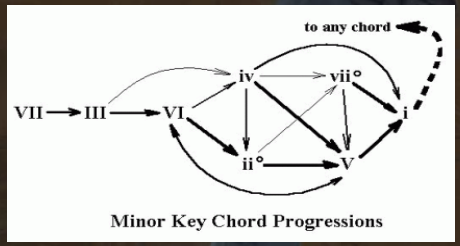
Time signature quite basic?





Harmony monotony?

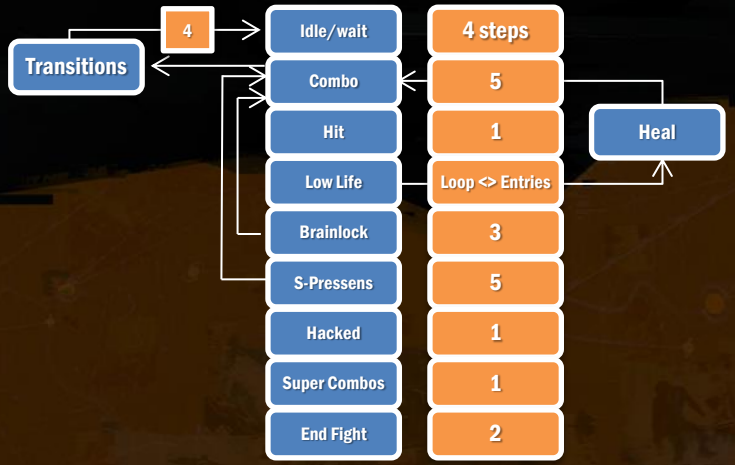
V - I OR?

