
IRIDIS

ALPHA

THEORY

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Bumph

1.0.1 Cover

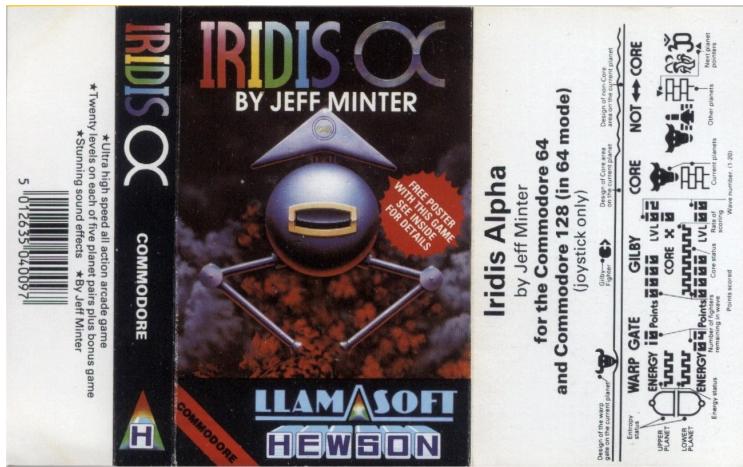


Figure 1.1: Front Cover

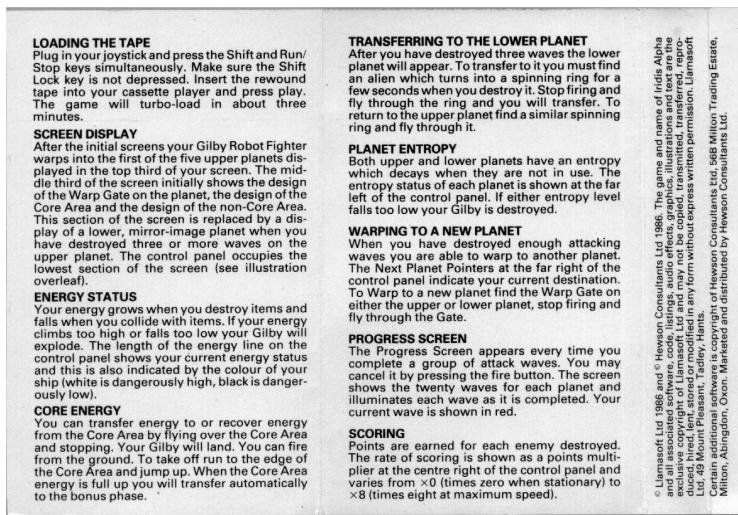


Figure 1.2: Back Cover

1.0.2 Manual

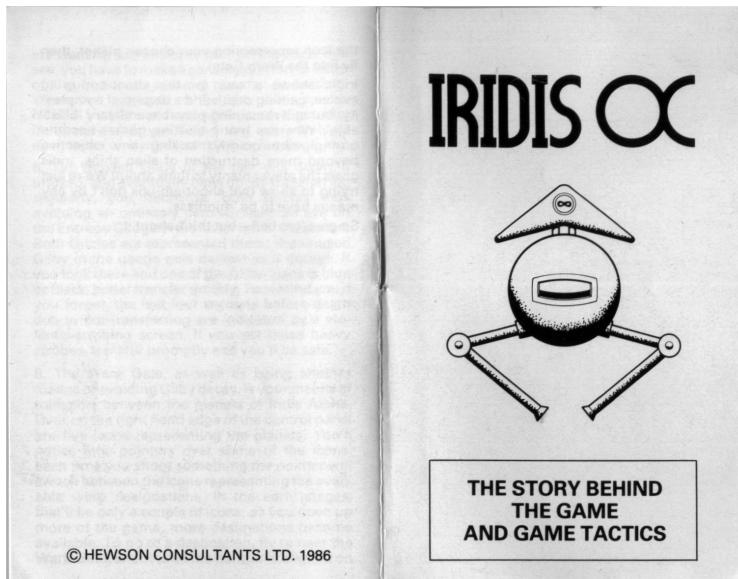


Figure 1.3: Back Cover

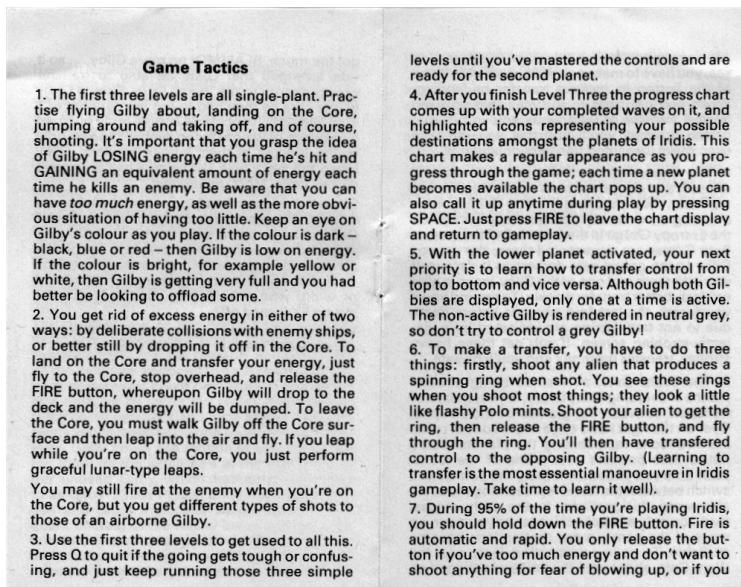


Figure 1.4: Back Cover

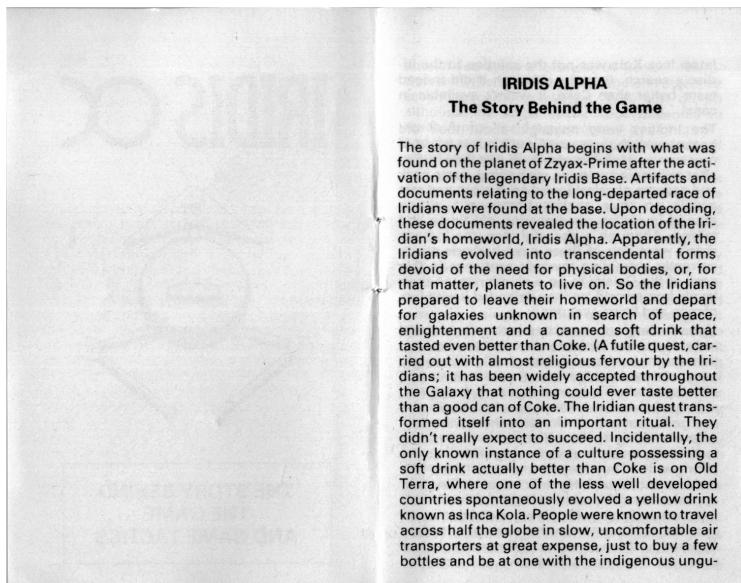


Figure 1.5: Back Cover

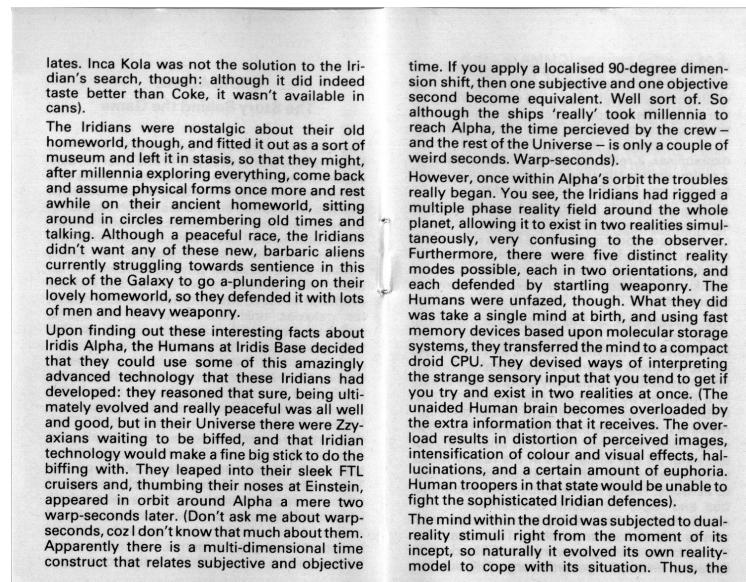


Figure 1.6: Back Cover

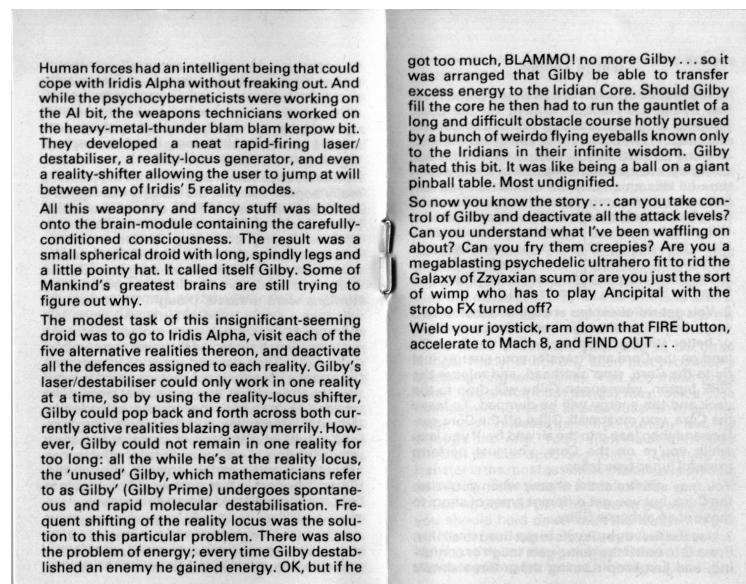


Figure 1.7: Back Cover

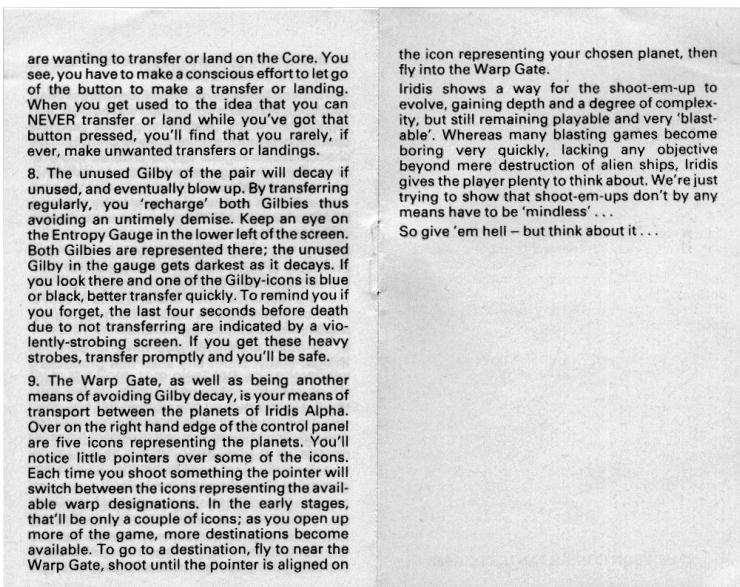


Figure 1.8: Back Cover

A Little Archaeology

Iridis Alpha was distributed on cassette tape by the publisher Hewson Consultants. Normally used to play audio, cassette tapes were the cheap and ubiquitous medium du jour of the 1980s and a natural choice for the nascent 8-bit game industry to distribute its wares.

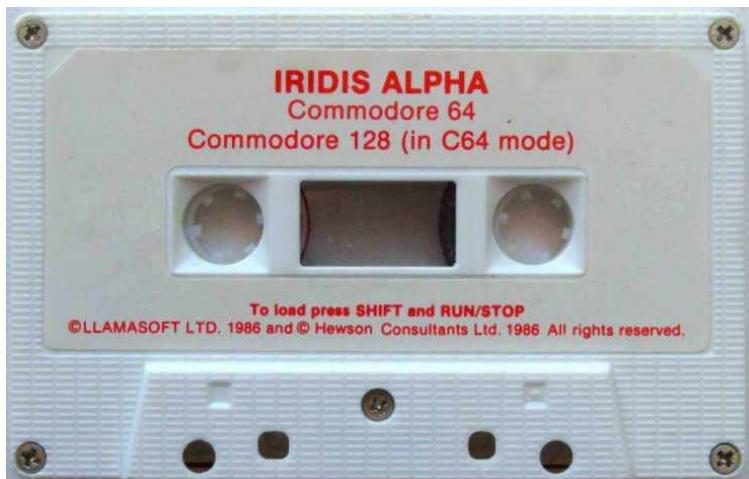


Figure 2.1: It should be simple getting bytes off this right?

Playing a cassette tape for a C64 game such as Iridis Alpha on a normal cassette tape player would be an ear-splitting mistake. Instead of music you would be subjected to a cacophony of mechanical chirruping. This is the tape attempting to convey to you its long stream of binary data in the only language available to it: lots of sound waves

of varying length.

Without knowing how it's actually done, it's tempting to imagine a variety of possible schemes that might have been used. For example, one sound wave denoting a '0' and another one denoting a '1'. The actual method used isn't very far away from such a thing but there is plenty of intricacy layered on top, particularly in a bid to spend as little time as possible loading data from the tape.

In order to get something to work with our first step is to somehow convert the contents of the cassette tape into a binary file so that we can emulate the steps the C64's tape player performed to read the sounds from the tape and load them into memory as something that could be run as a computer program.

The earliest and most durable attempt at standardizing this was from Per Hakan Sundell in 1997. He invented what is now known as the 'tap' format for representing the beeps and bleeps encoded on the tape as a file of bits and bytes. The idea is that each byte in the file represents the length of a pulse. It is the length of these pulses that will ultimately tell us whether we should interpret a value of 1 or 0. When we get eight 1s and 0s we have a byte. We get enough bytes, we have a program we can run!

[<http://unusedino.de/ec64/technical/formats/tap.html>] <https://www.c64-wiki.com/wiki/TAP>
<https://www.luigidifraia.com/doku/doku.php?id=commodore:tapes:loaders:mega-save>

Someone, somewhere has kindly decoded the contents of the Iridis Alpha cassette tape distribution to a 'tap' file for us. So we have something to dig into. This is going to be a slightly bonkers journey into the bowels of decoding a 54kb game file from over 500kb of raw data. Every time you think you are nearly done there will be yet another convolution to wrap your head around. But at the end of it we will finally have our binary game file and will be ready to figure out how to decipher it into something approximating the original assembly language.



Figure 2.2: Simple, right? Here each short-pulse sound is represented by a light grey pixel, each medium-duration pulse by a blue pixel, and each long pulse by a pink pixel.

Roughly speaking, gray is a shorthand for 0 bits and dark pixels for 1 bits.

2.0.1 The Madness Begins

This is what the start of our `iridis-alpha.tap` file looks like:

43	36	34	2D	54	41	50	45	2D	52	41	57	00	00	00	00
5A	0A	08	00	00	5D	32	2F	30	2F	2F	30	30	31	30	31
30	31	31	2F	31	31	30	31	30	30	31	30	30	31	30	30
31	31	30	31	31	30	31	30	30	31	30	31	31	30	30	30
31	31	31	30	30	31	30	31	31	31	30	30	30	31	31	30
30	30	31	30	31	30	30	30	31	30	31	31	30	30	30	31
31	31	30	30	31	30	32	31	30	31	30	30	32	31	30	30

Figure 2.3: The leading material read by the Megasave loader in the run up to retrieving game data. The Pilot Bytes are in red, the 'Sync Train' in blue, and the Data Header fields from the grey cell onwards.

Field Description	Field Value	Note
TAP Format Header Description	43 36 34 2D 54 41 50 45 2D 52 41 57	'C64-TAPE-RW' in ASCII
Version	00	Version Number 0
Reserved	00 00 00	Used by format versions > 0
File Size	5A 0A 08	\$080A05, in decimal: 526,853 bytes long.
Start of Data	00 00 5D 32 2F 30 2F 2F 30 30 31 30 31 30 31 31 2F 31 31 30 31 30 30 31 30 30 31 30 31 31 30 31 31 30 31 30 30 31 31 30 30 30 30 31 31 31 30 30 31 30 31 31 31 30 30 30 31 30 30 30 31 30 31 30 30 30 31 30 31 31 30 30 31 31 31 30 30 31 30 32 31 30 31 30 30 32 31 30 30	Bytes representing the individual pulses/sounds on the tape.

Figure 2.4: The meaning of the first batch of data we've read in.

After the header information described above, each byte in the tap file represents the pulse length or duration of a single sound emitted by the tape. A pair of sounds taken together represent a single bit, i.e. a 0 or a 1. A medium length sound followed by a short one represents a 1, a short one followed by a medium one represents a 0.

The following table shows us whether we should consider a byte on the tape to represent short, medium, or long duration sound:

	Sound Length	Lower Range	Upper Range
Short	\$24	\$36	
Medium	\$37	\$49	
Long	\$4A	\$64	

Figure 2.5: Values for short, medium, and long pulses. For example, ny byte value on the tap file between \$24 and \$36 would be considered a 'Short' pulse.

Remarkably the first 27,000 or so pulses on the Iridis Alpha tape are nothing but short sounds (values between \$2F and \$31) so cannot be interpreted as anything. It's not until the 27,157th byte in the tape that we start to encounter real data:

```
00006a10: 3031 3031 3156 4144 3130 4231 4243 3130 01011VAD10B1BC10
00006a20: 4231 4131 4244 312f 4057 4032 4231 4231 B1A1BD1//@2B1B1
00006a30: 4231 4131 4244 312f 4231 4231 4243 3142 3055 4144 BD1/B1B1BC1B0UAD
00006a40: 3142 3143 3130 4231 4231 4232 4244 3142 B1B1C10B1B1B2B1B
00006a50: 3055 4131 4243 3142 3130 4231 4231 4231 0UA1BC1B10B1B1B1
00006a60: 4244 3130 4056 4143 3230 4143 3130 4231 BD10/VAC20AC10B1
00006a70: 4231 4232 4244 312f 4056 4232 4231 4243 B1B2BD1//@VB2B1BC
00006a80: 3230 4231 4231 4231 4243 3142 2f54 4245 20B1B1B1BC1B/TBE
00006a90: 3141 3130 4231 4231 4230 4243 3030 1A10B1B1B0B0BC00
```

Listing 2.1: Data finally gets started at 56 41 in the first line above.

The first meaningful twenty bytes therefore are:

```
56 41 44 31 30 42 31 42 43 31 30 42 31 41 31 42 44 31 2F 40
```

You get a sense of how wasteful, or ahem redundant, this encoding scheme is when you learn that these twenty pulses are required to give us a single byte. The table below shows how we interpret them to construct a series of 1s and 0s.

First Byte	Second Byte	First Byte Pulse Length	Second Byte Pulse Length	Meaning
\$56	\$41	Long	Medium	Start of Byte Indicator
\$44	\$31	Medium	Short	\$01
\$30	\$42	Short	Medium	\$00
\$31	\$42	Short	Medium	\$00
\$43	\$31	Medium	Short	\$01
\$30	\$42	Short	Medium	\$00
\$31	\$41	Short	Medium	\$00
\$31	\$42	Short	Medium	\$00
\$44	\$31	Medium	Short	\$01
\$2F	\$40	Short	Medium	Parity Bit of \$00

Figure 2.6: Interpretation of the first 20 meaningful bytes creating a byte. The parity bit at the end is a \$00 if there are an odd number of 1s and \$01 if there are an even number of 1s. 10010001 has an odd number of 1s.

We can visualize the twenty bytes as a square sound wave. When reading the tape

the C64 would interpret these sound pulses as long, short, or medium to construct a meaning for the entire sequence.

