



# The sounds of Year Walk and DEVICE 6

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GAME DEVELOPERS CONFERENCE®

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# I'm Daniel Olsén

- Started making games in 1995 on Amiga
- Pixel Art in Deluxe Paint
- Chip tunes in Pro Tracker



# Started at Massive Entertainment

in 2001 as a 3D and concept artist.





# Slowly moved over to music and sound





# Southend let me grow in to the roll





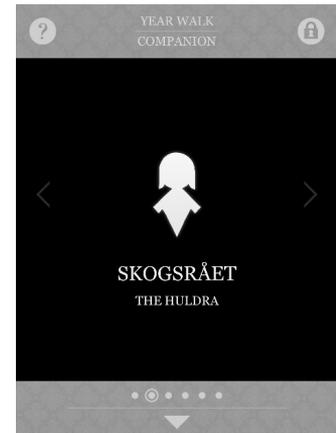
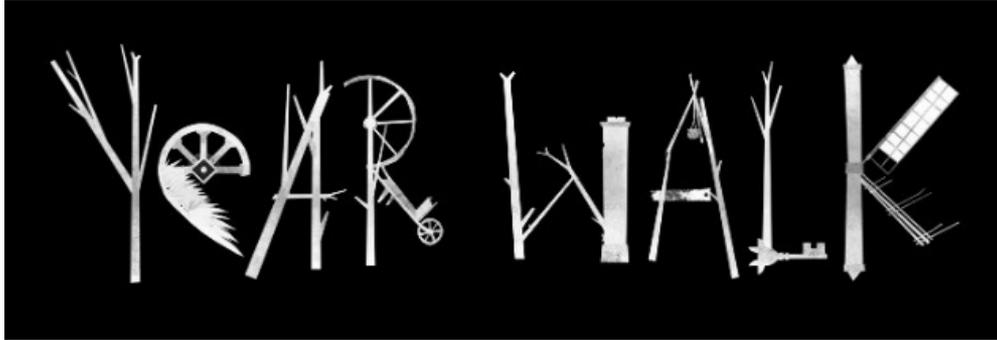
Left the game industry in 2009 and moved  
to California





# I missed working with games!







# DEVICE6

Radio?

**NORTHWEST GUEST ROOM**  
She had never played with dolls. Yet it was the first thing on Anna's mind when she came to. A rather unpleasant doll, too. A strange thing to have on one's

s and other works of art clustered all over the walls. It was completed  
*A mission... or a cold perhaps?*

anions.  
*delicious!*

Hoping to find some

There was clear  
Anna glanced at the paintings as she walked

Anna was facing a huge steel door, that looked decidedly out of place and more fitting to some kind of bomb shelter. In front of it was a screen apparently displaying the output of a security camera. With no handle, she pushed herself against the door, even though she knew it would not budge.

She took a few steps back and turned around.





- How do you write engaging music?
- What makes a scene engaging?
- How do you engage the player?



You need the right song  
for the right moment



# Get in the roll

- Writing for a game is like acting
- The music you listen to outside will influence your decisions
- Shortest frame of reference