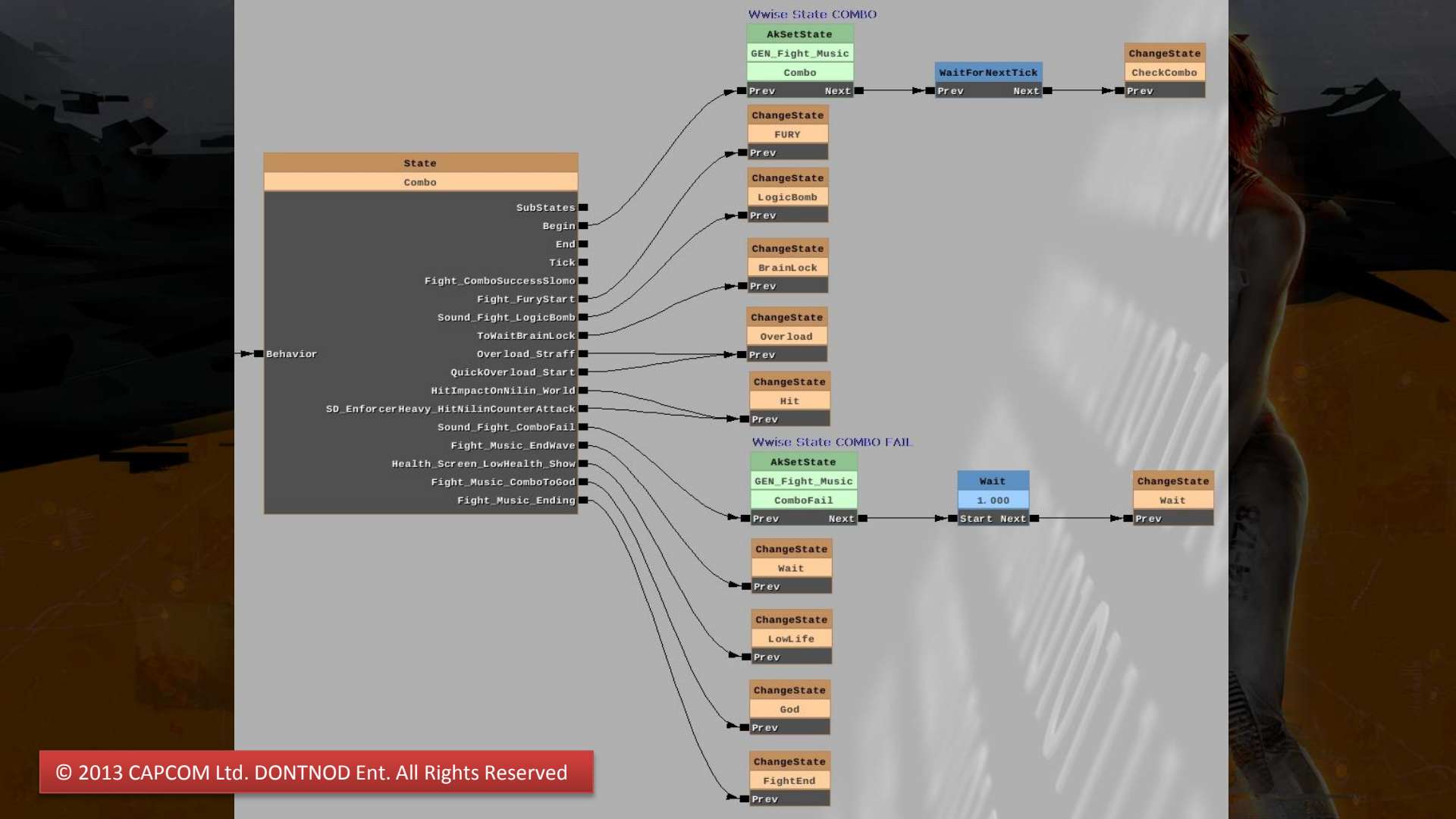


Scoring a Gameplay Mechanics: The Fight

Scoring a Gameplay Mechanics: The Fight

"Support every actions