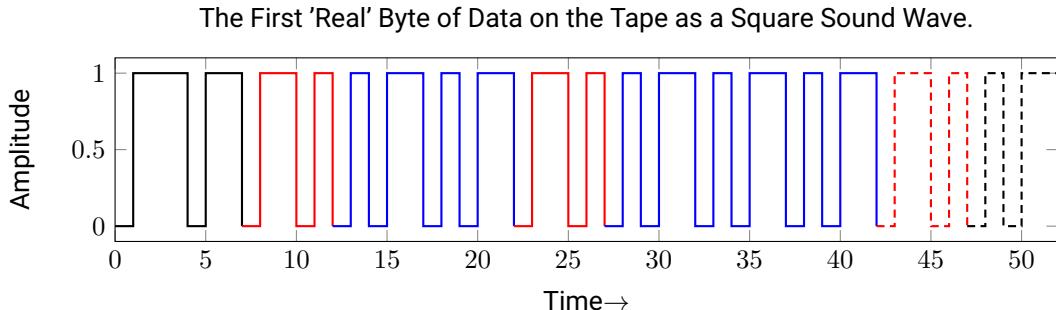


Figure 2.7: Medium-Short pairs in red represent a '1' bit, Short-Medium pairs in blue represent a '0' bit. So this gives us '10010001'. The black wave form at the beginning is the 'Start of Byte' indicator and the one at the end is a parity bit.

Once we've extracted our result of 10010001 from these twenty bytes we now must reverse it. We must do this because the bits are encoded on the tape with the 'most significant bit' first and we are used to reading binary with the 'least significant bit first'. In hexadecimal the reversed bit-string of 10001001 is \$89.

We have our first byte! It's 89!

2.0.2 After Our First Real Byte

With this precious commodity in hand we now continue reading off bytes in the same manner from the tape. Eventually we encounter a signal that tells us we've reached the end of the data block, a 'Long-Short' sequence. When this happens we find we've read 202 bytes in total:

89	88	87	86	85	84	83	82	81	03	A7	02	04	03	49	52
49	44	49	53	00	00	00	00	00	00	00	00	00	00	78	A9
6E	8D	06	DD	A2	01	20	D4	02	26	F7	A5	F7	C9	63	D0
F5	A0	64	20	E7	03	C9	63	F0	F9	C4	F7	D0	E8	20	E7
03	C8	D0	F6	C9	00	F0	D6	20	E7	03	99	2B	00	99	F9
00	C8	C0	0A	D0	F2	A0	00	84	90	84	02	20	E7	03	91
F9	45	02	85	02	E6	F9	D0	02	E6	FA	A5	F9	C5	2D	A5
FA	E5	2E	90	E7	20	E7	03	C8	84	C0	58	18	A9	00	8D
A0	02	20	93	FC	20	53	E4	A5	F7	45	02	05	90	F0	03
4C	E2	FC	A5	31	F0	03	4C	B9	02	A5	32	F0	03	6C	2F
00	20	33	A5	A2	03	86	C6	BD	F3	02	9D	76	02	CA	D0
F7	4C	E9	02	A9	07	85	F8	20	D4	02	26	F7	EE	20	D0
C6	F8	10	F4	A5	F7	60	00	00	E4						

Figure 2.8: The data we've read in so far. The unshaded section is machine code.

Fortunately this data has a meaning. It contains the first part of a machine code program the C64 can execute:

Field Description	Field Value	Note
Countdown	89 88 87 86 85 84 83 82 81	Data Block Header
File Type	03	03=PRG, i.e. executable machine code.
Load Address	A7 02	Address to load to: \$02A7
End Address	04 03	End Address to load to: \$0304
Filename	49 52 49 44 49 53 00 00 00 00 00 00 00 00 00 00	Filename: "IRIDIS"
Machine Code	78 A9 6E 8D 06 DD A2 01 20 D4 02 26 F7 A5 F7 C9 63 D0 F5 A0 64 20 E7 03 C9 63 F0 F9 C4 F7 D0 E8 20 E7 03 C8 D0 F6 C9 00 F0 D6 20 E7 03 99 2B 00 99 F9 00 C8 C0 0A 00 F2 A0 00 84 90 84 02 20 E7 03 91 F9 45 02 85 02 F6 F9 D0 02 E6 FA A5 F9 C5 2D A5 FA E5 2E 90 E7 20 E7 03 C8 84 C0 58 18 A9 This is the machine code of the program to execute. 00 8D A0 02 20 93 FC 20 53 E4 A5 F7 45 02 05 90 F0 03 4C E2 FC A5 31 F0 03 4C B9 02 A5 32 F0 03 6C 2F 00 20 33 A5 A2 03 86 C6 BD F3 02 9D 76 02 CA D0 F7 4C E9 02 A9 07 85 F8 20 D4 02 26 F7 EE 20 D0 C6 F8 10 F4 A5 F7 60 00 00	We will translate this back to assembly so we can understand what it does later.
Checksum	E4	How is this calculated?

Figure 2.9: The meaning of the data we've read in so far.

This small program, once we have loaded the rest of it, is where the fun starts. But before we do that we have lots more busywork to do. How about reading in all of the

above data again from the tape? Yup, that's correct. As we keep reading the tape we will find that it contains all of the above data a second time, with the slight difference that the 'Data Block Header' will be 09 08 07 06 05 04 03 02 01 instead of 89 88 87 86 85 84 83 82 81.

We have to read another 23,000 or so more pulses before we get to something new that we're interested in, the second and final part of the program that we can execute.

When it arrives it looks like this:

89	88	87	86	85	84	83	82	81	A9	80	05	91	4C	EF	F6
A9	A7	78	8D	28	03	A9	02	8D	29	03	58	A0	00	84	C6
84	C0	84	02	AD	11	D0	29	EF	8D	11	D0	CA	D0	FD	88
D0	FA	78	4C	51	03	AD	0D	DC	29	10	F0	F9	AD	0D	DD
8E	07	DD	4A	4A	A9	19	8D	0F	DD	60	20	8E	A6	A9	00
A8	91	7A	4C	74	A4	52	D5	0D	00	00	00	00	00	00	00
00	00	8B	E3	AE	02	53									

Figure 2.10: The data we've read in so far. The unshaded section is machine code.

Field Description	Field Value	Note
Countdown	89 88 87 86 85 84 83 82 81	Data Block Header
	A9 80 05 91 4C EF F6 A9 A7 78 8D 28 03 A9 02 8D 29 03 58 A0 00 84 C6 84 C0 84 02 AD 11 D0 29 EF 8D 11 D0 CA D0 FD 88 D0 FA 78	
Machine Code	4C 51 03 AD 0D DC 29 10 F0 F9 AD 0D DD 8E 07 DD 4A 4A A9 19 8D 0F DD 60 20 8E A6 A9 00 A8 91 7A 4C 74 A4 52 D5 0D 00 00 00 00 00 00 00 00 8B E3 AE 02	This is the rest of machine code of the program to execute.
Checksum	53	How is this calculated?

Figure 2.11: The meaning of the second batch of data we've read in.

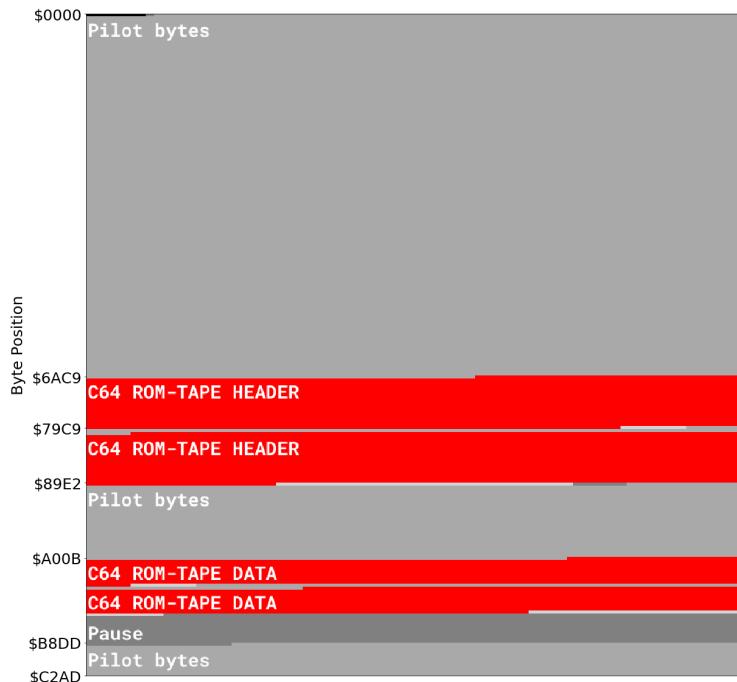


Figure 2.12: The bytes we've read so far from the tape.

Would you be surprised to learn that we have to read in this payload a second time from the tape before we're done? Let's just assume that you're not and let's move swiftly on to wondering what we're supposed to do with 100 or so bytes of data we've finally managed to read after listening to some 50,000 chirrups and clicks from cassette tape.

The answer is simple. We load the data we've received into RAM and execute it. We load the second chunk of data we received at address \$02A7 (this was given in the 'Load Address' field) and the first chunk of data we received directly after it.

What is this program? It seems a bit short to be Iridis Alpha right? What it is is a whole new program for reading the rest of the data from the tape. That's right: we've read all this data from the tape to get a program for reading data from the tape. This type of program is called a 'loader', or perhaps in an effort to justify its existence, a 'turbo loader'.

2.0.3 A Loader for your Loader

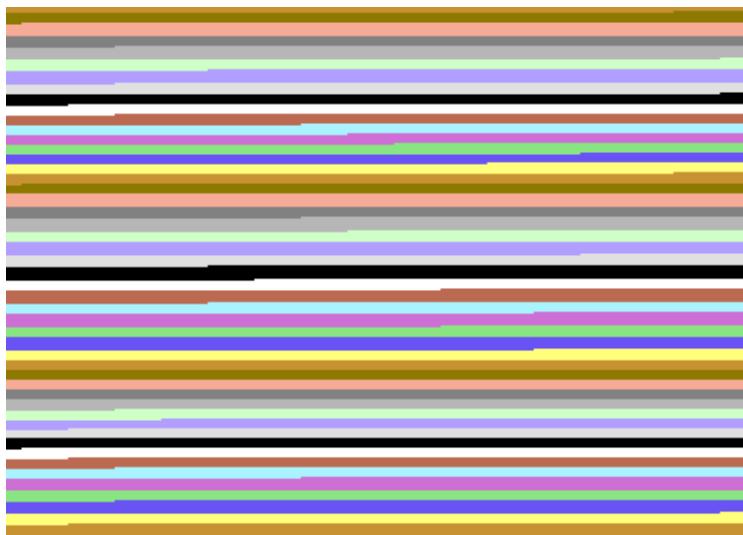


Figure 2.13: MegaSave loader pictured.

The idea is that this little program will do a better job of reading data from the tape and more quickly than the C64 can manage by itself. There is a whole menagerie of these programs that proliferated in the 1980s with exotic names such as Jetload, Easytape, Audiogenic and so on. Luigi di Fraia maintains a utility called tapclean that does a great job of identifying and emulating these loaders and thanks to him we have a disassembled version of the loader we've just found on the Iridis Alpha tape. It has the quintessentially 1980s moniker 'MegaSave' and as you can see in the listing reproduced below is relatively compact.

```
; This disassembly has been adapted from
; https://www.luigidifraia.com/doku/doku.php?id=commodore:tapes:loaders:mega-save
;
; From: Cauldron
; Note: Assemble with 64tass

; ****
; * CBM Header *
; ****

*= $033C

; Cassette I/O Buffer - Header
T033C  .byte $03, $A7, $02, $04, $03, $49, $52, $49, $44, $49, $49, $53, $00, $00, $00, $00
T034C  .byte $00, $00, $00, $00, $00

AlignAndSynchronizeLoop
SEI

LDA #$6E      ; Set the read bit timer/counter threshold to 0x0107
STA $DD06
```

```

LDX #$01

; Byte-align with the incoming stream by shifting bits in until the first pilot byte is read

_align JSR rd_bit ; Read a bit

ROL $F7 ; Shift each of them into the byte receive register, MSbF
LDA $F7
CMP #$63 ; Until the first occurrence of 0x63 (pilot byte) is received
BNE _align

LDY #$64 ; Pre-load the first expected sync byte in Y

; Read the whole pilot sequence

_pilot JSR rd_byte ; Keep reading bytes until the pilot train is over
CMP #$63
BEQ _pilot

; Check that the sync sequence is as expected (Note: $F7 = byte read by means of a call to rd_byte)

_sync CPY $F7 ; Is the currently expected sync byte following?
BNE _align ; Start over if not

JSR rd_byte ; Read byte

INY ; Bump the expected sync byte value
BNE _sync ; Read the whole sync sequence (0x64-0xff inclusive)

CMP #$00 ; In absence of issues A is set to 0x01 here
BEQ AlignAndSynchronizeLoop

; Read and store file header

_header JSR rd_byte ; Read 10 header bytes
STA $002B,Y ; Overwrite BASIC program pointers
STA $00F9,Y ; Also store them in RAM where they will be changed
INY
CPY #$0A
BNE _header

LDY #$00
STY $90 ; Zero the status flags (not set by this code)
STY $02 ; Zero the checkbyte register

; Read and store data from tape into RAM

_data JSR rd_byte ; Read a byte
STA ($F9),Y ; Store in RAM

EOR $02 ; Update the checkbyte value
STA $02

INC $F9 ; Bump the destination pointer
BNE _check_complete
INC $FA

._check_complete
LDA $F9 ; And check if the file is complete
CMP $2D ; by comparing the destination pointer
LDA $FA ; to its one-past-end value
SBC $2E
BCC _data

JSR rd_byte ; Read a byte

INY
STY $C0 ; Control motor via software

CLI
CLC

LDA #$00 ; Make sure the call to $FC93 does not restore the standard IRQ
STA $02A0
JSR $FC93 ; Disable interrupts, un-blank the screen, and stop cassette motor

JSR $E453 ; Copy BASIC vectors to RAM

LDA $F7 ; Compare saved and computed checkbytes
EOR $02
ORA $90 ; And check that the status flags do not indicate an error
BEQ *+5

JMP $FCE2 ; Soft-reset if any of the above checks fails

```

```

; Code execution after a file is completely loaded in

LDA $31      ; Check flag #1
BEQ *+5      ; If not set move on
JMP J02B9    ; Otherwise re-execute the loader

LDA $32      ; Check flag #2
BEQ *+5      ; If not set move on in order to issue a BASIC RUN command
JMP ($002F)  ; Otherwise execute a custom routine pointed by the vector $2f/$30

JSR $A533    ; Relink lines of tokenized program text

LDX #$03     ; Set the number of characters in keyboard buffer to 3
STX $C6

LDA T02F4-1,X ; And copy R, <shift> + U, <return> into the buffer
STA $0276,X
DEX
BNE *-7

JMP J02E9

; -----
; Read byte: read 8 bits from tape, grouping them MSbF
; Returns: the read byte in A

rd.byte LDA #07    ; Prepare for 8 bits
STA $F8    ; Using $F8 as a counter

B03EB JSR rd_bit ; Read a bit
ROL $F7    ; Shift each of them into the byte receive register, MSbF
INC $D020
DEC $F8    ; And loop until 8 bits are received
BPL B03EB
LDA $F7    ; Return read byte in A
RTS

.errorr * > $03FC, "The CBM Header code is too long to fit in the tape buffer!"

; -----
.align $03FC, $00 ; Padding

; *****
; * CBM Data *
; *****

*$02A7

NMIH LDA #$80
ORA $91
JMP $F6EF

J02AE LDA #<NMIH
SEI
STA $0328 ; Disable <Run Stop> + <Restore>
LDA #>NMIH
STA $0329

J02B9 CLI
LDY #$00
STY $C6 ; No char in keyboard buffer
STY $C0 ; Enable tape motor
STY $02 ; Zero the checkbyte register (also done later on)
LDA $D011 ; Blank the screen
AND #$EF
STA $D011

DEX      ; Wait a bit
BNE *-1
DEY
BNE *-4

```

```
SEI
JMP AlignAndSynchronizeLoop ; Execute the main loader code
;
; -----
; Read bit: loops until a falling edge is received on the read line and uses
;           the read bit timer/counter to discriminate the current bit value
;
; Returns: the read bit in the Carry flag
rd_bit LDA $DC0D ; Loop until a falling edge is detected
          AND #$10 ; on the read line of the tape port
          BEQ rd_bit

          LDA $DD0D
          STX $DD07
          LSR
          LSR ; Move read bit into the Carry flag

          LDA #$19 ; Restart the bit read threshold timer/counter
          STA $DD0F

          RTS
;
; -----
J02E9 JSR $A68E ; Reset pointer to current text character to the beginning of program text
          LDA #$00
          TAY
          STA ($7A),Y
          JMP $A474 ; Print READY
;
; -----
; Characters to be injected in the keyboard buffer, if required
T02F4 .byte $52,$D5,$0D ; R, <shift> + U, <return>
          .cerror * > $0300, "The CBM Data code is too long to fit in front of the vector table!"
;
; -----
; Overwrite BASIC vectors in RAM
          .align $0300, $00 ; Padding
T0300 .word $E38B ; Leave IERROR unchanged
          .word J02AE ; Autostart the turbo loader, once loaded, by overwriting IMAIN
```

Listing 2.2: The data we have just loaded translated back into assembly language.
This is the MegaSave loader.

What does MegaSave do that makes it so much faster than the default C64 tape loader? The simple answer is that it cuts corners and strips away all of the cautious redundancy we observed when loading the loader itself. Instead of reading 20 bytes (or pulses) from the tape in order to construct a single byte it just needs 8. It does what we naively thought at the beginning might be the way to read data from the tape: a long pulse is a 0, a short pulse is a 1, you read 8 of them you have the 8 bits for your byte.

This simplicity is risky. With no repetition of data blocks, no parity check on each individual byte, and no delimiters between bytes, the loader is vulnerable to corruption of the tape itself or any hardware flakiness in the cassette reader. The fact that it generally works is simply due to a lack of conservatism paying off in practice. In addition, the MegaSave loader isn't totally bereft of precautions. There is a slightly elaborate dance it goes through to gain some assurance that the tape medium is going to yield

a reliable string of bytes.

The first thing it does is look for a sentinel value of \$63.

The First Pilot Byte of '63' as read by the loader from the tape.

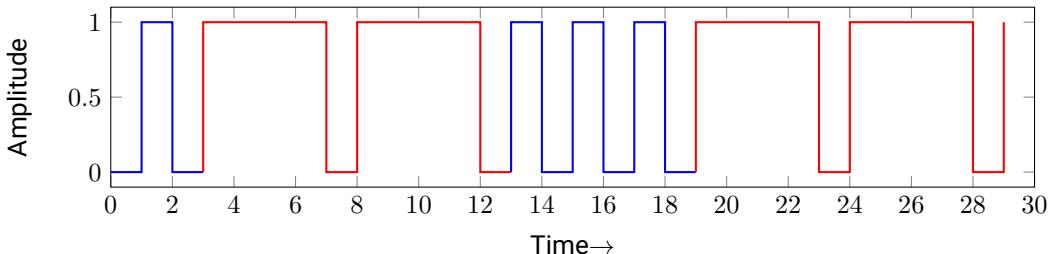


Figure 2.14: Long square waves in red represent pulses giving a '1' bit, Short square waves in blue represent a '0' bit. So this gives us '01100011' i.e. \$63. Unlike the default tape loader, MegaSave expects the 'most significant bit first' - which is the natural way of representing bits on paper so we don't need to reverse the bits to 'make sense' of them.

