Noriko Matsueda

Noriko Matsueda (?? ?? , Matsueda Noriko , born December 18 , 1971) is a Japanese former video game composer . She is best known for her work on the Front Mission series , The Bouncer , and Final Fantasy X @-@ 2 . Matsueda collaborated with fellow composer Takahito Eguchi on several games . Composing music at an early age , she began studying the piano and electronic organ when she was three years old . She graduated from the Tokyo Conservatoire Shobi , where she met Eguchi .

She joined Square (now Square Enix) in 1994 , where she created music for nine games . Her last credited work was Final Fantasy X @-@ 2 's piano arrangement album , Final Fantasy X @-@ 2 Piano Collection from 2004 , after which she decided to leave the company alongside Eguchi . She composed mostly jazz music for the scores she worked on .

Biography

Born in Tochigi , Japan , Noriko Matsueda began creating music at an early age . She received a scholarship in music at the age of three and went on to study the piano and electronic organ . Matsueda took various composition and performance courses at the Tokyo Conservatoire Shobi , where she also met long @-@ term collaborator Takahito Eguchi . She joined Square in 1994 , where her first assignment was to score the 1995 title Front Mission alongside Yoko Shimomura . She subsequently contributed the track " Boss Battle 1 " to Chrono Trigger , arranged by Nobuo Uematsu . Matsueda 's first solo work was Bahamut Lagoon , which also represented her first collaboration with Eguchi , who arranged and orchestrated " Theme of Bahamut Lagoon ~ Opening " for the bonus disc of its original soundtrack . In 1996 , she created the composition " Tower Block " for the multi @-@ composer game Tobal No. 1 . The following year , she created the soundtrack to Front Mission 2 .

In 1999 , Matsueda and Eguchi made their first major collaboration by scoring the role @-@ playing racing game Racing Lagoon , with synthesizer programmer Ryo Yamazaki providing three tracks . Matsueda was responsible for all the music except the battle , opening , and ending themes . They collaborated again on the soundtrack to the PlayStation 2 title The Bouncer in 2000 , whereas the two took a more equal share of the music . A large amount of the compositions produced was not used in the game and there were also many post @-@ production demands . Afterward , Matsueda created 25 pieces of background music for Square 's PlayOnline viewer used for Final Fantasy XI and Tetra Master .

She reunited with Eguchi to create the soundtrack to Final Fantasy X @-@ 2 in 2003 , with Matsueda contributing most of the setting themes . Having replaced Final Fantasy 's regular series composer Nobuo Uematsu to create a work entirely different from the predecessor Final Fantasy X , their score has become one of the most criticized soundtracks in the series . However , despite the negative response and a low budget , it was commercially successful . The following year , she worked on Final Fantasy X @-@ 2 's international version Final Fantasy X @-@ 2 International + Last Mission and provided three arrangements to the Final Fantasy X @-@ 2 Piano Collection album . The Piano Collections album was her last credited work , and she has since left Square Enix along with Eguchi .

Musical style and influences

Matsueda is noted for her jazzy style , which she often incorporated into the soundtracks she worked on ; she also touched on genres like jazz fusion , lounge , and ambient . For the scores that she collaborated on with Eguchi , she was responsible for most of the jazzy tracks , while Eguchi provided the majority of the electronic music . Matsueda has said that the best qualities of a composer are their curiosity and sensitivity , and that watching many things , listening , touching , and feeling are important factors in composition . When asked why she creates music , Matsueda replied that she feels it is an appropriate way to express herself .

She cites George Gershwin , Herbie Hancock , Chick Corea , Igor Stravinsky , and Gustav Mahler as musical influences . When composing music for games , Matsueda draws inspiration from all parts of the game , including the story , the world view , the personality of the characters , the graphics , and the tone of color . She has stated that she makes the music thinking about the goal of the sounds for the game and its total balance .

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