made by the player to give him feedback and reward"





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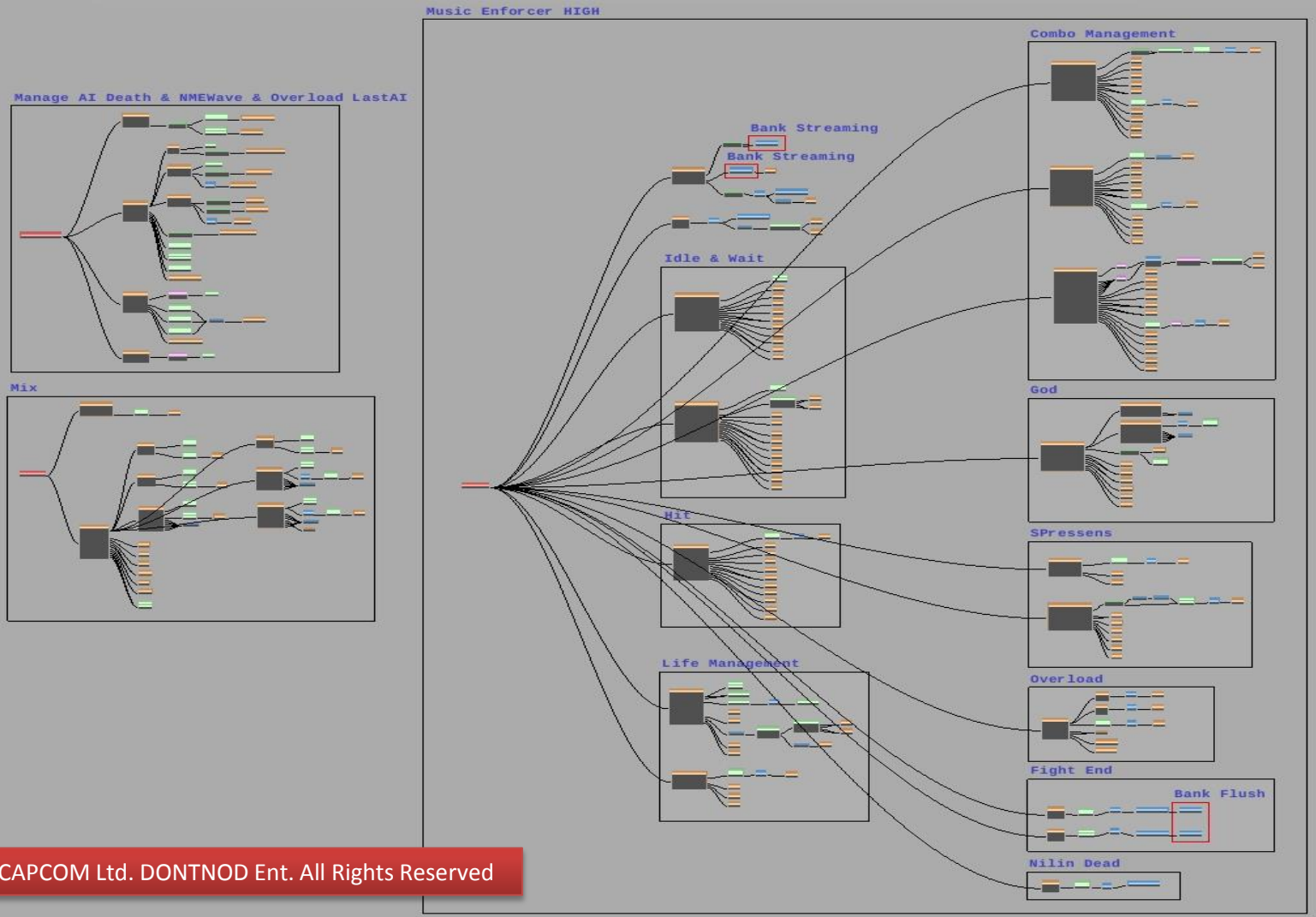