There is an inordinately long string of these, followed by an ascending sequence of byte values from \$63 to \$FF. This sequence has the catchy name of a 'Sync Train':

63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63	63
6F	70	71	72	73	74	75	76	77	78	79	7A	7B	7C	7D	7E	7F
80	81	82	83	84	85	86	87	88	89	8A	8B	8C	8D	8E	8F	90
91	92	93	94	95	96	97	98	99	9A	9B	9C	9D	9E	9F	A0	A1
A2	A3	A4	A5	A6	A7	A8	A9	AA	AB	AC	AD	AE	AF	B0	B1	B2
B3	B4	B5	B6	B7	B8	B9	BA	BB	BC	BD	BE	BF	C0	C1	C2	C3
C4	C5	C6	C7	C8	C9	CA	CB	CC	CD	CE	CF	D0	D1	D2	D3	D4
D5	D6	D7	D8	D9	DA	DB	DC	DD	DE	DF	E0	E1	E2	E3	E4	E5
E6	E7	E8	E9	EA	EB	EC	ED	EE	EF	F0	F1	F2	F3	F4	F5	F6
F7	F8	F9	FA	FB	FC	FD	FE	FF	01	00	08	FF	BF	00	00	01
02	CA	00														

Figure 2.15: The leading material read by the Megasave loader in the run up to retrieving game data. The Pilot Bytes are in red, the 'Sync Train' in blue, and the Data Header fields from the grey cell onwards.

The bytes after the blue cells above are our first bit of raw meat in a while. Here's what they mean:

Field Description	Field Value	Note
Header Sentinel	01	Indicates the start of the header, expected to be non zero.
Load Address	00 08	Address to load to: \$0800
End Address	FF BF	End Address to load to: \$BFFF
Execution Address	00 00	Filename: "IRIDIS"
Next Action Indicator	01	Resume loading data when done or execute the loaded data.
Execution Type	02	How to execute the code.

Figure 2.16: The meaning of the Data Header values read in by MegaSave.

What the loader can garner from this is that the data that follows should be read in and stored at \$0800 and that rather than execute it straight away it should then resume loading more data from the tape.

The entire game is stored across four separate chunks on the tape. Once it has loaded this first one, the loader reads in the next three chunks.

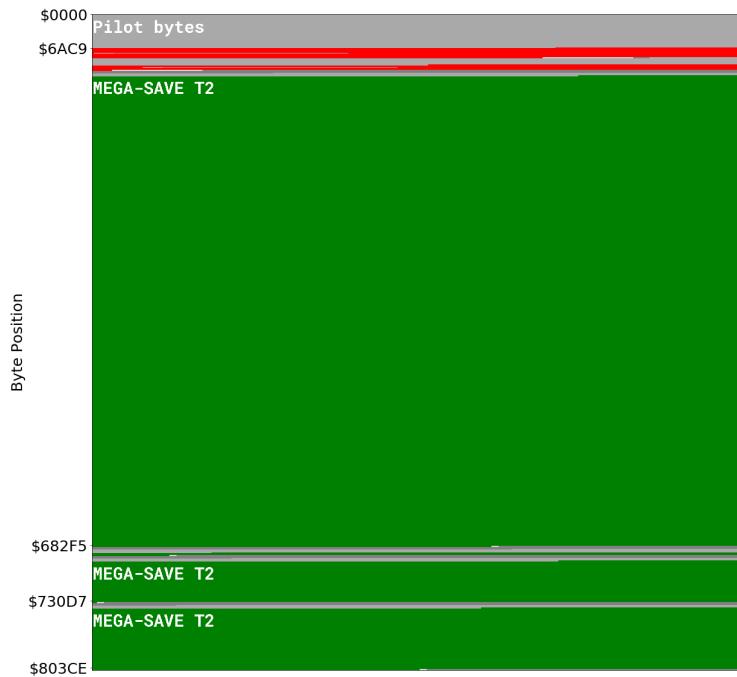


Figure 2.17: All the data that has been read from the tape. The four chunks of game data are in green the third is only a sliver. The relative sizes of the red data (the MegaSave loader which is only actually 200 or so bytes long) and the green data (representing over 50,000 bytes of game data) illustrates how efficient the MegaSave loader's storage is by comparison with the default.

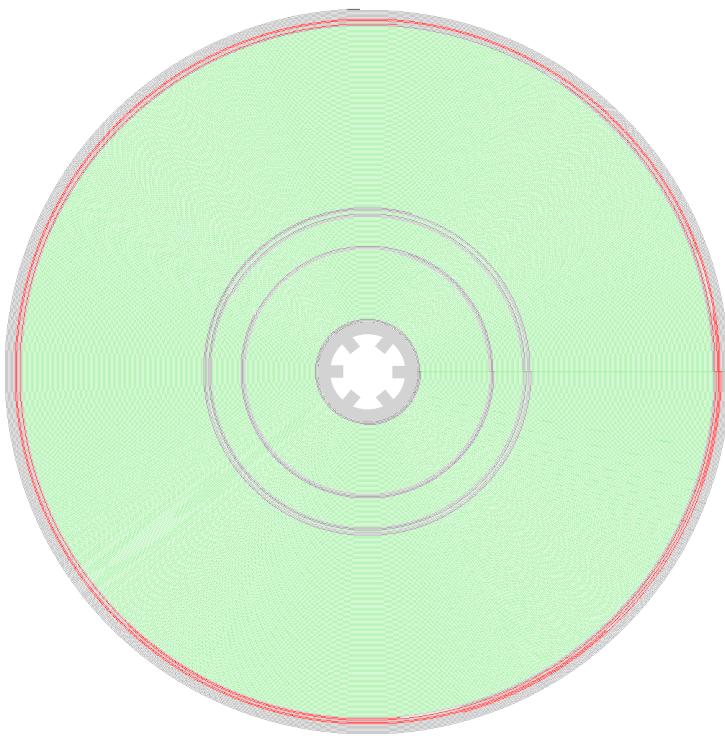


Figure 2.18: Our image of the spool from the start of this chapter but this time with each section colored in as described in the previous image.

When it has completed it has loaded the following to RAM:

Start Address	End Address	Note
0800	BFFE	.
BF00	BFFF	.
C000	CFE	.
E000	F7FF	.

Figure 2.19: The four chunks of game data.

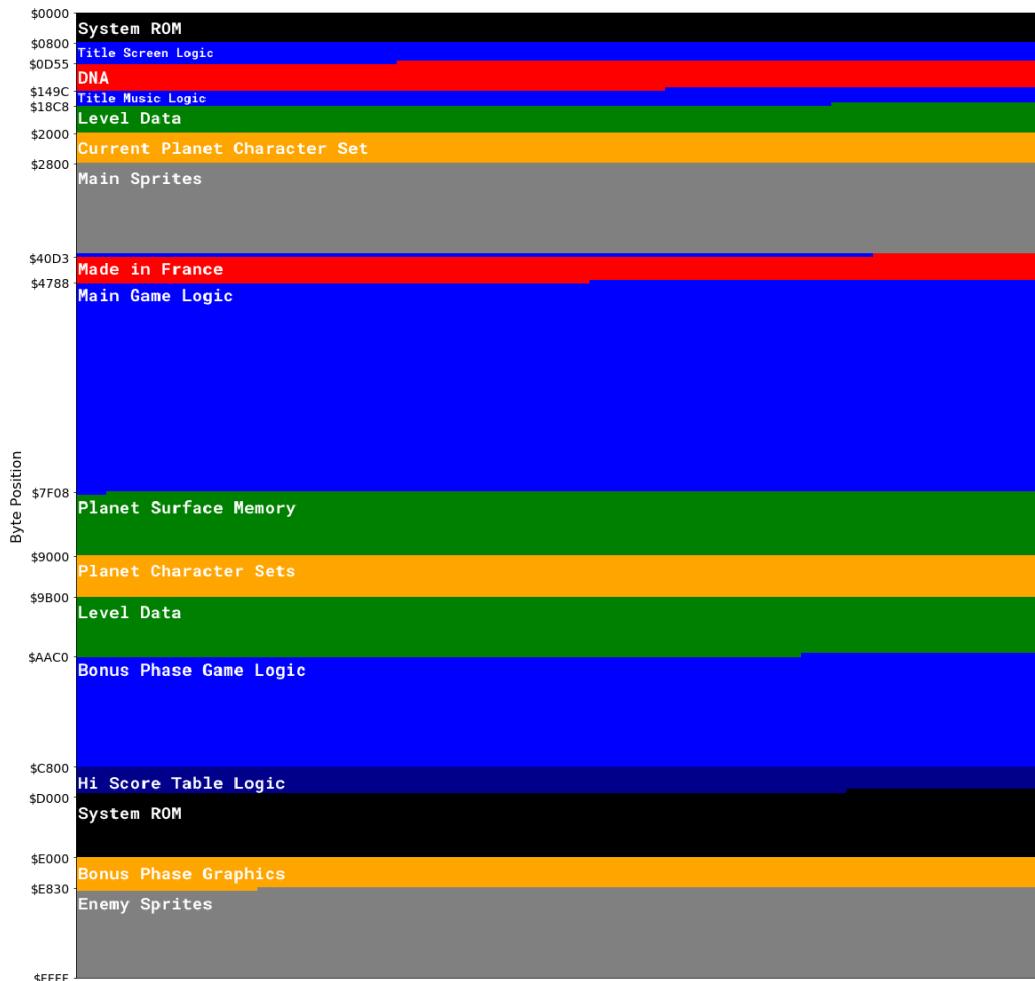


Figure 2.20: Where the different parts of the game end up in memory.

2.0.4 Putting an End to the Madness

With all the data read in you might wonder how the loader knows what to do next (i.e. to run the game) and how it will know where to start running it from. The answer is given in the Header Data for the final chunk of data:

Field Description	Field Value	Note
Header Sentinel	01	Indicates the start of the header, expected to be non zero.
Load Address	00 E00	Address to load to: \$E000
End Address	00 F80	End Address to load to: \$F800
Execution Address	10 08	Address to start execution at: \$0810.
Next Action Indicator	00	00 means start executing code, don't read any more data.
Execution Type	02	How to execute the code: 01 means used the address given in 'Execution Address'.

Figure 2.21: The meaning of the Data Header values in the final chunk of data read in by MegaSave.

So according to the header data, the loader should stop reading data now and start executing what has already been loaded, and it should start doing this at address \$0810.

```
*=$0810
StartExecution
    SEI
        ; Tell the C64 to execute the code at MainControlLoop
        ; the next time an interrupt happens.
    LDA #>MainControlLoop
    STA $0319      ;NMI
    LDA #<MainControlLoop
    STA $0318      ;NMI

        ; Turn off the tape deck.
    LDA #$10
    STA $DD04      ;CIA2: Timer A: Low-Byte
    LDA #$00
    STA $DD05      ;CIA2: Timer A: High-Byte
    LDA #$7F
    STA $DD0D      ;CIA2: CIA Interrupt Control Register
    LDA #$81
    STA $DD0D      ;CIA2: CIA Interrupt Control Register
    LDA #$19
    STA $DD0E      ;CIA2: CIA Control Register A
    CLI
LoopUntilExecutes
    JMP LoopUntilExecutes
```

Listing 2.3: The first piece of code that is executed in Iridis Alpha.

This routine does two things: it turns off the tape deck and tells the C64 to execute the code at a different location (MainControlLoop) the next time it wakes up and wonders what to do. This will be in a few microseconds time. When it starts executing MainControlLoop, Iridis Alpha will get underway.



Figure 2.22: A prg is born.

Making Planets for Nigel

17 February 1986

Redid the graphics completely, came up with some really nice looking metallic planet structures that I'll probably stick with. Started to write the GenPlan routine that'll generate random planets at will. Good to have a C64 that can generate planets in its spare time. Wrote pulsation routines for the colours; looks well good with some of the planet structures. The metallic look seems to be 'in' at the moment so this first planet will go down well. There will be five planet surface types in all, I reckon, probably do one with grass and sea a bit like 'Sheep in Space', cos I did like that one. It'll be nice to have completely different planet surfaces in top and bottom of the screen. The neat thing is that all the surfaces have the same basic structures, all I do is fit different graphics around each one.

— Jeff Minter's Development Diary in Zzap Magazine^[?]

Making planets is easy.

When making a planet, ensure you perform each of the following simple steps in the order given below.



Figure 3.1: Step One: Add the sea across the entire surface of the planet.

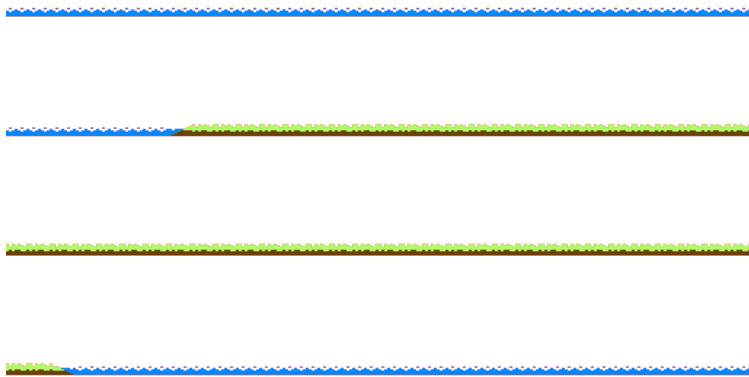


Figure 3.2: Step Two: Insert a land mass at least 32 bytes and at most 128 bytes long.

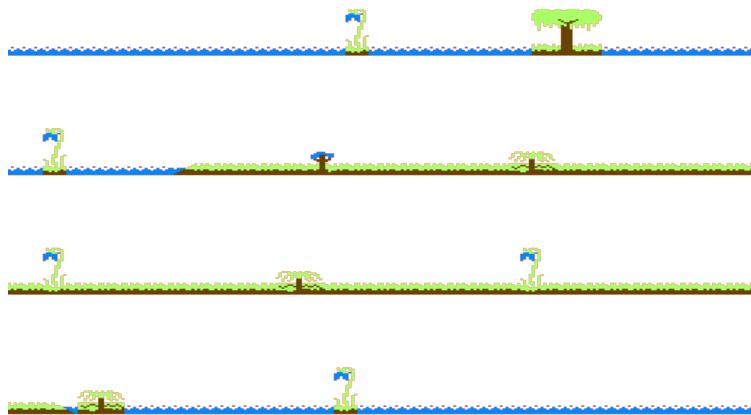


Figure 3.3: Step Three: Add a random structure every 13 to 29 bytes.

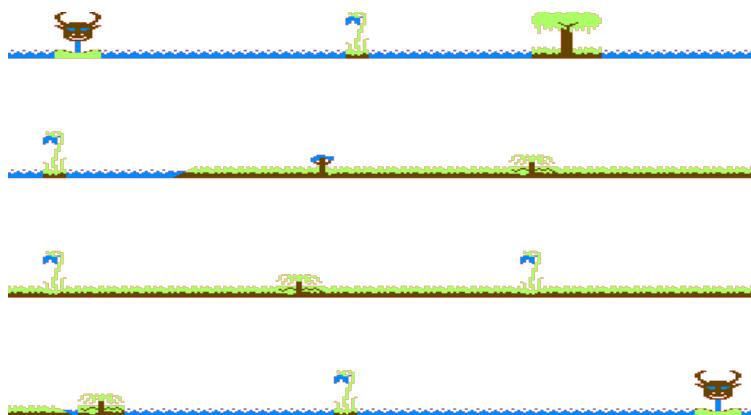


Figure 3.4: Step Four: Add warp gates at the beginning and end of the planet surface.

Now you have not just a layout for one planet, but a layout for all five.

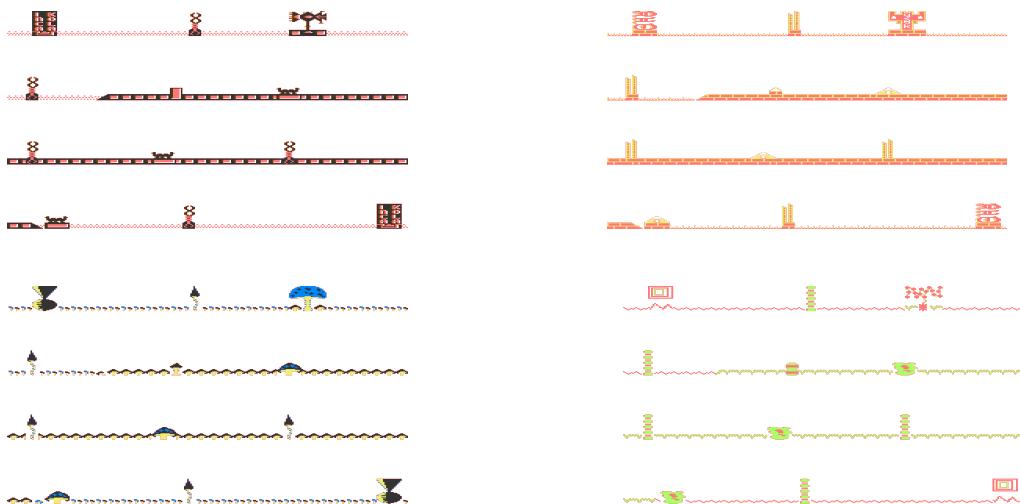
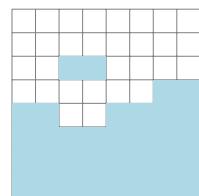


Figure 3.5: A layout that will suit all the planets in your life.

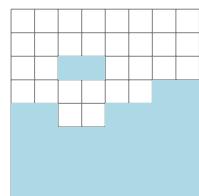
But making planets isn't all simple steps and big picture decisions. There are also trifling details for the little people to wrestle with.

3.0.1 Step One: Creating the Sea

Making a sea is very easy. You come up with a character than can be repeated 1024 times to fill the surface of the planet.



((1)) planet1Charset \$40



((2)) planet1Charset \$42

Figure 3.6: There are two characters used for creating the sea and they're both the same! This will make more sense when we look at the land, where they are different.

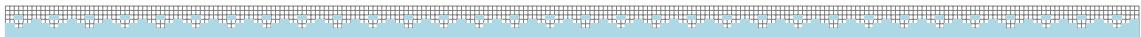


Figure 3.7: planet1Charset Sea

The bit that needs explaining is how you define the character. If it was a simple bitmap then we could imagine the character as 8 rows of 8 bits and where a bit is set to 1 you color that pixel in. That is not the case. You can see how the bits are actually set below:

0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0
0	0	1	0	0	0	0	0
0	0	0	0	0	0	1	0
1	0	0	0	1	0	1	0
1	0	1	0	1	0	1	0
1	0	1	0	1	0	1	0
1	0	1	0	1	0	1	0

Figure 3.8: planet1Charset \$40 representing a tile of sea.

Look closely at the picture above and you should see how it works. What is happening is that we fill two adjacent cells with blue when together they form the value 10. So we create graphic characters not with a simple bit-map but with a map of bit pairs. Each pair of bits is treated as a unit giving us four units on each row. Maybe it's intuitively obvious that 00 means 'blank' or 'background' but I've pointed that out to you now just in case.

```
Planet1Charset
.BYTE $00,$00,$20,$02,$8A,$AA,$AA,$AA ;.BYTE $00,$00,$20,$02,$8A,$AA,$AA,$AA
; CHARACTER $40
; 00000000
; 00000000
; 00100000      *
; 00000010      *
; 10001010      * * * *
; 10101010      * * * *
; 10101010      * * * *
; 10101010      * * * *
```

Listing 3.1: Character \$40 representing the sea as it is defined in the source code. A full eight bytes are required to define each character so not cheap.

