Meeting: (Marks Notes)

* Controller: settle on Dualshock and shoulder triggers
* How to work with Unity for everyone: each member gets a scene/playground which allows them to experiment and develop on their OWN setup throughout the different builds. We make a distinction between assets and \_MY\_ASSETS\_ to distinguish between assets from Unity and the stuff we are working with. Contributions that need to be integrated to main build will be put into main scenes such as "level 1"
* QA Lead should also be instructed to pipeline for QA specific objectives

Tiny cute (zany) character in a lonely dungeon. You breathe life into the dungeon using singing

* Character may change form and shape depending on singing. His form and existence is may for the purpose of singing interaction, therefore he looks that way
* Colouring: monochromatic vs. colourful.

Mechanics

- Distinct sequence of individual notes / Several notes at the same time by adding them to a chorus.

- Analog stick and wheel,

- Expressivity: is it needed or not if goal is to solve puzzles.

- Martin’s idea: Make a musical toy: you can sing while walking around, but it also influences the world.

- The idea of influencing the world is strong: change the dimension, move a box, scare away a frog.

- See how the world interacts with itself, the logic of the world.

- Singing to spawn things in the world. Liquid to solid.

- Metroidvania-style: finding notes throughout the map

- Configure set musical motives for doing specific commands throughout the game using a prompt such as “show compassion”.

- Animal Crossing: configure background music

- World responds to you to through music, maybe changes

- Echo as mechanic: make a chord through echo while still having just one note playing. That is also kind of unique to a music puzzle game. You have seen levitation in other games where you just use a magical wand, but with echo effect you need to make sounds.

- Cause and effect: what makes audio and music. Water drop in puddle.

- Monument Valley: being musical without actually playing anything

- We will really need to settle on ways of input, but also experiment with more than one.

Location

- Camera: discrete from room to room. Scrolling camera that adapts to type of level or where you are moving.

- Side-scroller: otherwise we'd have to recontextualize a lot of the physics based elements, it would just be easier to implement in a 2D game.

- Platformer without the ability to overcome challenges the usual way (for example by jumping over a gap). You would still need to be able to jump since that is part of being expressive with a platform avatar.

- Idea: moody lighting and monochromatic colours. When adding changes to the world, you colour the areas that are lighted.

Story

- Tapestry that spells out the story

- A few lines of dialogue / text before playing, but otherwise not 30 documents of text

- Giant and earthquake

- On the base of a previous evil civilization and built from that. Triangle must find the lullaby to further the giant's rest. Does this mean the triangle is also evil if it won’t allow the giant to wake up?

Sound

- You compose the world. Running up to a torch, singing, the song lingers in the now burning torch

Echo / reverb / player must always know what they can do in a game situation. If that is unclear then game becomes confusing.

Game idea:

- 2D Sidescrolling with dynamic camera as in Celeste

- Range of action is what is displayed on camera (need to be tested): argument can maybe be said to be that echo enhances your capabilities

- Influences puzzles a great deal

- Input of music: distinct sequence of notes vs. mixing of notes by making them linger (makes chords)

- Use bumper to make notes stick

- Pick notes from a UI wheel: we had considerations about how it communicates a note as being currently playing and a meter filling up for when player can play another note

- So far, five notes in total. This can make up a pentatonic scale.