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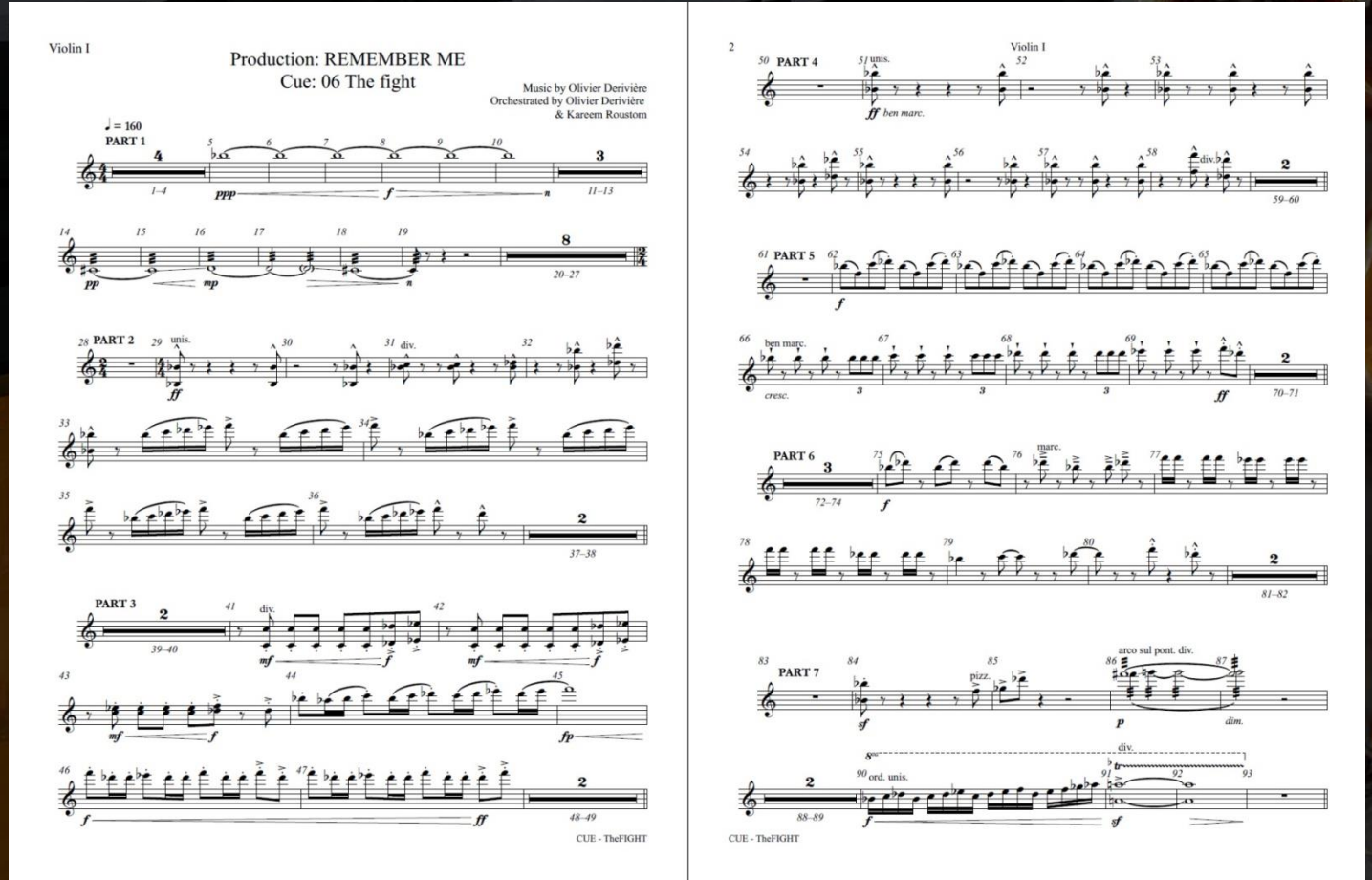