Is that all there is to it? No. Before we look at how we might color things other than blue, let's look at how we color them with the big blue brush we have so far. The first thing we do is clear down the entire surface of the planet:

```
ScrollPlanetLeft
```

```
LDA planetScrollSpeed
CLC
ADC currentGilbySpeed
STA planetScrollSpeed
AND #$F8
BNE b72CF
RTS

b72CF    CLC
          ROR
          ROR
          ROR
STA tempHiPtr1

LDA planetTextureTopLayerPtr
SEC
SBC tempHiPtr1

STA planetTextureTopLayerPtr
STA planetTextureSecondFromTopLayerPtr
STA planetTextureSecondFromBottomLayerPtr
STA planetTextureBottomLayerPtr
```

Listing 3.2: The surface data is stored from \$8000 to \$8FFF. This code overwrites it all with the value \$60 which is an empty bitmap.

Listing 3.3: The empty character bit map (all zeroes) used to overwrite the surface before populating it.

With the planet surface cleared out (overwritten with all \$60s) we can now.. overwrite it all again with sequences of \$40,\$42. No, that's not right. We're only overwriting the bottom layer - the surface layer - this time. This is the layer that contains the land and/or sea and it lives between \$8C00 and \$8FFF which if your hexadecimal arithmetic is better than mine you will realize is 1024 bytes (\$400 in hex).

```
JMP DrawPlanetScroll
```

```
; StoreRandomPositionInPlanetInPlanetPtr
;

-----
```

```
StoreRandomPositionInPlanetInPlanetPtr
    LDA #<planetOneBottomLayer
    STA planetPtrLo

    LDA #>planetOneBottomLayer
    STA planetPtrHi

    LDA charSetDataPtrLo
    BEQ LoPtrAlreadyZero

    INC planetPtrHi
    INC planetPtrHi

LoPtrAlreadyZero
    LDA planetPtrLo
    CLC
    ADC charSetDataPtrHi
```

Listing 3.4: Filling the entire bottom surface of the planet with \$40,\$42 which gives us the sea. Our next step is to overwrite some of this with land.



Figure 3.9: That sea again. Our work so far.

3.0.2 Step Two: Creating the Land

Is that all there is to it? Painting things with blue? No.

There are other possible values aside from 10 and 00 that we could use to paint colors. We could also have 11 and 01. This is useful since we want to color things in with more than one color. We have blue assigned to 10 on Planet 1, while for the land we can use two other colors: 11 which we will assign 'green' and 01 which we will assign 'brown'. We can assign whatever colors we like but we can only choose three, not counting the background. This is the kind of limitation you run into when you only allow two bits for assigning possible colors.

1	1	0	0	1	1	0	0
1	1	0	0	1	1	1	1
1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1
1	1	1	0	1	1	0	1
0	1	0	1	0	1	0	1
0	1	0	1	0	1	0	1
0	1	0	1	0	1	0	1

1	1	0	0	0	0	1	1
1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1
0	1	1	1	1	1	0	1
0	1	0	1	0	1	0	1
0	1	0	1	0	1	0	1
0	1	0	1	0	1	0	1

(1) planet1Charset \$41

(2) planet1Charset \$43

Figure 3.10: Planet 1 Land uses two different characters that alternate to generate the land surface.



Figure 3.11: planet1Charset Land

The location and length of the landmass is randomly generated with a couple of constraints: it must be at least 128 bytes and not more than 256 bytes from the start of surface and it must be at least 32 bytes and not more than 150 bytes long. The result is that the planet surface will be mostly sea since the entire surface is 1024 bytes long.

Picking a random number between 128 and 256 is slightly convoluted in assembly:

```
STA planetPtrHi  
  
LDA planetPtrLo  
CLC  
ADC charSetDataPtrHi  
STA planetPtrLo  
  
LDA planetPtrHi  
ADC #$00
```

Listing 3.5: Convolved

Neat Little Trick?

```
STA SCREEN_RAM + LINE7_COLO ,Y  
ORA #$CO  
STA SCREEN_RAM + LINE15_COLO ,X  
LDA (planetTextureSecondFromTopLayerPtr),Y  
STA SCREEN_RAM + LINE8_COLO ,Y
```

Listing 3.6: Neat

This little snippet's job is to return a quasi-random byte for use in the planet generation routines. To achieve this, it does something quite fiendish that is more or less unheard of in modern programming: it mutates itself.

When called for the first time it loads a value from the address at `randomPlanetData` to the accumulator. On first run `randomPlanetData` points to the address \$9ABB which contains the value \$42:

```
randomPlanetData  
.BYTE $42,$E4,$3F,$94,$4E,$29,$B0,$59  
.BYTE $2C,$FE,$7F,$B2,$40,$9B,$63,$2B
```

Listing 3.7: Not Quite Random Bytes

Before returning this value as its result it alters itself by changing `randomPlanetData` to reference \$9ABC (`INC randomIntToIncrement`). In other words, it increments the pointer. In the assembly listing we make `randomIntToIncrement` reference the position that holds `randomPlanetData` by positioning it one byte before and adding a 1 to shift its reference beyond the byte holding `LDA` to `randomPlanetData`.

Every time the routine is called it increments the reference again so that the next time it will pick up whatever lies in the bytes beyond 9ABB. The results it returns are never truly random, but random enough to permit the procedural generation of planets that they're used for.

— A

With a random start position selected, a similar convolution is performed to choose the length of the land mass:

```
randomIntToIncrement =+$01  
LDA randomPlanetData
```

```
INC randomIntToIncrement
RTS
```

;

```
; UpdateTopPlanetSurfaceColor
```

Listing 3.8: A convolution

Since the random number we get can be anything between \$00 – \$FF (i.e. 0 and 255) and we want a number that's between 0 and 128 we need to do a bitwise AND to mask out Bit 7 which by itself is 128.

Byte	Bit 7	Bit 6	Bit 5	Bit 4	Bit 3	Bit 2	Bit 1	Bit 0
\$FC	1	1	1	1	1	1	0	0
\$7F	0	1	1	1	1	1	1	1
Result; \$7C	0	1	1	1	1	1	0	0

AND'ing \$FC and \$7F gives \$7C (124).

With the position and length selected we can start laying turf. We don't just plop down our basic land tiles. Posh and proper means giving the shore of the land its own look and feel. This we have in the characters \$5C and \$5E in our character set:



\$5C



\$5E



\$5D



\$5F

Figure 3.12: Character tiles for the left shore (\$5C,\$5E) and the right shore (\$5D,\$5F).

Now we can put the rest of the land down:

Listing 3.9: Write pairs of \$41,\$43 for the main land mass.

And finally the right shore:

```
LDA currentBottomPlanetDataLoPtr
STA planetSurfaceDataPtrLo
LDA currentBottomPlanetDataHiPtr
```

```
STA planetSurfaceDataPtrHi
JSR MutateSomeMoreOfThePlanetCharsetForEntrySequence
LDA mutatedCharToDraw
STA planetTextureCharset3,X
INC planetSurfaceDataPtrHi
```

Listing 3.10: Drawing the right shore.

3.0.3 Step Three: Structures Structures Structures

The routines for adding structures to the planet are the opportunity to observe some assembly language cleverness. For each structure we draw we have to decide two things: where to drop it on the surface and what type of structure to draw. Apart from the Warp Gates, there are four structure types available.

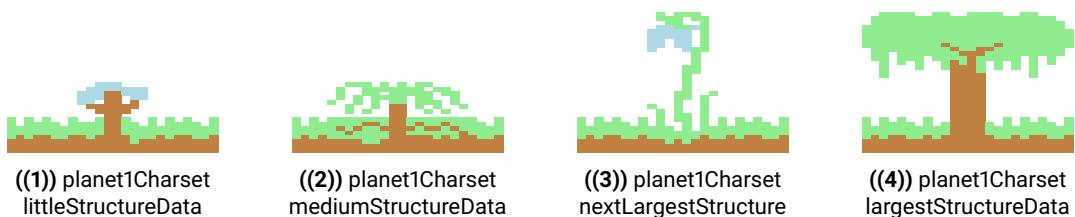


Figure 3.13: The four possible structure types for Planet 1.

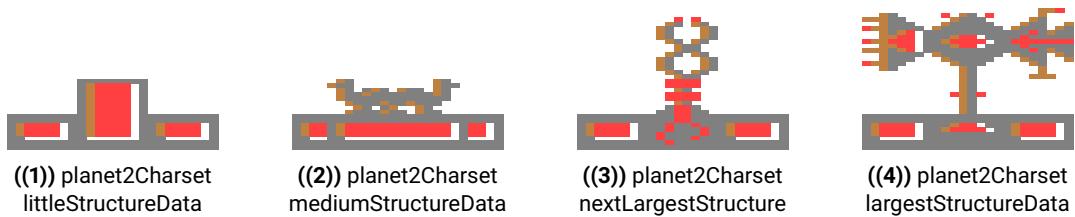


Figure 3.14: The four possible structure types for Planet 2.

You may be getting the sense that there is a sort of economy at work here. The structures are effectively the same for each planet, but with the textures swapped out. Your intuition is correct, the structures are only defined once and the same definition does regardless of which planet we're painting:

```

;

-----  

; MutateSomeMoreOfThePlanetCharsetForEntrySequence  

;  

-----  

MutateSomeMoreOfThePlanetCharsetForEntrySequence
    LDA (planetSurfaceDataPtrLo),Y
    PHA
    AND #$03
    TAX
    LDA bitfield1ForMaterializingPlanet,X
    STA mutatedCharToDraw

```

Listing 3.11: The definitions of three of the structures above each of which serves all five planets.

The \$FF at the end of each line serves as a sentinel for the drawing routine to know that the subsequent bytes are for the next layer 'up'. The \$FE is a terminator, indicating there is no more data for the structure.

Drawing a structure is relatively straightforward so we'll cover that briefly first. Drawing the littlest structure provides the most compact example of the technique:

```

STA mutatedCharToDraw
PLA
ROR
ROR
AND #$03
TAX
LDA bitfield3ForMaterializingPlanet,X
ORA mutatedCharToDraw
STA mutatedCharToDraw
LDA (planetSurfaceDataPtrLo),Y
ROL
ROL
ROL
AND #$03
ORA mutatedCharToDraw
STA mutatedCharToDraw
TYA
PHA
AND #$07
TAY
PLA

```

```
PHA
AND #$F8
STA charSetDataPtrLo
LDA bitsOfPlanetToShow ,Y
CLC
ADC charSetDataPtrLo
TAX
PLA
TAY
RTS

bitsOfPlanetToShow           .BYTE $07,$06,$05,$04,$03,$02,
$01,$00
currentTopPlanetDataLoPtr    .BYTE $00
currentTopPlanetDataHiPtr   .BYTE $92
```

Listing 3.12: The littlest structure has only two layers.

Given that we're only writing 4 bytes this is a lot of code. As we will see there are separate routines for each of the structures and unfortunately for our search for evidence of coding genius they're all identical. So this is a pretty open-and-shut case of code duplication. It would have been more compact to rationalize them down to a single function and use a pointer to the structure data instead of repeating almost verbatim the same assembly code for each structure.

```
; "Redid the graphics completely, came up with some really nice
; looking
; metallic planet structures that I'll probably stick with.
; Started to
; write the an routine that'll generate random planets at will.
; Good to have a C64 that can generate planets in its spare
; time.
; Wrote pulsation routines for the colours; looks well good with
; some
; of the planet structures. The metallic look seems to be 'in'
; at the
; moment so this first planet will go down well. There will be
; five
; planet surface types in all, I reckon, probably do one with
; grass
; and sea a bit like 'Sheep in Space', cos I did like that one.
; It'll
; be nice to have completely different planet surfaces in top
; and bottom
; of the screen. The neat thing is that all the surfaces have
; the same
```

```

; basic structures, all I do is fit different graphics around
; each one."
;

-----
GeneratePlanetSurface
    LDA #<planetSurfaceData
    STA planetSurfaceDataPtrLo
    LDA #>planetSurfaceData
    STA planetSurfaceDataPtrHi

    ; Clear down the planet surface data from $8000 to
    ; $8FFF.
    ; There are 4 layers:
    ; Top Layer: $8000 to $83FF - 256 bytes
    ; Second Layer: $8400 to $87FF - 256 bytes
    ; Third Layer: $8800 to $8BFF - 256 bytes
    ; Bottom Layer: $8C00 to $8FFF - 256 bytes
    LDY #$00
ClearPlanetHiPtrs
    ; $60 is an empty character and gets written to the
    ; entire
    ; range from $8000 to $8FFF.
    LDA #$60
ClearPlanetLoPtrs
    STA (planetSurfaceDataPtrLo),Y
    DEY
    BNE ClearPlanetLoPtrs
    INC planetSurfaceDataPtrHi
    LDA planetSurfaceDataPtrHi
    CMP (#>planetSurfaceData) + $10
    BNE ClearPlanetHiPtrs

```

Listing 3.13: DrawMediumStructure and DrawLargestStructure are identical to each other and to DrawLittleStructure and DrawNextLargestStructure.

The cleverness comes a little earlier so let's console ourselves with that. When we've chosen a position to draw our structure we need to pick a type of structure at random. The secret to this is to store the addresses to our regrettably repetitive draw routines in a pair of arrays.

```

LS_StayOnSameLayer
    CMP #$FE
    ; If we read in an $FE, we're done drawing.

```

Listing 3.14: A ‘jump table’ containing the addresses to our draw routines. The address for DrawLittleStructure happens to be \$7486 so we store \$74 in the first byte of structureSubRoutineArrayHiPtr and \$86 in the first byte of structureSubRoutineArrayLoPtr.

With this in place our routine consists of getting a random number between 0 and 3, then using that as an index to pick out a value at the same position from structureSubRoutineArrayLoPtr and structureSubRoutineArrayHiPtr. We then store those values in structureRoutineLoPtr and structureRoutineHiPtr respectively. We now have a pointer to one of our draw routines at structureRoutineLoPtr which we can jump to with the simple command: JMP (structureRoutineLoPtr).

```
.BYTE $55,$57,$FF
.BYTE $54,$56,$FE
warpGateData
.BYTE $75,$77,$7D,$7F,$FF
.BYTE $74,$76,$7C,$7E,$FF
.BYTE $71,$73,$79,$7B,$FF
.BYTE $70,$72,$78,$7A,$FE

;

-----  
;  
; DrawLittleStructure ($7486)
;  
;  
-----  
  
DrawLittleStructure
; Start iterating at 0.
LDX #$00
DrawLSSLoop
; Get the byte in littleStructureData pointed to
; by X.
LDA littleStructureData,X
; If we reached the 'end of layer' sentinel, move
; our pointer planetPtrHi to the next layer. The
; BNE 'stays on the same layer' by jumping to
; LS_StayonSameLayer if the current byte
; is not $FF.
CMP #$FF
BNE LS_StayonSameLayer
; Switch to the next layer.
JSR SwitchToNextLayerInPlanet
; SwitchToNextLayerInPlanet incremented X for us
```

Listing 3.15: DrawRandomlyChosenStructure picks a random position and a random draw routine to use at that position.

Rinse and repeat this for the length of the map and we get a surface with sea and land that is dotted with structures of different types.

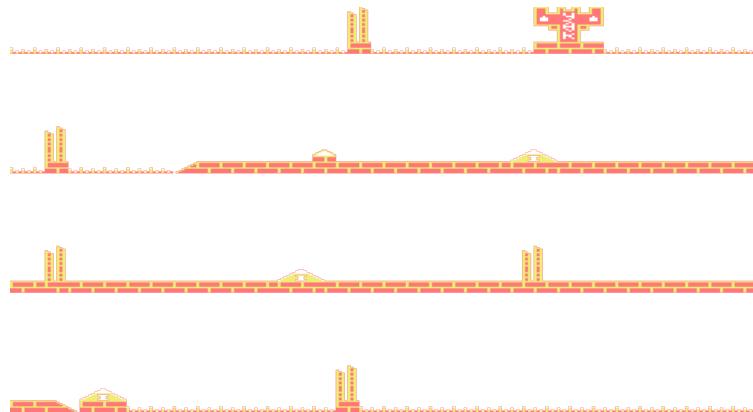


Figure 3.15: Planet 3 once DrawRandomlyChosenStructure has finished its business.

3.0.4 Step Four: Add the warp gate

Our final step is to add the warp gate.

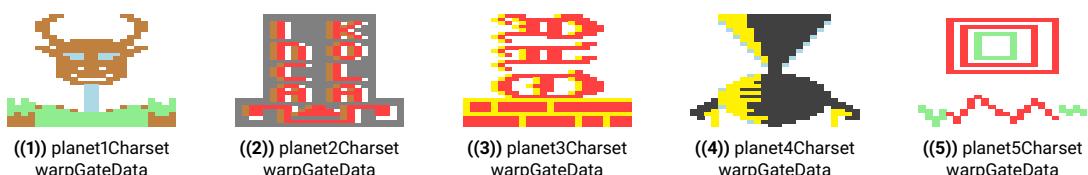


Figure 3.16: The warp gates on each planet.

There's something funny here I haven't figured out yet. The routine for drawing the warp gate draws it twice. Yet each level has only one warp gate. Each one gets an initial posi-

tion of \$F1 and \$05 respectively. This is used by `StoreRandomPositionInPlanetInPlanetPtr` to point to a position on the surface where the warp gate is drawn.

```
DEC planetSurfaceDataPtrLo
BNE DrawLandMassLoop

; Draw the right short of the land, represented by the
chars in
; $5D/$5F.
INY
LDA #$5D
STA (planetPtrLo),Y
LDA #$5F
INY
STA (planetPtrLo),Y

JSR GeneratePlanetStructures

RTS

mediumStructureData .BYTE $65,$67,$69,$6B,$FF
                    .BYTE $64,$66,$68,$6A,$FE
largestStructureData .BYTE $41,$43,$51,$53,$41,$43,$FF
                     .BYTE $60,$60,$50,$52,$60,$60,$FF
```

Listing 3.16: Why does it draw 2 warp gates when there's only 1? Haven't figured this out yet..

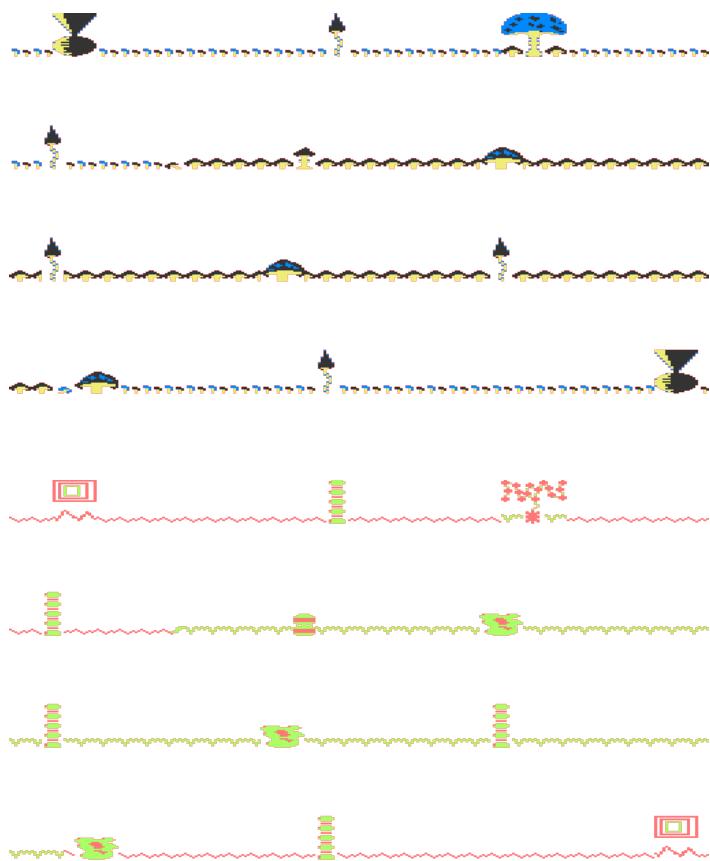


Figure 3.17: The final surfaces for Planets 4 and 5.