# There is no right or wrong way



Photo: Wikimedia

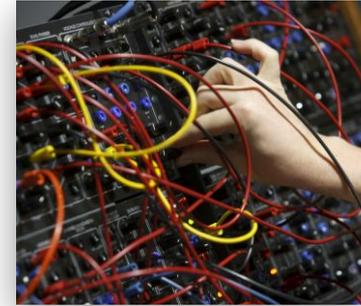


Photo: Scott Groeller

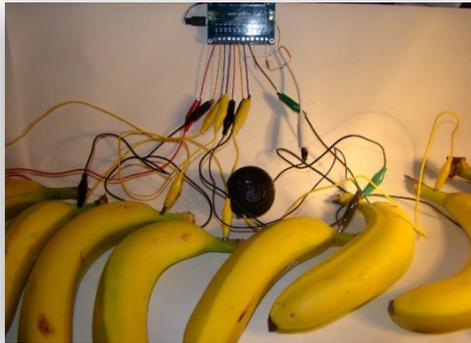


Photo: Jeff Ledger



Photo: Xavi Lozano

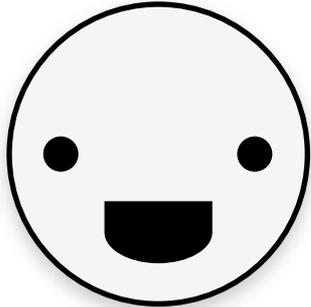




# It's important how it feels!



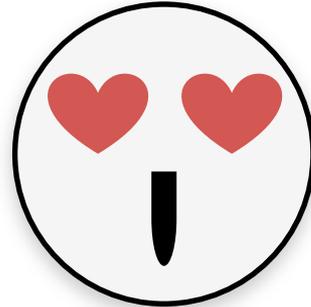
Photo: Ragnar Schmuck Studio, Modeselektor



**OK**



**OK**



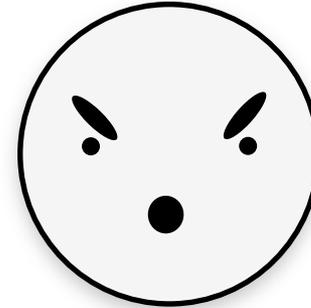
**OK!**



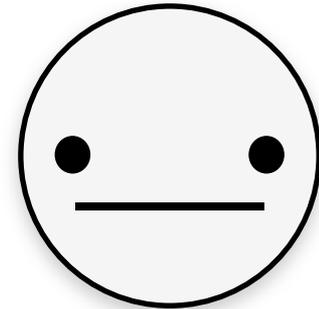
**OK!**



**OK!**



**OK!**



**No thanks!**



# Consider all the factors

- Pace of the game
- Character and camera movement
- What's happening?
- What other sounds are playing?



# Create a unified coherent experience

The end result should be larger than the individual pieces.

$$\mathbf{1+1=3}$$



# Making the music fit



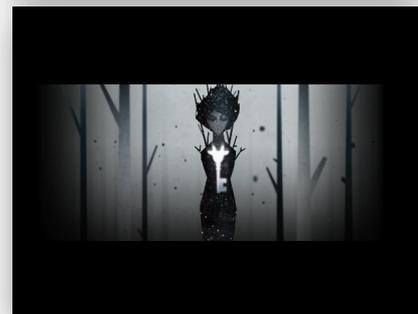
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Version



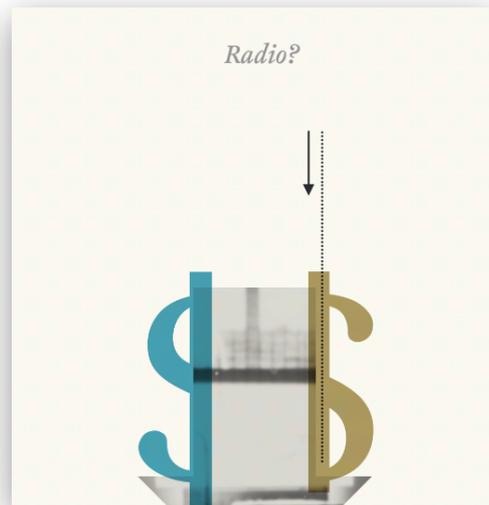
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# Make the player feel connected with the music

- Make them notice the music





# Make the player feel connected with the music



Images: Nintendo



# How do you implement the audio?

- Use sound effects like music
- Use music like sound effects

Hideout Omega



Analogue Sounds



Bleeps





# Audio Collages



YW Collage



D6 Collage



# Can I do anything else to the music?

- Create contrasts between songs
- Create as wide range of emotions as you can
- It's more important the music fits with the game
- Let go of your ego and always listen to others
- See unpleasant feedback as a chance to improve your work



# Try not to play it safe! Challenge yourself.



Image: Nintendo





# Summary



- Pay attention to the pace of the game
- It's not important how you create the music
- The music should make you feel something.
- Remind the player of the music
- Don't forget that audio implementation is an expressive tool as well.
- Create contrasts between songs
- Don't play it safe. If you get stuck: Challenge yourself!



# Questions?



# Thank you!

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