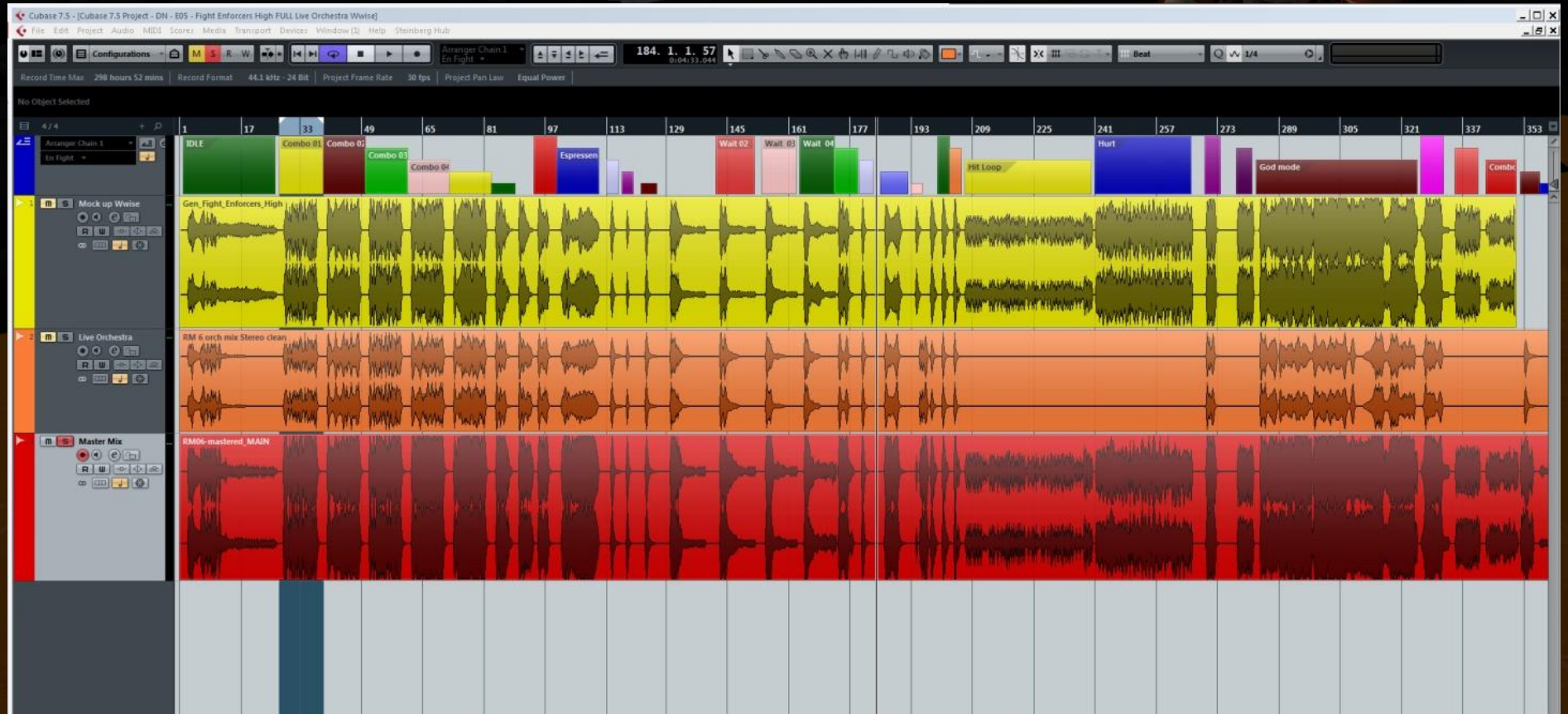
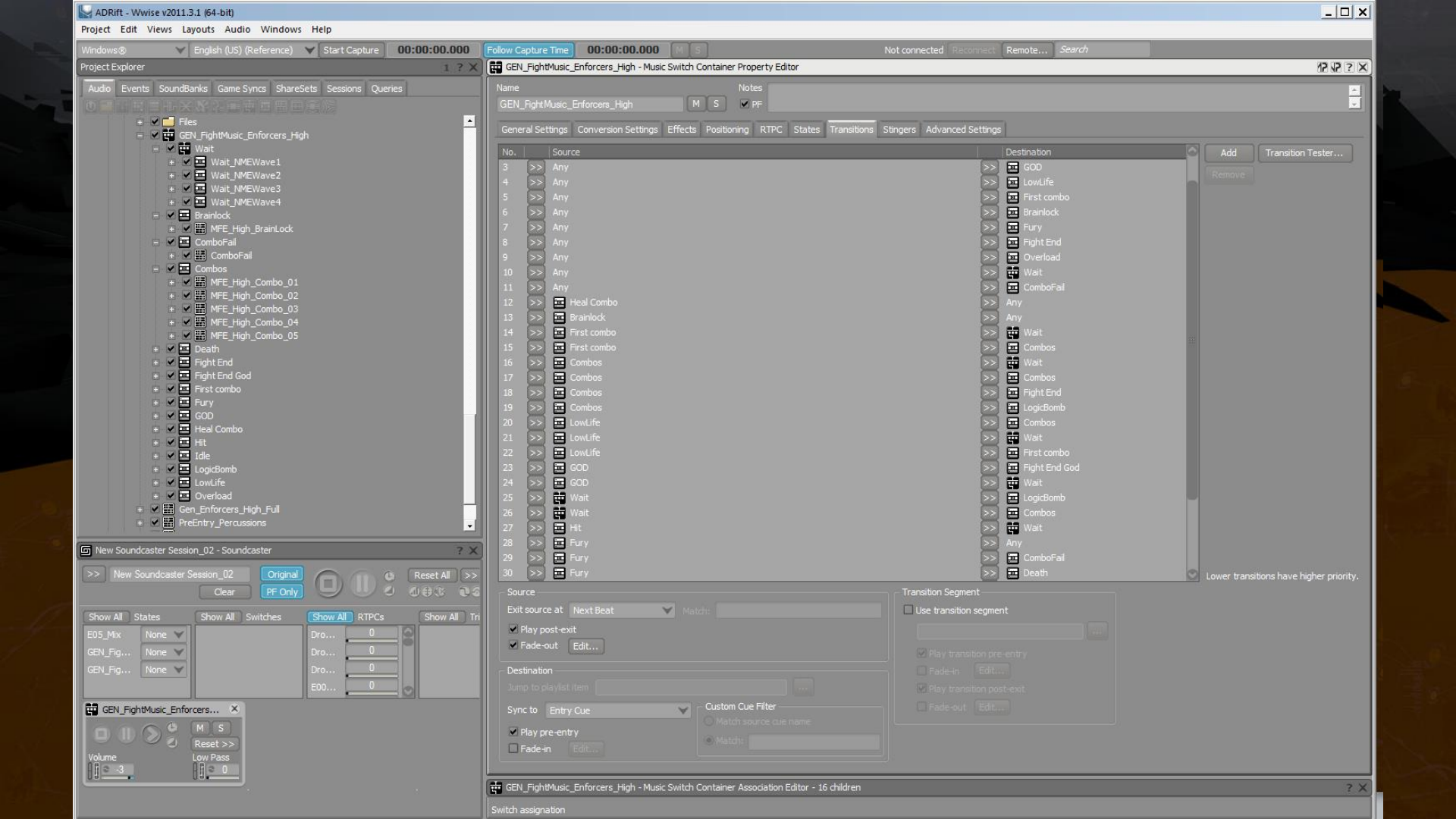
Scoring a Gameplay Mechanics: The Fight Electro