3.0.5 Inactive Lower Planet

When the lower planet is inactive a surface with land, sea, and a warp gate is displayed. This doesn't reuse any of the logic described above. Instead it is generated from some customized data in the routine `DrawLowerPlanetWhileInactive`.

```
unusedVariableArray .BYTE $00,$08,$08,$08,$08,$08  
ReturnFromSub    RTS  
  
.BYTE $00,$02,$04,$06,$08  
enemiesKilledTopPlanetSinceLastUpdate .BYTE $00  
enemiesKilledBottomPlanetSinceLastUpdate .BYTE $00
```

```
txtEnemiesLeftCol1          .BYTE $30
txtEnemiesLeftCol2          .BYTE $30

;-----;
; UpdateEnemiesLeft
;-----;
UpdateEnemiesLeft
    LDA #ZERO
    STA txtEnemiesLeftCol1
    STA txtEnemiesLeftCol2
    LDA enemiesKilledTopPlanetSinceLastUpdate
    BEQ UpdateSpeedometer

UpdateEnemiesLeftDisplayUpperPlanet
    JSR UpdateEnemiesLeftStorage
    DEC enemiesKilledTopPlanetSinceLastUpdate
    BNE UpdateEnemiesLeftDisplayUpperPlanet
    LDA txtEnemiesLeftCol1
    STA SCREEN_RAM + LINE21.COL7
    LDA txtEnemiesLeftCol2
    STA SCREEN_RAM + LINE21.COL8

UpdateSpeedometer
    LDA currentGilbySpeed
    BNE GilbyIsMoving

    LDA #$01
    ; Update speedometer
    GilbyIsMoving
    ; Push the current speed onto the stack so we can use it
    ; when updating the lower planet.
    PHA
    TAY
    LDA colorSequenceArray,Y
    STA COLOR_RAM + LINE21.COL7
    STA COLOR_RAM + LINE21.COL8

    LDA lowerPlanetActivated
    BEQ UpdateEnemiesLeftTextLowerPlanet

    ; No lower planet, so return early.
    PLA
    RTS

UpdateEnemiesLeftTextLowerPlanet
    LDA #ZERO
    STA txtEnemiesLeftCol1
    STA txtEnemiesLeftCol2
    LDA enemiesKilledBottomPlanetSinceLastUpdate
```

Listing 3.17: Draw the inactive lower planet.

Enemies and their Discontents

ACONT

This is the bit that I knew would take me ages to write and get glitch free, and the bit that is absolutely necessary to the functioning of the game. The module ACONT is essentially an interpreter for my own 'wave language', allowing me to describe, exactly, an attack wave in about 50 bytes of data. The waves for the first part of IRIDIS are in good rollicking shoot-'em-up style, and there have to be plenty of them. There are five planets and each planet is to have twenty levels associated with it. It's impractical to write separate bits of code for each wave; even with 64K you can run outta memory pretty fast that way, and it's not really necessary coz a lot of stuff would be duplicated. Hence ACONT.

— Jeff Minter's Development Diary in Zzap Magazine^[?]

The bits and bytes that define the behaviour and appearance of wave after wave of Iridis Alpha's enemy formations - twenty across each of the five planets giving on hundred in all - takes up relatively little space given the sheer variety of adversaries the player faces.

4.0.1 You're a Waste of Space

Each 'wave' of enemies is defined by a 40 byte data structure, not 50 bytes as Minter initially suggested in his development diary. There's a little bit of waste going on in here too, bytes 10 to 14 are unused, while Byte 15 is only ever set (to \$01) by the wave data structure that describes the default explosion behaviour for enemy ships.

As we can see here, the sole purpose of Byte 15 is to determine whether a new set of wave data needs to be loaded. This makes sense, once the animation is finished we'll need to load a new enemy ship. Still, you can't help thinking there might have been a way that didn't waste 99 bytes!

```
; Is there a rate at which new enemies are added?
LDY #$0E
LDA (currentShipWaveDataLoPtr),Y
BEQ CheckCollisionType

TXA
AND #$08 ; Is X pointing to lower planet ships?
BNE DecrementStepsThenCheckCollisionsForBottomPlanet

; X is pointing to a top planet ship.
DEC currentStepsBetweenTopPlanetAttackWaves
JMP CheckCollisionType
; Returns

;-----;
; JumpToGetNewShipDataFromDataStore
;-----;
JumpToGetNewShipDataFromDataStore
JMP GetNewShipDataFromDataStore
; Returns
```

Listing 4.1: "Routine for Animating Enemy Sprites"

And actually, it's more than that because as we shall see the ACONT 40-byte data structure is defined more than once per wave. Separate instances are defined for later phases of the enemy ship, such as when it is first hit. Early examples of this in the game are the 'spinning rings' you get when you hit an enemy in the first level.

In all there are 200 instances of the ACONT data structure: 100 defining each of the enemy waves and another 100 defining the subsequent behaviour of the ships when hit. There isn't a one-to-one mapping here either - many of the effects are reused across levels and as we shall see there can be multiple stages in an enemy's lifecycle.

So there's already 1000 bytes or 1 kilobyte of wasted space in the level data due to bytes that are never or rarely used. That's out of a total of 8 kilobytes actually used.

Shocking stuff. Awful.

4.0.2 And You're a Waste of Space

Bytes 33 – 34 seem to be left in an unfinished state. Wave 12 on Planet 5 has both populated, flowchartArrowAsExplosion is the only other wave that has anything in either byte, in this case \$60 in Byte 33.

This another 200 wasted bytes it seems but it seems these bytes have some game logic attached and when you look at what that logic is doing it seems broken.

CheckForCollisionsBeforeUpdatingCurrentShipsWaveData
--

```
; X is the current value in indexForActiveShipsWaveData
; We're checking if this is the first time the ship has been hit by the gilby.
; If so, there may be a new state for the enemy to turn into, e.g. a licker ship
; seed turning into a licker ship.
LDA shipHasAlreadyBeenHitByGilby,X
BEQ JumpToGetNewShipDataFromDataStore

LDA #$00
STA shipHasAlreadyBeenHitByGilby,X

; Check if there is another set of wave data to get for this wave when it is first hit.
LDY #S1F
LDA (currentShipWaveDataLoPtr),Y
```

Listing 4.2: "Routine for Animating Enemy Sprites"

When Byte 34 (\$21) is populated (and fire has not been pressed) the game will attempt to load a set of wave date from Bytes 33 and 34:

```
; Returns
-----
; JumpToGetNewShipDataFromDataStore
;-----+
JumpToGetNewShipDataFromDataStore
JMP GetNewShipDataFromDataStore
; Returns
-----
; DecrementStepsThenCheckCollisionsForBottomPlanet
;-----+
DecrementStepsThenCheckCollisionsForBottomPlanet
DEC currentStepsBetweenBottomPlanetAttackWaves
; Falls through
;-----+
; CheckCollisionType
;-----+
CheckCollisionType
```

Listing 4.3: "Routine for Animating Enemy Sprites"

In the case of the data for Planet 5 Level 12 this translates to whatever is at \$1488. As it happens this is the address of the frequency data used in the title screen's music. So effectively pretty random data:

```
; This is the frequency table containing all the 'notes' from
; octaves 4 to 8. It's very similar to:
; http://codebase.c64.org/doku.php?id=base:ntsc_frequency.table
; The 16 bit value you get from feeding the lo and hi bytes into
; the SID registers (see PlayNoteVoice1 and PlayNoteVoice2) plays
; the appropriate note. Each 16 bit value is based off a choice of
; based frequency. This is usually 440Hz, but not here.
;
; In fact the values here are the standard ones given in the
; Commodor 64 Programmer's Reference Guide. The decimal values are
; below in the table in Appendix D there:
; +-----+-----+
; | MUSICAL NOTE | OSCILLATOR FREQ |
; +-----+-----+
```

Listing 4.4: "Routine for Animating Enemy Sprites"

Clearly, no one has ever reached level 12 in planet 5!

4.0.3 Clever Business

You pass the interpreter data, that describes exactly stuff like: what each alien looks like, how many frames of animation it uses, speed of that animation, colour, velocities in X- and Y- directions, accelerations in X and Y, whether the alien should 'home in' on a target, and if so, what to home in on; whether an alien is subject to gravity, and if so, how strong is the gravity; what the alien should do if it hits top of screen, the ground, one of your bullets, or you; whether the alien can fire bullets, and if so, how frequently, and what types; how many points you get if you shoot it, and how much damage it does if it hits you; and a whole bunch more stuff like that. As you can imagine it was a fairly heavy routine to write and get debugged, but that's done now; took me about three weeks in all I'd say.

– Jeff Minter's Development Diary in Zzap Magazine^[?]

The level data does actually define some of this stuff. It does so by making heavy use of a simple but clever trick that in its way is very specific to 8-bit assembly programming: storing references to other data structures as a pair of bytes. We've discussed the way this works previously but we'll try again briefly here as it won't do any harm.

The 40-byte data structure that defines the default explosion animation (and behaviour, so far as it goes) is stored at position \$18C8 while the game is running. To use this explosion data when an enemy is killed, bytes 31 and 32 of the data structure contain the values \$C8,\$18.

When an enemy is hit, the game routine responsible for figuring out what to do next with it looks at bytes 31 and 32 and loads in the data structure at the address given by combining \$18 and \$C8 as the 'new' wave data that defines how that enemy ship will now behave. Since the data structure at \$18C8 basically says: animate an explosion sprite and don't move anywhere that is exactly what the enemy ship now does.

Here's the explosion data structure, which we've labelled `defaultExplosion` in our disassembly, in the first twenty bytes or so of its gory detail:

```
defaultExplosion = $18C8
; Byte 1 (Index $00): An index into colorsForAttackShips that applies a
; color value for the ship sprite.
.BYTE $07
; Byte 2 (Index $01): Sprite value for the attack ship for the upper planet.
; Byte 3 (Index $02): The 'end' sprite value for the attack ship's animation
; for the upper planet.
.BYTE EXPLOSION.START,EXPLOSION.START + $03
; Byte 4 (Index $03): The animation frame rate for the attack ship.
.BYTE $03
; Byte 5 (Index $04): Sprite value for the attack ship for the lower planet.
; Byte 6 (Index $05): The 'end' sprite value for the ship's lower planet animation.
```

```
.BYTE EXPLOSION.START,EXPLOSION.START + $03
; Byte 7 (Index $06): Whether a specific attack behaviour is used.
.BYTE $00
; Byte 8 (Index $07): Lo Ptr for an unused attack behaviour
; Byte 9 (Index $08): Hi Ptr for an unused attack behaviour
.BYTE <nullPtr,>nullPtr
; Byte 10 (Index $09): Lo Ptr for an animation effect? (Doesn't seem to be used?)
; Byte 11 (Index $0A): Hi Ptr for an animation effect (Doesn't seem to be used)?
.BYTE <nullPtr,>nullPtr
; Byte 12 (Index $0B): some kind of rate limiting for attack wave
.BYTE $00
; Byte 13 (Index $0C): Lo Ptr for a stage in wave data (never used).
; Byte 14 (Index $0D): Hi Ptr for a stage in wave data (never used).
.BYTE <nullPtr,>nullPtr
; Byte 15 (Index $0E): Controls the rate at which new enemies are added?
.BYTE $01
; Byte 16 (Index $0F): Update rate for attack wave
.BYTE $0D
; Byte 17 (Index $10): Lo Ptr to the wave data we switch to when first hit.
; Byte 18 (Index $11): Hi Ptr to the wave data we switch to when first hit.
.BYTE <nullPtr,>nullPtr
; Byte 19 (Index $12): X Pos movement for attack ship.
.BYTE $80
; Byte 20 (Index $13): Y Pos movement pattern for attack ship.
```

Listing 4.5: "Routine for Animating Enemy Sprites"

We can see the first 7 bytes are concerned with the appearance and basic behaviour of the enemy. Bytes 2 and 3 define the sprite used for display on the upper planet, Bytes 5 and 6 for the lower planet. The reason there's two in each case is because they are describing the start and end point of the sprite's animation. The game will display EXPLOSION_START (\$ED) first, then cycle through the next two sprites until it reaches EXPLOSION_START + 3 (\$F0).

4.0.4 Sprites Behaving Badly

We can see this in action in `AnimateAttackShipSprites`. When this routine runs Byte 4 has been loaded to `upperPlanetAttackShipInitialFrameRate` for the upper planet and `lowerPlanetAttackShipInitialFrameRate` for the lower planet. This routine is cycling through the sprites given by Byte 2 as the lower limit and Byte 3 as the upper limit. This is what the animation consists of: an animation effect achieved by changing the sprite from one to another to create a classic animation effect.

```
STA currentSoundEffectHiPtr,X
RTS

TrySequenceByteValueOf81
    CMP #$81
    BNE ReturnFromPlaySecondSoundEffect
    LDX indexToCurrentOrSecondarySoundEffectPtr
    LDA tmpSoundEffectLoHiPtr3,X
    BNE SoundEffectPresent
    LDA dataForSoundEffectBuffer
    STA tmpSoundEffectLoHiPtr3,X
SoundEffectPresent
    DEC tmpSoundEffectLoHiPtr3,X
    BEQ JumpToPlaySecondSoundEffect_
    LDA tmpSoundEffectLoPtr1,X
    STA soundTmpLoPtr
    LDA tmpSoundEffectHiPtr1,X
    STA soundTmpHiPtr
    JMP PlayFirstSoundEffect

JumpToPlaySecondSoundEffect_
```

```

JMP PlaySecondSoundEffect
ReturnFromPlaySecondSoundEffect
RTS

gilbyWalkingSound    .BYTE $00,$00,$00,$04,$00
                     .BYTE $00,$00,$00,$05,$00
                     .BYTE $00,$00,$60,$06,$00
                     .BYTE $00,$00,$40,$01,$00
                     .BYTE $00,$00,$81,$04,$01
                     .BYTE $00,$00,$20,$04,$01
                     .BYTE $00,$00,$10,$01,$01
                     .BYTE $00,$00,$20,$01,$01
                     .BYTE $00,$80,<f7BCA,>f7BCA,$00
                     .BYTE $00,$00,$00,$04,$01

```

Listing 4.6: "Routine for Animating Enemy Sprites"

Byte 2 (loaded to `upperPlanetAttackShipAnimationFrameRate` comes into play here. It's decremented and as long as it's not zero yet the animation is skipped, execution jumps forward to `AnimateLowerPlanetAttackShips`:

```

DEC tmpSoundEffectLoHiPtr3,X
BEQ JumpToPlaySecondSoundEffect.
LDA tmpSoundEffectLoPtr1,X

```

Listing 4.7: "Routine for Animating Enemy Sprites"

If it is zero, it instead gets reset to the initial value from Byte 2 (stored in `upperPlanetAttackShipInitialFrameRate`) and the current sprite for the enemy ship is incremented to point to the next 'frame' of the ship's animation:

```

LDA tmpSoundEffectHiPtr1,X
STA soundTmpHiPtr
JMP PlayFirstSoundEffect

```

Listing 4.8: "Routine for Animating Enemy Sprites"

Next we check if we've reached the end of the animation by checking the value of Byte 3 (loaded to `upperPlanetAttackShipSpriteAnimationEnd`). If so, we reset `upperPlanetAttackShip2SpriteValue` to the value initially loaded from Byte 2 - and that is what will be used to display the ship the next time we pass through to animate the ship:

```

JMP PlaySecondSoundEffect
ReturnFromPlaySecondSoundEffect
RTS

gilbyWalkingSound    .BYTE $00,$00,$00,$04,$00
                     .BYTE $00,$00,$00,$05,$00
                     .BYTE $00,$00,$60,$06,$00

```

Listing 4.9: "Routine for Animating Enemy Sprites"

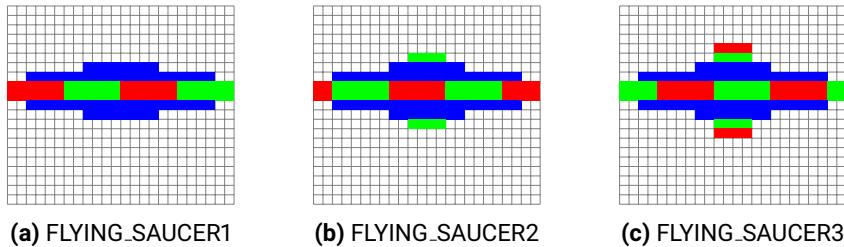


Figure 4.1: The sprites used to animate the 'UFO' in the first level.

4.0.5 Enemy Movement

Enemy movement is controlled by two parameters in each direction: the number of pixels to move in one go and the number of cycles to wait between each movement. So for movement in the horizontal (or X direction) Byte 19 controls the number of pixels to move at once, while Byte 21 controls the number of cycles to wait between each movement. The same applies to Byte 20 and Byte 22 for the vertical (or Y direction).

If we look at Byte 19 and Byte 21 for Level 1 we can see that the fast lateral movement of the 'UFO's is implemented by a relatively high value of \$06 for the number of pixels it moves at each step while the interval between steps is relatively low (\$01). Meanwhile the more gradual up and down movement is implemented by a value of \$01 in Byte 20 and Byte 22.

For the second level ('bouncing rings') the horizontal movement is more constrained (Byte 19 is \$00) while the vertical movement is more extreme (Byte 20 is \$24) - achieving the bouncing effect.

Level	Byte 7	Byte 19	Byte 20	Byte 21	Byte 22
1	\$00	\$06	\$01	\$01	\$01
2	\$00	\$00	\$24	\$02	\$01
3	\$00	\$FA	\$01	\$01	\$02

Byte 7 : Whether a specific attack behaviour is used.

Byte 19: X Pos movement for attack ship.

Byte 20: Y Pos movement pattern for attack ship.

Byte 21: X Pos Frame Rate for Attack ship.

Byte 22: Y Pos Frame Rate for Attack ship.

Movement data for the first three levels.

The horizontal movement for level three is \$FA, which would make you think the enemies must be moving horizontally extremely quickly. In fact, when the high bit is set a special behaviour is invoked:

```
StorePointersAndReturnIfZero
    STA soundEffectBuffer ,X
```

Listing 4.10: "From UpdateAttackShipsXAndYPositions."

When the upper bit is set (e.g. \$FC,\$80) on the value loaded to the accumulator by LDA then BMI will return true and jump to UpperBitSetOnXPosMovement.

```
JumpToPlaySecondSoundEffect
    JMP PlaySecondSoundEffect

TrySequenceByteValueOf6
    CMP #$06
    BNE TrySequenceByteValueOf80
    LDX offsetIntoSoundEffectBuffer
    LDA soundEffectBuffer ,X
    CLC
    ADC dataforSoundEffectBuffer
    JMP StorePointersAndReturnIfZero

TrySequenceByteValueOf80
    LDA sequenceControlByte
    CMP #$80
```

Listing 4.11: "From UpdateAttackShipsXAndYPositions."

This first line EOR #\$FF performs an exclusive-or between Byte 19 in the Accumulator (\$FA) and the value \$FF. An exclusive-or, remember, is a bit by bit comparison of two bytes which will set a bit in the result if an only if the bit in one of the values is set but the other is not:

Byte	Bit 7	Bit 6	Bit 5	Bit 4	Bit 3	Bit 2	Bit 1	Bit 0
\$FF	1	1	1	1	1	1	1	1
\$FA	1	1	1	1	1	0	1	0
Result	0	0	0	0	0	1	0	1

X-OR'ing \$FF and \$FA gives \$05.

This result is stored in attackShipOffsetRate:

```
BNE TrySequenceByteValueOf80
```

Listing 4.12: "From UpdateAttackShipsXAndYPositions."

Incremented:

```
LDX offsetIntoSoundEffectBuffer
```

Listing 4.13: "From UpdateAttackShipsXAndYPositions."

