### **Why are we making this game?**

Martin: It’s a great exercise in learning to work in a larger group for a longer duration of time, while also getting to create something we are excited to make.

Fer: Compulsory hand-in for making games. Also a great opportunity to work with people from different backgrounds.

Magnus: Part of a portfolio created during our time at ITU. Because we think the concept is promising and we have the means to make it (or learn how to make it).

Mark: Because we are each incredibly passionate about games and wish to learn how to manage passion and responsibility in group setting. We are here to learn and we must expect from each other that we are also here to grow as we make the game.

Marcus: fun to explore the possibility that lie in focusing on the music and sounds instead of it just being "nice to have"

Johnny: To learn how to make a game in a group of a size where it is needed to communicate properly and establish proper production processes

### **How will we succeed?**

Mark: good communication, everyone needs to be able to talk and speak up, but it is also important that everyone focus on their role and domain

Johnny: By doing good work and being awesome

Martin: Building a strong and trusting communication with each other, being able to communicate openly and constructively. Set clear tasks.

Fer: By having a great working atmosphere, getting into account everyone’s ideas and figuring out what’s best for the game. People should also be able to let go their ideas.

Marcus: good communication, separation of tasks, helping each other when there are problems

Magnus: By framing and scoping the concept fairly early and through the power of teamwork.

### **What is the game about?**

Johnny: A tiny triangle singing songs in order to progress through a dungeon

Martin: A little singing triangle who uses their singing to navigate through a dank dungeon.

Fer: A cute triangle (trapped in a dungeon? the world has lost sound?) which needs to make his way to the very end by singing. Different notes have different powers, color coded.

Marcus: a small pizza slice singing songs to advance through world

Magnus: A small dorito communicating with the world through sounds and music. Maybe soothing the restless sleep of an ancient giant?

Mark: game about being expressive in a way different from most games: play musical motives / small melodies as a small little dude. How this is implemented can wary, but music as input and expression and interaction with game world. I also imagine elements of dungeon crawler (go from room to room, interact with world as small triangle. But emphasis on mechanics with sound).

### **Who must do what?**

Mark: leads must meet and discuss needs and goals and visions, programmers and designers can communicate to each their leads - then if the matter can be resolved in tech or in design without then involving everyone

Fer: Leads have the final say in their areas, but should take into account everyone’s opinions. Programmers (and I reckon also tech lead) implement functionalities. Producer takes care that everyone has what they need to work effectively (?). QA tests new functionalities, checks broken things but also says if things are fun (?).

Martin: Leads have a responsibility to direct their respective areas in a way that is considerate of the needs of the team, while also being able to not deviate too much from a core vision.

Marcus: leads and producer helps everyone be on track and staying focused. Programmers stick to the tasks agreed on, avoid getting sidetracked on experimenting with cool ideas.

Magnus: I think it’s great if people are confident in taking charge of their designated area of expertise/responsibility but I also believe that the secondary roles of the project should allow for some role fluidity.

Johnny: QA lead, has the responsibility for testing and stuff. Producer, organizing and setting up communication. Design lead, what is the gameplay. Tech lead, the underlying architecture that supports the gameplay. Programmers, implementing the tech that is needed for the game to work.

**Fer:** 2D platformer. The world has lost sound (maybe a bad guy stole the sound?), and you control this cute triangle guy who is going to restore it. You can mostly move, jump and play notes. Notes are color coded and possibly have different effects. Color is a relevant part of the game! Music is colorful, while black and white is mostly silent. There can maybe be enemies to defeat, but not too hard (just like Super Mario with goombas and stuff). You unlock more notes as the game progresses, each with their ability.

Art style is similar to the one shown in Martin’s one-pager, if we can make it to work. It makes everything cuter. I don’t feel like pixel-art works very good here.

Your main task is to restore the music in the world, possibly defeating the bad silent guy.

**Magnus**: A moody, atmospheric Burtonesque 2D game. Lots of black and white colors. Kind of like Hollow Knight. You are a small triangle, and otherwise unassuming instrument, tasked with learning an ancient melody to soothe the restless Dream Giant. The game is sort of a platformer but with more emphasis on manipulating the environment through sounds and music than actual jumping. Discrete screens, rather than continuous. Inspiration for environment manipulation could be something like Trine. The player progresses through gradually more complex levels where “juggling” different notes and sounds is required to advance. Not necessarily any enemies, maybe creatures who sing off key that disturb your tune. Mechanics: a “tune wheel” controlled by the right analog stick. Alternatively, more discrete notes, mapped to each key/button. Eventually the melody is completed and the Giant, rather than falling back asleep, wakes up. It was all a dream 😊. The end.

**Marcus notes:**

Inspirational musical games:

- parappa the rapper

- Guitar hero

- classic Platformer (mario etc.)

Small pizza guy (triangle) needs to set out and find the horn of loud noises to wake up his village from an eternal slumber.

Instead of rap battles, lullaby battles, who falls asleep first loses, (could be the boss encounters or something)

Music nodes that interact with the world,

- "red" note makes the red platforms move etc.