Scoring a Gameplay Mechanics: The Fight
Live orchestra



Scoring a Gameplay Mechanics: The Fight Mockup – Recording - Manipulation




ADRift - Wwise v2011.3.1 (64-bit)
Project Edit Views Layouts Audio Windows Help
Windows® English (US) (Reference) Start Capture 00:00:00.000 Follow Capture Time 00:00:00.000 Not connected Reconnect Remote... Search
Project Explorer
Audio Events SoundBanks Game Syncs ShareSets Sessions Queries
Files
GEN_FightMusic_Enforcers_High
Wait
Wait_NMEWave1
Wait_NMEWave2
Wait_NMEWave3
Wait_NMEWave4
Brainlock
MFE_High_BrainLock
ComboFail
ComboFail
Combos
MFE_High_Combo_01
MFE_High_Combo_02
MFE_High_Combo_03
MFE_High_Combo_04
MFE_High_Combo_05
Death
Fight End
Fight End God
First combo
Fury
GOD
Heal Combo
Hit
Idle
LogicBomb
LowLife
Overload
Gen_Enforcers_High_Full
PreEntry_Percussions
New Soundcaster Session_02 - Soundcaster
New Soundcaster Session_02 Original Clear PF Only Reset All
Show All States Show All Switches Show All RTPCs Show All Tri
E05_Mix None
GEN_Fig... None
GEN_Fig... None
Dro... 0
Dro... 0
Dro... 0
E00... 0
GEN_FightMusic_Enforcers...
M S Reset >>
Volume -3
Low Pass 0
GEN_FightMusic_Enforcers_High - Music Switch Container Property Editor
Name GEN_FightMusic_Enforcers_High M S
Notes PF
General Settings Conversion Settings Effects Positioning RTPC States Transitions Stingers Advanced Settings
No. Source Destination
3 Any GOD
4 Any LowLife
5 Any First combo
6 Any Brainlock
7 Any Fury
8 Any Fight End
9 Any Overload
10 Any Wait
11 Any ComboFail
12 Heal Combo Any
13 Brainlock Any
14 First combo Wait
15 First combo Combos
16 Combos Wait
17 Combos Combos
18 Combos Fight End
19 Combos LogicBomb
20 LowLife Combos
21 LowLife Wait
22 LowLife First combo
23 GOD Fight End God
24 GOD Wait
25 Wait LogicBomb
26 Wait Combos
27 Hit Wait
28 Fury Any
29 Fury ComboFail
30 Fury Death
Add Transition Tester... Remove
Lower transitions have higher priority.
Source
Exit source at Next Beat Match:
Play post-exit
Fade-out Edit...
Destination
Jump to playlist item
Sync to Entry Cue
Play pre-entry
Fade-in Edit...
Custom Cue Filter
Match source cue name
Match:
Transition Segment
Use transition segment
Play transition pre-entry
Fade-in Edit...
Play transition post-exit
Fade-out Edit...
GEN_FightMusic_Enforcers_High - Music Switch Container Association Editor - 16 children
Switch assignation

Scoring a Gameplay Mechanics: The Fight

The good

A unique sound that sticks to the game identity

An engaging score that follows the story as well as the player's successes

A rewarding music to support the gameplay mechanics

A great Team work between the Audio Lead/Composer and The Creative Director

The Bad

A lot of work!

If a gameplay mechanic has a problem, then it's also yours

Too much details may feel too seamless to the players

Conclusion

- Make a plan for instrumentation, themes and music structure and make them meaningful
- Identify what are the gameplay mechanics and how you can help them with music
- Try to get great musicians but don't go live music only (if needed)
- Play the game with your music during the development
- Share your experience

QA / Contact

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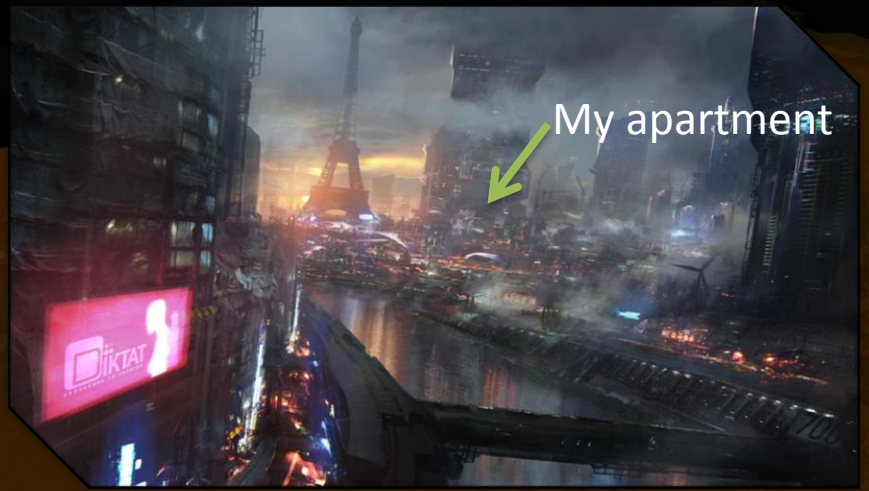
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