And then subtracted from the enemy's X position:

```
LDA soundEffectBuffer,X  
CLC  
ADC dataforSoundEffectBuffer  
JMP StorePointersAndReturnIfZero
```

Listing 4.14: "From UpdateAttackShipsXAndYPositions."

The net result is a deceleration effect. This is observed in the way the licker ship wave will accelerate out to the center before dialling back again.

What is going on with Byte 7?

Byte 7 comes into play when setting the initial Y position of a new enemy. This initial vertical position is random, but subject to some adjustment:

```

LDA #$00
STA indexForYPosMovementForUpperPlanetAttackShips,X

LDY #$0F
LDA (currentShipWaveDataLoPtr),Y
STA updateRateForAttackShips,X

; Load the sprite value.
LDY #$01
LDA (currentShipWaveDataLoPtr),Y
STA upperPlanetAttackShipsSpriteValueArray + $01,X

; Store the sprite value in the storage used to reload
the game
; from pause mode or a restart.
TXA
TAY
LDX orderForUpdatingPositionOfAttackShips,Y
; Byte 2 (Index $01): Sprite value for the attack ship
for the upper planet.
LDY #$01
LDA (currentShipWaveDataLoPtr),Y
STA upperPlanetAttackShipSpritesLoadedFromBackingData,X

; Byte 3 (Index $02): The 'end' sprite value for the
attack ship's animation
; for the upper planet.
LDY #$02
LDA (currentShipWaveDataLoPtr),Y
STA upperPlanetAttackShipSpriteAnimationEnd,X

; Byte 4 (Index $03): The animation frame rate for the
attack ship.
LDY #$03
LDA (currentShipWaveDataLoPtr),Y
STA upperPlanetAttackShipAnimationFrameRate,X
STA upperPlanetAttackShipInitialFrameRate,X

; Check if we're on the upper planet.
TXA
AND #$04
BEQ WaveDataOnUpperPlanet

; We're on the lower planet.
INY
; Y is now 4

```

```
; Byte 5 (Index $04): Sprite value for the attack ship
for the lower planet.
LDA (currentShipWaveDataLoPtr),Y
STA upperPlanetAttackShipSpritesLoadedFromBackingData,X

INY
; Y is now 5
; Byte 6 (Index $05): The 'end' sprite value for the
ship's lower planet animation.
LDA (currentShipWaveDataLoPtr),Y
STA upperPlanetAttackShipSpriteAnimationEnd,X

TXA
TAY
LDA indexForActiveShipsWaveData,X
TAY
LDA upperPlanetAttackShipSpritesLoadedFromBackingData,X
STA upperPlanetAttackShipsSpriteValueArray + $01,Y

WaveDataOnUpperPlanet
; Y is now 18 ($12) - Byte 19 in the wave data
; which is the x-pos movement for the attack ship.
LDY #$12
LDA (currentShipWaveDataLoPtr),Y
CMP #$80
; Ignore if the upper bit is set.
BEQ GetYPosMovement
STA xPosMovementForUpperPlanetAttackShip,X
```

Listing 4.15: "The sub-routine SetInitialRandomPositionUpperPlanet in GetWaveDateForNewShip."

The first order of business is to call PutRandomByteInAccumulatorRegister which gets a random value and stores it in the accumulator.

```
LDY #$01
```

Since A can now contain anything from 0 to 255 (\$00 to \$FF) this needs to be adjusted to a meaningful Y-position value for the upper planet. So if we imagine PutRandomByteInAccumulatorRegister returned \$85, we now do the following operations on it:

```
LDA (currentShipWaveDataLoPtr),Y
STA upperPlanetAttackShipSpritesLoadedFromBackingData,X
```

First we do an AND #\$3F with the value of \$85 in A:

Byte	Bit 7	Bit 6	Bit 5	Bit 4	Bit 3	Bit 2	Bit 1	Bit 0
\$85	1	0	0	0	0	1	0	1
\$3F	0	0	1	1	1	1	1	1
Result	0	0	0	0	0	1	0	1

AND'ing \$3F and \$85 gives \$05.

Our result is \$05. The effect of the AND'ing here is to ensure that the random number we get back is between 0 and 63 rather than 0 and 255. Next we add \$40 (decimal 64) to this result:

```
STA upperPlanetAttackShipSpritesLoadedFromBackingData,X
;
; Byte 3 (Index $02): The 'end' sprite value for the
; attack ship's animation
```

This gives \$45 and this is what we store as the initial Y position for the enemy.

You'll notice that the steps for SetInitialRandomPositionLowerPlanet are identical but with only the constant of the add value of \$98 instead of \$40. This is simply an additional offset to ensure that the Y position is lower on the screen for the initial position of the enemy on the lower planet.

We still haven't got into what Byte 7 is doing though. With an initial Y position determined, it looks like the intention was for Byte 7 to specify some adjustment to this value. But this looks like another bit of non-functioning game logic. If Byte 7 contains a value, the function will return early without any further adjustments. If it's zero it will then try Byte 9. If that's zero, it will return early. So the logic needs Byte 7 to be zero and Byte 9 to contain something for anything to happen. That's never the case, so the the adjustment never happens:

```
LDA (currentShipWaveDataLoPtr),Y
STA upperPlanetAttackShipSpriteAnimationEnd,X
;
; Byte 4 (Index $03): The animation frame rate for the
; attack ship.
LDY #$03
LDA (currentShipWaveDataLoPtr),Y
STA upperPlanetAttackShipAnimationFrameRate,X
STA upperPlanetAttackShipInitialFrameRate,X
```

```
; Check if we're on the upper planet.  
TXA  
AND #$04  
BEQ WaveDataOnUpperPlanet
```

Listing 4.16: "An adjustment that never happens. Byte 7 and Byte 9 are never set in this way"

This is definitely some forgotten code. Byte 7 is elsewhere used in combination with Byte 8 and Byte 9 to define an alternate enemy mode for some levels where the ship will supplement any dead ships with alternate enemy types and attack patterns periodically.

4.0.6 Pointer Data

This happens in `MaybeSwitchToAlternateEnemyPattern` in `UpdateAttackShipDataForNewShip`.

```
positionRelativeToGilby .BYTE $00  
updatingWaveData .BYTE $00  
currentTopPlanet .BYTE $01  
currentBottomPlanet .BYTE $01  
  
;  
-----  
  
; UpdateAttackShipDataForNewShip  
;  
-----  
  
UpdateAttackShipDataForNewShip  
    ; Check if the wave supports some kind of animation  
    effect  
        ; stored as a hi/lo ptr at position $09 and $0A (Bytes  
        10 and 11) in its data.  
        ; FIXME: Bytes 10 and 11 are never actually set, so this  
        is never used.  
        LDY #$0A  
        LDA (currentShipWaveDataLoPtr),Y  
        BEQ MaybeQuicklyGravitatesToGilby  
  
        DEC someKindOfRateLimitingForAttackWaves,X  
        BNE MaybeQuicklyGravitatesToGilby  
  
        STA tempHiPtr3  
        DEY
```

```

; Y is now $09.
LDA (currentShipWaveDataLoPtr),Y
STA tempLoPtr3
; $0B in the wave data defines some kind of rate
limiting.
LDY #$0B
LDA (currentShipWaveDataLoPtr),Y
STA someKindOfRateLimitingForAttackWaves,X
LDY indexForYPosMovementForUpperPlanetAttackShips,X
LDA orderForUpdatingPositionOfAttackShips,X
TAX
LDA (tempLoPtr3),Y
CMP #$80
BEQ b4E6A
LDA (tempLoPtr3),Y
STA xPosMovementForUpperPlanetAttackShip,X
INY
LDA (tempLoPtr3),Y
STA yPosMovementForUpperPlanetAttackShips,X
INY
LDA (tempLoPtr3),Y
STA upperPlanetInitialXPosFrameRateForAttackShip,X
STA upperPlanetXPosFrameRateForAttackShip,X
INY
LDA (tempLoPtr3),Y
STA upperPlanetInitialYPosFrameRateForAttackShips,X
STA upperPlanetYPosFrameRateForAttackShips,X
INY
LDA indexForActiveShipsWaveData,X

```

Listing 4.17: "Byte 7 is used to periodically switch to an enemy mode defined by Bytes 8-9"

Byte 7 is used to drive the rate at which this routine switches over to the enemy data/mode defined by Byte 8 and Byte 9.

```

; UpdateAttackShipDataForNewShip
;

-----  

UpdateAttackShipDataForNewShip
    ; Check if the wave supports some kind of animation
    ; effect
    ; stored as a hi/lo ptr at position $09 and $0A (Bytes
    ; 10 and 11) in its data.

```

Listing 4.18: "rateForSwitchingToAlternateEnemy (Byte 7) is decremented and reloaded each time it reaches zero."

What this routine is going to do is replace the first dead ship it finds in the current wave with the wave data pointed to by Byte 8-9 and create a new enemy with the current ship's position with it.

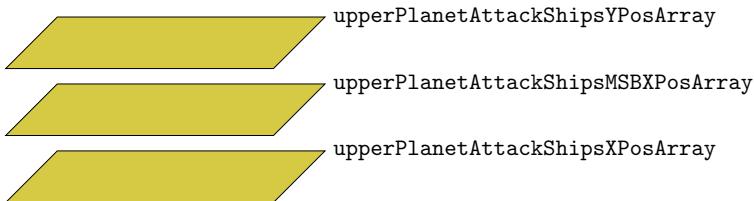
First, we store the current ship's position. The way to do this is get the index (Y) for the current ship X and store each of the X and Y Position information into the accumulator first A and then push it onto the 'stack' (PHA which means 'push A onto the stack').

```
LDY #$0A
LDA (currentShipWaveDataLoPtr),Y
BEQ MaybeQuicklyGravitatesToGilby

DEC someKindOfRateLimitingForAttackWaves,X
BNE MaybeQuicklyGravitatesToGilby

STA tempHiPtr3
DEY
; Y is now $09.
```

When this has run the stack of accumulator values now looks like this:



The stack after the code above has run with `upperPlanetAttackShipsXPosArray` at the top.

With our position data safely stashed away on the stack we now decide which planet we're on:

```
STA tempLoPtr3
; $0B in the wave data defines some kind of rate
limiting.
LDY #$0B
LDA (currentShipWaveDataLoPtr),Y
```

If we're on the upper planet we use `SetXToIndexOfShipThatNeedsReplacing` look in the `activeShipsWaveDataHiPtrArray` for any ships that need replacing between positions \$02 and \$06. If we don't find one, we return early:

```

LDY indexForYPosMovementForUpperPlanetAttackShips, X
LDA orderForUpdatingPositionOfAttackShips, X
TAX
LDA (tempLoPtr3), Y
CMP #$80

```

If we do find one we can now pull (or 'pop') the positional data we stored away in the stack and assign that to the once-dead ship. First we use the index we retrieved to X to get the ship's index (Y) into the positional arrays:

```

LDA (tempLoPtr3), Y
STA xPosMovementForUpperPlanetAttackShip, X
INY

```

Then we pop the first positional item `upperPlanetAttackShipsYPosArray` from the top of the stack and store in the new ship's position in the array:

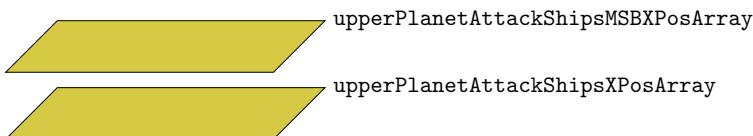
```

LDA (tempLoPtr3), Y
STA yPosMovementForUpperPlanetAttackShips, X

```

Listing 4.19: "PLA remove the top item from the stack and stores it in A

The stack now looks like this, popping from the stack has the effect of removing the first item:



Then we pop the rest of the items one by one and assign them to the new ship. We ignore the sprite's MXB offset if it is zero:

```

INY
LDA (tempLoPtr3), Y
STA upperPlanetInitialXPosFrameRateForAttackShip, X
STA upperPlanetXPosFrameRateForAttackShip, X
INY
LDA (tempLoPtr3), Y
STA upperPlanetInitialYPosFrameRateForAttackShips, X

```

```
STA upperPlanetYPosFrameRateForAttackShips ,X  
INY
```

Listing 4.20: "PLA remove the top item from the stack and stores it in A

Now that we have set up the positional data for the new enemy we load all its other features from the data pointed to by Byte 8-9:

```
TAX  
TYA  
STA indexForYPosMovementForUpperPlanetAttackShips ,X  
JMP MaybeQuicklyGravitatesToGilby
```

Let's take a closer look at this routine `UpdateWaveDataPointersForCurrentEnemy`. What it does in this instance is take the address pointed to by Bytes 8 and 9 and load the data there using the routine `GetWaveDataForNewShip`. To be used in this way the values in Bytes 8 and 9 are combined and treated as an address in memory. For example if Byte 8 contains \$70 and Byte 9 contains \$13 they are treated as providing the address \$1370. This is the location where the enemy data for `planet1Level8Data` is kept so that is what is loaded.

Planet	Level	Byte 7	Bytes 8-9
1	11	\$03	smallDotWaveData
1	14	\$03	planet1Level8Data
2	19	\$0C	landGilbyAsEnemy
3	4	\$04	gilbyLookingLeft
3	6	\$04	planet3Level6Additional
4	19	\$01	planet4Level19Additional
5	3	\$01	planet5Level3Additional
5	5	\$05	planet5Level5Additional
5	14	\$06	llamaWaveData

Byte 7 : Whether a specific attack behaviour is used.

Bytes 8-9 : Lo and Hi Ptr for alternate enemy mode

Table 4.1: Actual use of Bytes 7, 8, and 9. Note that the value in Byte 7 doesn't matter, as long as it's non-zero.

4.0.7 Enemy Behaviour

4.0.8 Level Movement Data

A Hundred Thousand Billion Theme Tunes

The theme music in Iridis Alpha is procedurally generated. There isn't a chunk of music data that the game plays every time you visit the title screen. Instead a new tune is generated for every visit. There's a distinction to be made here between procedural and random. The music isn't random: the first time you launch Iridis Alpha, and every subsequent time you launch it, you will hear the same piece of music. But as you let the game's attract mode cycle through and return to the title screen you will hear a new, different piece of music. Iridis Alpha has an infinite number of these tunes and it plays them in the same order every time you launch it and as it loops through the title sequence waiting for you to play.

Because the music is generated procedurally, and not randomly, you will hear the same sequence of tunes every time you launch the game so it appears to you as if the music was composed in advance and stored in the game waiting its turn. This is not the case.

Each piece of music is generated dynamically using the same algorithm but because the logic is chaotic enough, the smallest difference in the initial values fed into it will result in a completely different tune being generated.

The routine responsible for creating this music is remarkably short so I've reproduced it here in full before we start to dive in and try to understand what's going on.

```
;-----  
PlayTitleScreenMusic  
DEC baseNoteDuration  
BEQ MaybeStartNewTune  
RTS  
  
MaybeStartNewTune  
LDA previousBaseNoteDuration  
STA baseNoteDuration
```

```

DEC numberOfNotesToPlayInTune
BNE MaybePlayVoice1

; Set up a new tune.
LDA #$C0 ; 193
STA numberOfNotesToPlayInTune

; This is what will eventually time us out of playing
; the title music and enter attract mode.
INC f7PressedOrTimedOutToAttractMode

LDX notesPlayedSinceLastKeyChange
LDA titleMusicNoteArray,X
STA offsetForNextVoice1Note

; We'll only select a new tune when we've reached the
; beginning of a new 16 bar structure.
INX
TXA
AND #$03
STA notesPlayedSinceLastKeyChange
BNE MaybePlayVoice1

JSR SelectNewNotesToPlay

MaybePlayVoice1
DEC voice1NoteDuration
BNE MaybePlayVoice2

LDA #$30
STA voice1NoteDuration

LDX voice1IndexToMusicNoteArray
LDA titleMusicNoteArray,X
CLC
ADC offsetForNextVoice1Note
TAY
STY offsetForNextVoice2Note

JSR PlayNoteVoice1

INX
TXA
AND #$03
STA voice1IndexToMusicNoteArray

MaybePlayVoice2
DEC voice2NoteDuration
BNE MaybePlayVoice3

LDA #$_0C
STA voice2NoteDuration
LDX voice2IndexToMusicNoteArray
LDA titleMusicNoteArray,X
CLC
ADC offsetForNextVoice2Note

; Use this new value to change the key of the next four
; notes played by voice 3.
STA offsetForNextVoice3Note

TAY
JSR PlayNoteVoice2
INX
TXA
AND #$03
STA voice2IndexToMusicNoteArray

MaybePlayVoice3
DEC voice3NoteDuration
BNE ReturnFromTitleScreenMusic

LDA #$_03
STA voice3NoteDuration

; Play the note currently pointed to by
; voice3IndexToMusicNoteArray in titleMusicNoteArray.
LDX voice3IndexToMusicNoteArray
LDA titleMusicNoteArray,X

```

Listing 5.1: Routine responsible for playing the title tune.

5.0.1 Some Basics

The rudiments of playing music on the Commodore 64 are simple. It has a powerful-for-its-time sound chip that has 3 tracks or 'voices'. You can play any note across 8 octaves on each of these voices together or separately. There are a whole bunch of settings you can apply to each voice to determine the way the note sounds. We'll cover a couple of these settings here but when it comes to playing music these extra settings aren't so important. They're much more useful when generating sound effects.

Playing a note on one of the voices consists of loading a two-byte value into the location (or 'register') associated with that voice. Here's the routine in Iridis used to play a note for the theme tune on Voice '1':

```
; Move voice3IndexToMusicNoteArray to the next
; position in titleMusicNoteArray.
INX
TXA
; Since it's only 4 bytes long ensure we wrap
; back to 0 if it's greater than 3.
AND #$03
STA voice3IndexToMusicNoteArray
```

Listing 5.2: Plays a note on Voice 1. The routine is supplied with a value in Y that indexes into two arrays containing the first (Hi) and second (Lo) byte respectively associated with the selected note.

Once the selected bytes have been loaded into \$D400 and \$D401 the new note will start playing. It's as blunt an instrument as that. (Well not quite, we'll cover some other gory details soon).

The full list of available notes is given in the C64 Progammer's Reference Manual. I've adapted and reproduced it below.