- Some puzzles might require sequences of notes (like a closed door)

- (kinda Martins idea) changing the tempo of the music, changes the speed of the world, like the speed of a moving platform. Could set the tempo by a player having to hit the a tempo (BPM) on a keypress.

**Martin:**

Lullaby is a 2D musically focused puzzle game, in which the main character has the ability to sing in order to solve puzzles. The game is set in a dark and ominous dungeon that the main character has to navigate through, in order to be able to lull the giant back to it’s sleep.

The puzzles are mainly solved through the use of the central mechanic, which is the main character's ability to sing, thus deemphasizing the game’s role as a core platforming game.

The game aims to give the player a sense of discovery and surprise as they use the character’s singing to interact with the objects of the world, and seeing how the objects speak back to them in interesting ways.

The main character of the game is rather small in a deep and dark dungeon, and the game features a sort of lonely atmosphere, but one that is given levity through the main character being able fill the caverns with song.

**Johnny:**

Lullaby is a sidescrolling 2D puzzle platformer, where you walk around as a small triangle that sings different notes to solve some puzzles, where certain sequences of notes need to be sung in order to interact with the objects in the world. The setting is a dungeon, and you would progress through in a metroidvania-esque way, where areas gets unlocked as you obtain more powers (like new notes to sing).

Possibly some of the notes and sequences you sing could change your character, like size, speed, and/or jumping. For some of the puzzle you would need to keep repeating a sequence to solve it, like continuing to sing a sequence to keep a platform moving.

There could be a small story, which would contextualize the game, and define the goal. It could be that the triangle was in a band of polygons, and now they have all been imprisoned, and you need to find your friends and also find and bring them their musical instruments before you are able to escape the dungeon (as they are all needed in order to play the music for the final door). Maybe you also in that way unlock new characters during the game, that could be these new powers, and you could then switch between them at will.

**Mark:**

Writing exercise:

- Camera angle: BoI / Zelda / 3D or isometric kinda

- Think very much in terms of musical expression

- I imagine the game to be about expressing yourself musically. You have rhythmn games where you have to play along or play correctly. But you can also compose a motive yourself in the beginning of the game and have a configured motive to use through the game.

- I imagine musical motives to be related to a specific function such as unlocking doors or healing characters or soothing a restless giant!

- So free improvisation, also as you play it throughout the game, not bound to rhythmn, room for some variations to the single motive. But related in its functioning with the world

- Tasks in this world could prompt you to develop your motive (lower third tone in scale so it becomes minor)

- Social communication: the world will also speak to the player through motives. Some mimic yours to symbolize the same concepts, others challenge them or develop them for you (an algorithm to facilitate musical (tone, rhythmn) development)

- The sounds are very much coming from the game itself, diegetic

både frit spil, improvisation med med udtryk, motiver

- sammenspil og koordination, flere niveaur i bandsammenhæng

- Din interaktion er med skalaer og gennem et instrument. Spil den korrekte skala (sammenhæng af toner) på hvilken som helst måde du lyster (simpelt og kompliceret) og formå at komme videre.

- Skab dine egne motiver i begyndelsen af spillet til brug med spilmechanics. Måske får du et prompt "the feeling of holding someone's hand" der skal udtrykkes i et sound motiv af en vilkårlig længde. Der kan måske være overvejelser til at ændre de motiver som man bevæger sig igennem spillet. Spilopgaver kunne lægge sig til at udvikle på sine eksisterende motiver (fra dur til mol for eksempel).

- Spillet tillader at du bruger disse motiver men også at du varierer dem, improviserer med dem. Tænk på forhold som rytme og tempo. Måske skal melodien være en set indkodet rækkefølge eller så skal vi lave en algoritme der kan identificerer afgørende toner i en melodi som altid skal optræde som nr her og her

- NPC's og andre karakterer og fænomener i spillet kan også kommunikere til spilleren gennem musik. Eksempelvis ved brug af samme motiver / inversion af samme motiver / særligt forberedte motiver lavet af os / skift i skala for samme motiv

- Lyd

- Man kunne bruge adaptive soundscape med musikmotiver for at lokalisere steder og områder i "verdenen".

- Soundtrack befinder sig i baggrunden hele tiden

**Altogether**

We want for this to be a comfortable and great working learning environment where we can come together as a group of people each with their own strengths and viewpoints. That demands that we communicate with one another, that we give feedback and can receive feedback and expect from each other that we are in a learning environment.

Roles are there for a reason. It is essential that we avoid a completely flat hierarchy where leads are not able to bring cohesion. We need people to be leads, but that doesn’t mean we take away flexibility to bring in ideas. But again, this is something we are learning about through doing it

MAJOR TAKE-AWAYS:

* Explore our primary roles together: ask if X or Y is something your role should do.
* Explore secondary roles individually and collectively.
* The logistics of working together.
* The actual tools for working and communicating together.

HOW DO WE WORK

* Logistics
  + Weekly status meeting, zoom is open
* Technologies
  + Unity and FMod. We have a little bit of experience with Unity
* Communications
  + Discord, Trello,

HOW STATIC ARE SECONDARY ROLES/WHEN ARE THEY DEFINED?

* We will come around secondary roles as we discuss the game idea and ideation.