Octave	Note	High Byte	Low Byte	Octave	Note	High Byte	Low Byte	Octave	Note	High Byte	Low Byte
0 C	\$01	\$0C		2 G#	\$06	\$A7		5 E	\$2A	\$3E	
0 C#	\$01	\$1C		2 A	\$07	\$0C		5 F	\$2C	\$C1	
0 D	\$01	\$2D		2 A#	\$07	\$77		5 F#	\$2F	\$6B	
0 D#	\$01	\$3E		2 B	\$07	\$E9		5 G	\$32	\$3C	
0 E	\$01	\$51		3 C	\$08	\$61		5 G#	\$35	\$39	
0 F	\$01	\$66		3 C#	\$08	\$E1		5 A	\$38	\$63	
0 F#	\$01	\$7B		3 D	\$09	\$68		5 A#	\$3B	\$BE	
0 G	\$01	\$91		3 D#	\$09	\$F7		5 B	\$3F	\$4B	
0 G#	\$01	\$A9		3 E	\$0A	\$8F		6 C	\$43	\$0F	
0 A	\$01	\$C3		3 F	\$0B	\$30		6 C#	\$47	\$OC	
0 A#	\$01	\$DD		3 F#	\$0B	\$DA		6 D	\$4B	\$45	
0 B	\$01	\$FA		3 G	\$0C	\$8F		6 D#	\$4F	\$BF	
1 C	\$02	\$18		3 G#	\$0D	\$4E		6 E	\$54	\$7D	
1 C#	\$02	\$38		3 A	\$0E	\$18		6 F	\$59	\$83	
1 D	\$02	\$5A		3 A#	\$0E	\$EF		6 F#	\$5E	\$D6	
1 D#	\$02	\$7D		3 B	\$0F	\$D2		6 G	\$64	\$79	
1 E	\$02	\$A3		4 C	\$10	\$C3		6 G#	\$6A	\$73	
1 F	\$02	\$CC		4 C#	\$11	\$C3		6 A	\$70	\$C7	
1 F#	\$02	\$F6		4 D	\$12	\$D1		6 A#	\$77	\$7C	
1 G	\$03	\$23		4 D#	\$13	\$EF		6 B	\$7E	\$97	
1 G#	\$03	\$53		4 E	\$15	\$1F		7 C	\$86	\$1E	
1 A	\$03	\$86		4 F	\$16	\$60		7 C#	\$8E	\$18	
1 A#	\$03	\$BB		4 F#	\$17	\$B5		7 D	\$96	\$8B	
1 B	\$03	\$F4		4 G	\$19	\$1E		7 D#	\$9F	\$7E	
2 C	\$04	\$30		4 G#	\$1A	\$9C		7 E	\$A8	\$FA	
2 C#	\$04	\$70		4 A	\$1C	\$31		7 F	\$B3	\$06	
2 D	\$04	\$B4		4 A#	\$1D	\$DF		7 F#	\$BD	\$AC	
2 D#	\$04	\$FB		4 B	\$1F	\$A5		7 G	\$C8	\$F3	
2 E	\$05	\$47		5 C	\$21	\$87		7 G#	\$D4	\$E6	
2 F	\$05	\$98		5 C#	\$23	\$86		7 A	\$E1	\$8F	
2 F#	\$05	\$ED		5 D	\$25	\$A2		7 A#	\$EE	\$F8	
2 G	\$06	\$47		5 D#	\$27	\$DF		7 B	\$FD	\$2E	

Figure 5.1: All available notes on the C64 and their corresponding hi/lo byte values. Note that Iridis Alpha only uses octaves 3 to 7. The available notes in octaves 1 to 2 are never used.

With 96 notes in total available, Iridis only uses 72 of them, omitting the 2 lowest octaves. We can see this when we look at the note table in the game. This pair of arrays are where the title music logic plucks the note to be played once it has dynamically selected one:

```

titleMusicHiBytes ; C C# D D# E F F# G G# A A# B
.BYTE $08,$08,$09,$09,$0A,$0B,$0B,$0C,$0D,$0E,$0E,$0F ; 4
.BYTE $10,$11,$12,$13,$15,$16,$17,$19,$1A,$1C,$1D,$1F ; 5
.BYTE $21,$23,$25,$27,$2A,$2C,$2F,$32,$35,$38,$3B,$3F ; 6
.BYTE $43,$47,$4B,$4F,$54,$59,$5E,$64,$6A,$70,$77,$7E ; 7
.BYTE $86,$8E,$96,$9F,$A8,$B3,$BD,$C8,$D4,$E1,$EE,$FD ; 8

titleMusicLowBytes ; C C# D D# E F F# G G# A A# B
.BYTE $61,$E1,$68,$F7,$8F,$30,$DA,$8F,$4E,$18,$EF,$D2 ; 4
.BYTE $C3,$C3,$D1,$EF,$1F,$60,$B5,$1E,$9C,$31,$D5,$A5 ; 5
.BYTE $87,$86,$A2,$D5,$3E,$C1,$6B,$3C,$39,$63,$BE,$4B ; 6
.BYTE $0F,$0C,$45,$BF,$7D,$83,$D6,$79,$73,$C7,$7C,$97 ; 7
.BYTE $1E,$18,$8B,$7E,$FA,$06,$AC,$F3,$E6,$8F,$F8,$2E ; 8

```

Listing 5.3: The lookup table for all of the notes used in the theme music. The two lowest available octaves are not used by the game. To see this for yourself compare the first entry in titleMusicHiBytes/titleMusicLowBytes (\$08 and \$61 giving \$0861) with the entry highlighted in red in the previous table.

So now that we know where the notes are and how to make them go beep we just have to figure out the order that `PlayTitleScreenMusic` contrives to play them.

It would certainly help if we could see what the music looks like, so lets do that. Here is the opening title tune as sheet music in Western notation.



Figure 5.2: The first title tune in Iridis Alpha.

Structure

Even if you can't read sheet music notation some structure should be evident.

Voice 3 carries the main melody.

Iridis Alpha: 1 of 100,000,000,000,000
First 4 Bars of Voice 3

For every 4 notes Voice 3 plays, Voice 2 chimes in with a new note that it sustains until the next one.

Iridis Alpha: 1 of 100,000,000,000,000
First 4 Bars of Voice 3 and Voice 2



Voice 1 does the same for every 16 notes that Voice 3 plays and every 4 notes of Voice 2..

Iridis Alpha: 1 of 100,000,000,000,000
Voice 1, 2 and 3.



Armed with this insight we can see it reflected in the logic in `PlayTitleScreenMusic`. This routine is called regularly by a system interrupt, a periodic wake-up call performed by the C64 CPU. So multiple times every second it is run and must figure out what new notes, if any, to play on each of the three voices.

Here it is deciding whether or not to play new note on Voice 1:

```
BNE MaybePlayVoice1
JSR SelectNewNotesToPlay
MaybePlayVoice1
DEC voice1NoteDuration
BNE MaybePlayVoice2
```

Listing 5.4: `MaybePlayVoice1` part of `PlayTitleScreenMusic`.

`voice1NoteDuration` is used to count the interval between notes on Voice 1. It's decremented on each visit and when it reaches zero it gets reset to 48 (\$30) and a note is played. What's being counted here isn't seconds, it's cycles or 'interrupts'. So this translates to only a few seconds between notes being played.

The same is done for both Voice 2 and Voice 3 but the intervals are shorter: 12 (\$0C)

and 3 (\$03). This matches the relationship we see in the sheet music, one note in Voice 1 for every sixteen in Voice 3 ($48/3=16$) and one note in Voice 2 for every four in Voice 3 ($12/3=4$).

```
TXA  
AND #$03  
STA voice1IndexToMusicNoteArray  
  
MaybePlayVoice2  
DEC voice2NoteDuration
```

Listing 5.5: MaybePlayVoice2 part of PlayTitleScreenMusic.

```
TAY  
JSR PlayNoteVoice2  
INX  
TXA  
AND #$03
```

Listing 5.6: MaybePlayVoice3 part of PlayTitleScreenMusic.

Extracting the Title Music

Since each tune is dynamically generated there's nowhere for us to pull them from. We could record the tunes as audio files and maybe extract something useful that way. A feature of Vice, the C64 emulator, allows us to do something much simpler. We can log every note that's played to a text file and use that trace to reconstruct the tunes.

We launch Iridis Alpha with x64 using the following command:

```
x64 -moncommands moncommands.txt orig/iridisalpha.prg
```

The `moncommands.txt` file contains a series of debugger directives that tells x64 to log every value stored to the music registers at \$D400–\$D415. This will capture all notes played on all three voices as well as any updates made to the other sound parameters and write them to `IridisAlphaTitleMusicAll.txt`:

```
log on  
logname "IridisAlphaTitleMusicAll.txt"  
tr store D400 D415
```

We end up with `IridisAlphaTitleMusicAll.txt` full of lines like:

```
TRACE: 1 C:$d400-$d415 (Trace store)  
#1 (Trace store d400) 279 052  
.C:1598 8D 00 D4 STA $D400 - A:61 X:00 Y:00 SP:e8 ..-..I.. 96135469  
#1 (Trace store d401) 279 060  
.C:159e 8D 01 D4 STA $D401 - A:08 X:00 Y:00 SP:e8 ..-..I.. 96135477  
#1 (Trace store d40b) 280 059
```

This examples gives us the value in A written to each register for Voice 1. For example, \$61 has been written to \$D400 and \$08 has been written to \$D401.

We can now write a short Python notebook that parses this file and for each tune constructs three arrays, each representing a voice, with the sequence of notes played to each. For example, in the extract above we can extract \$0861 as the note 'C' in octave 3 played on Voice 1 (\$D400-\$D401). (Refer to the tables above to see why \$0861 translates to 'C-3'.

With the sequence of notes in three arrays, each representing one of the 3 voices, it is a simple matter to transform this into ABC format, a music notation frequently used for traditional music.

```

%abc-2.2
%pagewidth 35cm
%header "Example page: $P"
%footer " $T"
%gutter .5cm
%barsperstaff 16
%titleformat R-P-Q-T C1 O1, T+T N1
%composerspace 0
X: 2 % start of header
T:Iridis Alpha Title Theme
T:1 of 100,000,000,000,000
C: (Sid.)
O: Jeff Minter
R: Procedurally Generated
L: 1/8
K: D % scale: C major
V:1 name="Voice 1"
C:16 | | | | G,16 | | | | C16 | | | | G,16 | | | |
      | C16 | | | | G16 | | | | c16 | | | | D16 | | | |
      | :| | | | :| | | | :| | | | :| | | | :| | | | :| | |
V:2 name="Voice 2"
C:4 | G,4 | C4 | G,4 | G,4 | D4 | G4 | D4 | D4 | C4 | G4 | c4 | G4 | G,4 | D4 |
      | G4 | | D4 | | G4 | | D4 | | G4 | | D4 | | A4 | | d4 | | G4 | | d4 | | g4 | | |
      | d4 | | D4 | | A4 | | d4 | | A4 | | C4 | | G4 | | c4 | | G4 | | d4 | | g4 |
      | c4 | | g4 | | c'4 | | g4 | | G4 | | d4 | | g4 | | d4 | | :| | :| | :| | :|
V:3 name="Voice 3"
C,16,1G,1G,1G,1G,1D1G1D1,C1G1c1G1G,1D1G1D1,G,1D1G1D1,D1A1d1A1,G1d1g1d1,D1A1d1A1,C1G1c1G1,G1d1g1d1,c1g1c1'g1|
G1d1g1d1,G,1D1G1D1,D1A1d1A1|G1d1g1d1|D1A1d1A1|G,1D1G1D1|D1A1d1A1|G1d1g1d1|D1A1d1A1|D1A1d1A1|A1e1a1e1|
d1a1d1'1a1|A1e1a1e1|G1d1g1d1|d1a1d1'1a1|g1d1'g1'd1'1|d1a1d1'1a1|D1A1d1A1|A1e1a1e1|d1a1d1'1a1|A1e1a1e1|C1G1c1G1|
|G1d1g1d1|c1g1c1'g1|G1d1g1d1|G1d1g1d1|d1a1d1'1a1|g1d1'g1'd1'1|d1a1d1'1a1|c1g1c1'g1|g1d1'g1'd1'1|c1g1c1'g1|g1d1'g1'd1'1|c1g1c1'g1|g1d1'g1'd1'1|c1g1c1'g1|
1|g1d1'g1'd1'1|G1d1g1d1|d1a1d1'1a1|g1d1'g1'd1'1|d1a1d1'1a1|:|

```

Listing 5.7: Title Tune No 1 in ABC format

We can then use the tool ‘abcm2ps’ to transform this into an SVG image file giving the music in standard Western notation.

Phrasing

Now that we've identified the underlying 4-bar structure of the arrangement. We can take a closer look at the phrasing of the individual parts. Voice 3 has a simple repetitive structure for each 4-bar phrase:

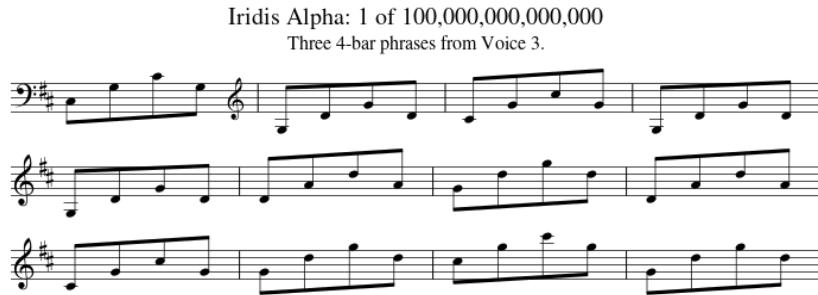


Figure 5.3: Bars 2 and 4 are always repeated

Bars 2 and 4 are repeated. Each bar consists of the same tonic formula: three notes rising two notes at a time, falling back on the final note. The difference between bars 1 and 3 is a simple key change.

This 4 note basis is driven by the 4 bytes in `titleMusicNoteArray`. Generating the music for Voice 3 consists of calculating and loading 4 values into this array and using them as an index into `titleMusicLowBytes/titleMusicHiBytes` to play the actual note.

```
; This seeds the title music. Playing around with these first
; four bytes alters the first few seconds of the title music.
; The routine for the title music uses these 4 bytes to
; determine
; the notes to play.
; This array is periodically replenished from
; titleMusicSeedArray by
; SelectNewNotesToPlay.
```

Notice how the values populated in `titleMusicNoteArray` at start-up match the structure of our basic tonic formula, e.g. C3-G3-C4-G3.

<code>titleMusicNoteArray</code>	<code>titleMusicHiBytes</code>	<code>titleMusicLowBytes</code>	Note
\$00	\$08	\$61	C-3
\$07	\$8F	\$0C	G-3
\$0C	\$C3	\$10	G-3
\$07	\$8F	\$0C	G-3

Figure 5.4: The value in `titleMusicNoteArray` is an index into `titleMusicHiBytes/titleMusicLowBytes`.

Playing the 4 note phrase we've stored in this array is done here:

```
MaybePlayVoice3
    DEC voice3NoteDuration
    BNE ReturnFromTitleScreenMusic

    LDA #$03
    STA voice3NoteDuration

    ; Play the note currently pointed to by
    ; voice3IndexToMusicNoteArray in titleMusicNoteArray.
    LDX voice3IndexToMusicNoteArray
    LDA titleMusicNoteArray,X
    CLC
    ADC offsetForNextVoice3Note
    TAY
    JSR PlayNoteVoice3

    ; Move voice3IndexToMusicNoteArray to the next
    ; position in titleMusicNoteArray.
    INX
    TXA
    ; Since it's only 4 bytes long ensure we wrap
```

```
    STA $D408      ; Voice 2: Frequency Control - High-Byte
    RTS

; -----
; PlayNoteVoice3
; -----
PlayNoteVoice3
    LDA #$21
    STA $D412      ; Voice 3: Control Register
    LDA titleMusicLowBytes,Y
    STA $D40E      ; Voice 3: Frequency Control - Low-Byte
```

The variable that's doing a bit of extra work here is `offsetForNextVoice3Note`. This is what's shifting the notes for subsequent bars from the base position of C3-G3-C4-G3 to G3-D4-G4-D4. This value has to get updated after every four notes, otherwise we just keep playing the same four notes over and over again.

The obvious place to do this is when play a note on Voice 2, which is something we're already doing every 4 notes in Voice 3.

```
TXA
AND #$03
STA voice1IndexToMusicNoteArray

MaybePlayVoice2
DEC voice2NoteDuration
BNE MaybePlayVoice3

LDA #$0C
STA voice2NoteDuration
LDX voice2IndexToMusicNoteArray
LDA titleMusicNoteArray ,X
CLC
ADC offsetForNextVoice2Note

; Use this new value to change the key of the next four
; notes played by voice 3.
STA offsetForNextVoice3Note

TAY
JSR PlayNoteVoice2
```

As we can see the mechanics of playing a note for Voice 2 are otherwise the same as Voice 3. We're playing the same phrase encoded in `titleMusicNoteArray` that is played by Voice 3 but just over a longer period of time. And if you look closely again at the first four bars of the first title tune you can see that Voice 2 is in fact playing the exact same 4 notes of the first bar of Voice 3.

Iridis Alpha: 1 of 100,000,000,000,000
Voice 1, 2 and 3.



The same thing happens for Voice 1: it is playing the same notes as the first bar of Voice 3 but over 16 bars (1 every 4 bars).

So ultimately what we have underlying every tune generated by Iridis Alpha is a 16-bar structure where the same 4 notes are played by Voice 3 in its first bar, Voice 2 in its

first 4 bars, and Voice 1 over the full 16 bars. This structure recurs every 16 bars, each time using the 4 initial notes from Voice 3.

Iridis Alpha: 14 of 100,000,000,000,000
The 16 Bar Basic Structure.

The musical score consists of three staves (Voices 1, 2, and 3) over 16 bars. Voice 1 starts with a single note, followed by a four-note pattern. Voice 2 follows with its own four-note pattern. Voice 3 provides harmonic support. The score shows a repeating structure with key changes indicated by double bar lines.

Figure 5.5: A full 16 bar passage showing the nested structure of Voices 1 and 2

This is a nested structure with the initial musical phrase that occurs every 4 bars in Voice 3 being picked up by Voice 2 and the one that occurs at every 16th bar being picked up by Voice 1.

The second, finer-grained structure of each tune lies in Voice 3 and consists of selecting a fundamental 4 note pattern (as we discussed above) and applying that same pattern to the key change between each 4 note phrase!

Iridis Alpha: 1 of 100,000,000,000,000
First 16 bars of Voice 3.

The close-up shows the first 16 bars of Voice 3. It highlights a 4-note pattern (G3-C4-G4-C4) in red, blue, green, and blue boxes across four 4-bar sequences. This pattern is used to construct both the 4 note formula and the key changes in each 4-bar sequence.

Figure 5.6: The G3-C4-G4-C4 pattern used to construct the 4 note pattern is also used to construct the key changes in each 4-bar sequence (red-blue-green-blue).

This is why we observed the repeating structure of Bars 2 and 4 earlier! It's the same pattern used to construct the 4 note formula.

But how do we choose the key for the start of each 4-bar pattern? By applying the same pattern to the start of each 4-bar section!

Iridis Alpha: 1 of 100,000,000,000,000
First 16 bars of Voice 3.

Figure 5.7: The start of each 4 bar pattern in a 16 bar cycle uses each of the 4-note patterns from the first 4 bars.

If we look at two other procedurally generated tunes we can see the same pattern:

Iridis Alpha: 12 of 100,000,000,000,000
Four 4-bar phrases from Voice 3.

Iridis Alpha: 18 of 100,000,000,000,000

Four 4-bar phrases from Voice 3.



Figure 5.8: The same patterns in Tunes 12 and 18.

Seeding the Random

We've established how each tune is built entirely off the same 4-byte sequence, all the way from selecting notes to play to filling out the larger structure of the tune at almost every level. What remains is to see how this 4-byte sequence is selected. We know it's not entirely random since if it was, none of us would ever hear the same tune.

The selection of our 4-byte structure for each tune happens in `SelectNewNotesToPlay`. Once a seed value has been plucked, this is used as an index into `titleMusicSeedArray` and the next four values are populated into our magic 4-byte sequence that determines everything `titleMusicNoteArray`.

```

        .BYTE $07,$08,$04,$07
        .BYTE $00,$04,$07,$0E
        .BYTE $00,$00,$00,$07
        .BYTE $07,$04,$00,$0C
        .BYTE $04,$07,$00,$0C
        .BYTE $07,$08,$0A,$08
        .BYTE $0C,$00,$0C,$03
        .BYTE $0C,$03,$07,$00
-----
; SelectNewNotesToPlay
-----
SelectNewNotesToPlay
    ; Get a random value between 0 and 15.
    JSR PutProceduralByteInAccumulator
    AND #$0F
    ; Jump to InitializeSeedLoop if it's zero.

```

```
BEQ InitializeSeedLoop  
;  
; Otherwise multiply it by 4. We do this so that
```

Listing 5.8: Put a seed byte in the accumulator and multiply this by 4 if it's not zero.
This gives us what we need for the next step.

```
MultiplyRandomNumBy4  
CLC  
ADC #$04  
DEX  
BNE MultiplyRandomNumBy4  
  
;  
; Fill titleMusicNoteArray with the next four bytes from  
; titleMusicSeedArray.  
  
InitializeSeedLoop  
;  
; Put our random number in Y and use it as index into  
; the seed array.  
TAY  
;  
; Initialize X to 0, we will use this to iterate up to  
; 4 bytes for pulling from titleMusicSeedArray.  
LDX #$00
```

Listing 5.9: Use our seed value to pull 4 bytes from titleMusicSeedArray and store
them in titleMusicNoteArray

```
; This is used to replenish titleMusicNoteArray with seed values  
; for the procedurally generated title screen music.  
titleMusicSeedArray .BYTE $00,$03,$06,$08  
;.BYTE $00,$0C,$04,$08  
.BYTE $00,$07,$00,$05  
.BYTE $05,$00,$00,$05  
.BYTE $00,$06,$09,$05  
.BYTE $02,$04,$03,$04  
.BYTE $03,$07,$03,$00  
.BYTE $04,$08,$0C,$09  
.BYTE $07,$08,$04,$07  
.BYTE $00,$04,$07,$0E  
.BYTE $00,$00,$00,$07  
.BYTE $07,$04,$00,$0C  
.BYTE $04,$07,$00,$0C  
.BYTE $07,$08,$0A,$08  
.BYTE $0C,$00,$0C,$03  
.BYTE $0C,$03,$07,$00
```

Listing 5.10: Our seed bank for 4-byte sequences. It's 64 bytes long giving 16 possible sequences in all.

The real source of variety here is this 'seed value' that we pluck at the very start of the process. This is done by `PutProceduralByteInAccumulator` at the very start of `SelectNewNotesToPlay`.

```
;F7 pressed?
b168F    CMP    #$03
          BNE    ReturnFromCheckInput
          LDA    #$04
          STA    f7PressedOrTimedOutToAttractMode
          STA    unusedVariable2
          RTS

txtEasy     .TEXT  " E A S Y "
txtHard     .TEXT  " U G H ! "
; -----
; PutProceduralByteInAccumulator
; This function is self-modifying. Every time it
; is called it increments the address that
```

Listing 5.11: Our seed value ultimately comes from `sourceOfSeedBytes`.

And `sourceOfSeedBytes` turns out to be a string of 256 random-looking data at \$9A00:

```
*=$9A00
sourceOfSeedBytes
.BYTE $E0,$D3,$33,$1F,$BF,$EC,$EF,$3E
.BYTE $FA,$70,SDA,$26,$87,$C2,$C9,$9C
.BYTE $F7,$FB,$CB,$85,$C1,$A9,$64,$AD
.BYTE $6B,$DE,$8B,$8F,$05,$5E,$54,$51
.BYTE $78,$0A,$6E,$6F,$FD,$0C,$A5,$32
.BYTE $F5,$56,$44,$75,$38,$D6,$23,$98
.BYTE $61,$D5,$49,$C6,$F2,$95,$BA,$08
.BYTE $C3,$3D,$F4,$F0,$21,$48,$84,$02
.BYTE $7E,$5B,$64,$55,$04,$92,$AE,$34
.BYTE $72,$F6,$71,$A1,$39,$4F,$74,$E5
.BYTE $E8,$31,$9A,$C7,$E3,$86,$6D,$14
.BYTE $60,$CD,$50,$FF,$B2,$52,$66,$9E
.BYTE $E9,$53,$23,$93,$07,$77,$2E,$D7
.BYTE $1A,$62,$80,$B7,$0D,$1B,$15,$46
.BYTE $CE,$AA,$47,$24,$BD,$E1,$18,$67
.BYTE $6A,$4A,$F1,$B9,$D0,$91,$BC,$EE
.BYTE $B5,$D1,$7B,$A0,$DB,$36,$45,$E7
.BYTE $11,$22,$81,$FC,$58,$30,$28,$CB
.BYTE $8C,$B1,$0B,$A7,$DC,$B4,$9D,$57
.BYTE $B3,$ED,$3C,$43,$16,$8A,$EA,$D8
.BYTE $0E,$89,$1D,$1E,$DF,$9F,$BD,$BB
.BYTE $F9,$D9,$01,$3B,$7A,$BE,$69,$BB
.BYTE $5A,$A6,$E2,$96,$F8,$AC,$6C,$12
.BYTE $2D,$19,$2A
randomPlanetData
.BYTE $42,$E4,$3F,$94,$4E,$29,$B0,$59
.BYTE $2C,$FE,$7F,$B2,$40,$9B,$63,$2B
.BYTE $90,$73,$97,$EB,$F3,$C0,$79,$8E
.BYTE $27,$06,$0F,$7C,$A4,$C5,$41,$99
.BYTE $CA,$17,$A8,$D4,$AB,$5F,$5D,$B6
.BYTE $4C,$7D,$E6,$CC,$37,$09,$35,$65
.BYTE $D2,$83,$2F,$4B,$A3,$76,$DD,$3A
.BYTE $00,$20,$4D,$C4,$03,$1C,$A2,$AF
```

```
.BYTE $88,$CF,$5C,$13,$10
```

Listing 5.12: Our seed value ultimately comes from `sourceOfSeedBytes`.

As you might have guessed by now, given that there are only 16 possible sequences to choose from the seed bank there must actually be a lot less than a hundred thousand billion possible them tunes. With only 16 sequences there may even be only 16!

Well yes, there are certainly a lot closer to just 16 than a hundred thousand billion. The variety of values we get from `sourceOfSeedBytes` is not really of any account in the number of tunes we can generate. We're just using it to get pseudo-random but relatively predictable values between 0 and 15 and using that to choose one of the 16 4-byte 'tune seeds'.

There's an additional bit of variability that gives us more than just 16 tunes though. This is the value we add to the note's index before we play it:

```
; Play the note currently pointed to by
; voice3IndexToMusicNoteArray in titleMusicNoteArray.
LDX voice3IndexToMusicNoteArray
LDA titleMusicNoteArray,X
CLC
ADC offsetForNextVoice3Note
TAY
JSR PlayNoteVoice3
```

Listing 5.13: `offsetForNextVoice3Note` introduces additional tune permutations.

When we select a new tune the value `offsetForNextVoice3Note` may be carrying over a value from the previous tune so rather than be a consistent value every time the 'tune seed' is selected, it will vary in value. The result is that the logic will select a different note-group even though it used the same 4-byte 'tune seed'.

Since the value in `offsetForNextVoice3Note` is ultimately loaded from `titleMusicSeedArray`:

```
LDX notesPlayedSinceLastKeyChange
LDA titleMusicNoteArray,X
STA offsetForNextVoice1Note
```

Listing 5.14: `offsetForNextVoice1Note` is loaded from `titleMusicNoteArray` and is propagated down to `offsetForNextVoice3Note`.

In practice there are 16 possible voice note sequences and 12 unique possible byte values to load from `titleMusicSeedArray` so there are 192 possible tunes.

[I can only get it to generate 80 so I'm missing something here.]

So the Hundred Thousand Billion is a lie. Iridis will indeed play a hundred thousand billion times if you leave it running long enough but ultimately even when we account for variations in key it can only ever play 192 unique title tunes.

Sorry for getting your hopes up.

Another 16^4 Tunes

It's possible to dig into the making of the title music and how Jeff Minter arrived the music configuration he did thanks to a number of tiny demo programs that survive from the period when he was developing Iridis Alpha.

Jeff distributed these on Compunet in the summer of 1986.

It turns out he was inspired by an article in 'Byte' magazine from June 1986 that described how to make 'Fractal Music'. This article outline a version of the algorithm that Jeff ultimately adopted. The 'self-similarity' we encountered in the way the Iridis Alpha theme tunes are constructed, a four-note structure repeated across different time intervals on each of the three voices, finds its roots in this article.

MUSICAL FRACTALS

of the musical structure.

In listing 4, we have limited the number of layers to three, but given the hardware, you could add layers to the musical structure until you achieve a point of aural saturation. You reach saturation when the input exceeds your aural resolution (when an additional layer makes the music move so fast that its tones become blurs) or surpasses the limitations of the synthesis system (when the tones in a new layer are too high for the synthesizer to play).

You can make a musical fractal that sounds less mechanical by incorporating a certain degree of randomness into the previous, non-random example. The idea is to produce random offsets of the original, nonrandom values. The program shown in listing 4 gives you the op-

tion of calling for Brownian random offsets in the selection of pitch intervals on the second and third layers. For the second layer the program will impart a change in the range of 0 to 6 semitones above or below the pitch value specified. The same range and distribution are applied for the third layer to those tones produced for the second layer.

The technique for creating this musical fractal is quite closely related to the technique in computer graphics for making fractal Brownian mountain ranges (see reference 7). This complex computer graphic is made by nesting triangles, where the sides of the triangles are offset by some random amount proportional to the length of that side. In the musical fractals produced by the Brownian variation that is given in listing 4, an analogous

technique is applied.

The final musical fractal uses a technique similar to the one described above: You generate an original layer and then add faster layers to it. You generate all layers through a $1/f$ -noise algorithm producing self-similar patterns. Because it is a random process, its similarity is statistically, rather than literally, the same. This fact lends a varied yet consistent surface to the resulting music. (The code is provided in listing 5.)

A LAYERED STRUCTURE

To understand how the layers are made, you need to understand the concept of *pitch class*. A pitch class is a C or an F#, for example, without regard for its register. In other words, the highest and lowest Cs on the piano keyboard share the same pitch class; they differ only in octave.

You don't specify the number of notes in the first layer directly. Instead, you begin by specifying the number of different pitch classes you want to generate in the first layer. You may have noticed that the $1/f$ algorithm commonly produces repeated notes. Therefore, the contents of the layer are related to pitch-class diversity, not simply to the number of pitches in the layer. The number of pitches in the layer does determine the perceived

(continued)

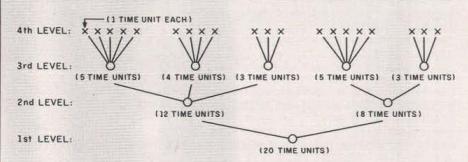


Figure 5a: The relationship in time of four levels of generated notes.

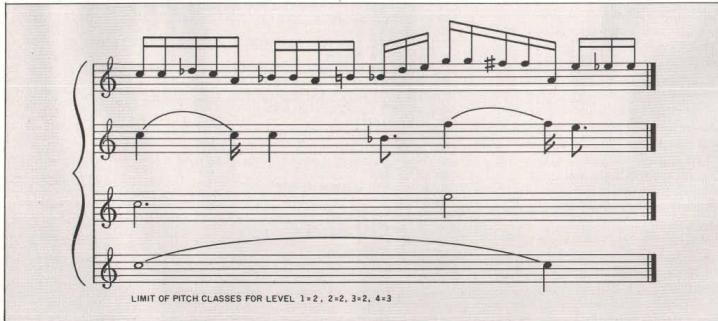


Figure 5b: A four-layer musical structure generated using the $1/f$ -noise algorithm.

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Figure 6.1

6.0.1 Taurus:Torus

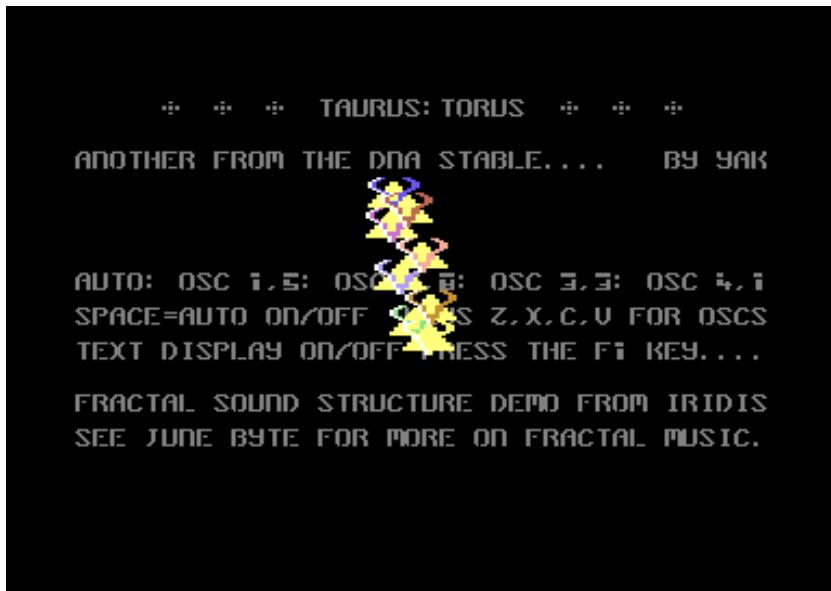


Figure 6.2

This first demo, released in July 1986(?), has a version of Iridis' music-generating algorithm that is nearly fully formed. However, the music it produces is quite different. In fact, it is nearer to a tool for listening to and selecting music than anything else.

The four seed values in `titleMusicNoteArray` that are used to seed all subsequently generated tunes (00 07 0C 07 in Iridis Alpha) can be selected and changed by the user. They're called 'Oscillators' and each can be any value between 0 and 16, i.e. any of 0 1 2 3 4 5 6 7 8 9 A B C D E F.

<pre>;----- ; PlayTitleScreenMusic ; (TORUS:TAURUS) ; PlayTitleScreenMusic DEC numberOfNotesToPlayInTune BNE MaybePlayVoice1 JSR SelectNewNotesToPlay ; Set up a new tune.</pre>	<pre>;----- ; PlayTitleScreenMusic ; (IRIDIS ALPHA) ; PlayTitleScreenMusic DEC baseNoteDuration BEQ MaybeStartNewTune RTS MaybeStartNewTune LDA previousBaseNoteDuration STA baseNoteDuration DEC numberOfNotesToPlayInTune BNE MaybePlayVoice1 ; Set up a new tune.</pre>
---	---

<pre> LDA #\$C0 STA numberOfNotesToPlayInTune ; This is what will eventually time us out of ; the title music and enter attract mode. INC f7PressedOrTimedOutToAttractMode LDX notesPlayedSinceLastKeyChange LDA titleMusicNoteArray,X STA offsetForNextVoice1Note ; We'll only select a new tune when we've reached the ; beginning of a new 16 bar structure. INX TXA AND #\$03 STA notesPlayedSinceLastKeyChange </pre> <p>MaybePlayVoice1</p> <pre> DEC voice1NoteDuration BNE MaybePlayVoice2 LDA #\$30 STA voice1NoteDuration LDX voice1IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice1Note TAY STY offsetForNextVoice2Note JSR PlayVoice1 INX TXA AND #\$03 STA voice1IndexToMusicNoteArray </pre> <p>MaybePlayVoice2</p> <pre> DEC voice2NoteDuration BNE MaybePlayVoice3 LDA #\$0C STA voice2NoteDuration LDX voice2IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice2Note ; Use this new value to change the key of the next four ; notes played by voice 3. STA offsetForNextVoice3Note TAY JSR PlayVoice2 INX TXA AND #\$03 STA voice2IndexToMusicNoteArray </pre> <p>MaybePlayVoice3</p> <pre> DEC voice3NoteDuration BNE ReturnFromTitleScreenMusic LDA #\$03 STA voice3NoteDuration ; Play the note currently pointed to by ; voice3IndexToMusicNoteArray in titleMusicNoteArray. titleMusicNoteArray. LDX voice3IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice3Note TAY JSR PlayVoice3 ; Move voice3IndexToMusicNoteArray to the next ; position in titleMusicNoteArray. INX TXA </pre>	<pre> LDA #\$C0 STA numberOfNotesToPlayInTune ; This is what will eventually time us out of ; the title music and enter attract mode. INC f7PressedOrTimedOutToAttractMode LDX notesPlayedSinceLastKeyChange LDA titleMusicNoteArray,X STA offsetForNextVoice1Note ; We'll only select a new tune when we've reached the ; beginning of a new 16 bar structure. INX TXA AND #\$03 STA notesPlayedSinceLastKeyChange BNE MaybePlayVoice1 JSR SelectNewNotesToPlay MaybePlayVoice1 DEC voice1NoteDuration BNE MaybePlayVoice2 LDA #\$30 STA voice1NoteDuration LDX voice1IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice1Note TAY STY offsetForNextVoice2Note JSR PlayNoteVoice1 INX TXA AND #\$03 STA voice1IndexToMusicNoteArray MaybePlayVoice2 DEC voice2NoteDuration BNE MaybePlayVoice3 LDA #\$0C STA voice2NoteDuration LDX voice2IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice2Note ; Use this new value to change the key of the next ; notes played by voice 3. STA offsetForNextVoice3Note TAY JSR PlayNoteVoice2 INX TXA AND #\$03 STA voice2IndexToMusicNoteArray MaybePlayVoice3 DEC voice3NoteDuration BNE ReturnFromTitleScreenMusic LDA #\$03 STA voice3NoteDuration ; Play the note currently pointed to by ; voice3IndexToMusicNoteArray in titleMusicNoteArray. titleMusicNoteArray. LDX voice3IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice3Note TAY JSR PlayNoteVoice3 ; Move voice3IndexToMusicNoteArray to the next ; position in titleMusicNoteArray. INX TXA </pre>
---	---

CHAPTER 6. ANOTHER 16^4 TUNES

```
; Since it's only 4 bytes long ensure we wrap
; back to 0 if it's greater than 3.
AND #$03
STA voice3IndexToMusicNoteArray
```

```
ReturnFromTitleScreenMusic
RTS
```

```
; Since it's only 4 bytes long ensure we wrap
; back to 0 if it's greater than 3.
AND #$03
STA voice3IndexToMusicNoteArray
```

```
ReturnFromTitleScreenMusic
RTS
```

Listing 6.1: The music routine in Torus:Taurus side-by-side with Iridis Alpha.

When it runs the demo cycles through procedural configurations of titleMusicNoteArray of 64 notes each. In other words, exactly the kind of fractal structure we observed in Iridis Alpha proper. The examples below give a flavour of the music it generates:

Procedurally Generated Torus:Taurus Tune (Sid.)
Jeff Minter

1 of 100,000,000,000,000

The musical score consists of four systems of music. Each system has three voices: Voice 1 (top), Voice 2 (middle), and Voice 3 (bottom). The music is in 3/4 time. The key signature is G major, indicated by two sharps. The score includes various note heads (solid, hollow, with stems, etc.) and rests. The first system starts with a whole rest followed by a measure of eighth notes. The second system begins with a half note. The third system starts with a quarter note. The fourth system begins with a half note. The score is labeled "1 of 100,000,000,000,000".

Figure 6.3: Bars 2 and 4 are always repeated

Procedurally Generated Torus:Taurus Tune (Sid.)
Jeff Minter

2 of 100,000,000,000,000

The musical score consists of four systems of music. Each system has three voices: Voice 1 (top), Voice 2 (middle), and Voice 3 (bottom). The music is in 3/4 time. The key signature is G major, indicated by two sharps. The score includes various note heads (solid, hollow, with stems, etc.) and rests. The first system starts with a whole rest followed by a measure of eighth notes. The second system begins with a half note. The third system starts with a quarter note. The fourth system begins with a half note. The score is labeled "2 of 100,000,000,000,000".

Figure 6.4: Bars 2 and 4 are always repeated

Not all of the tunes are 64-note based. It does generate some that are truncated.

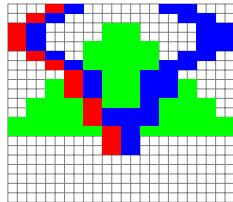


Figure 6.5: BULLHEAD

Figure 6.6: The 'Torus' sprite.

6.0.2 Taurus/Torus Two



Figure 6.7

```
;-----  
; PlayTitleScreenMusic  
; (TORUS:TAURUS !!)  
;  
PlayTitleScreenMusic  
LDA UnusedValue1  
STA UnusedValue2  
;  
;  
;-----  
; PlayTitleScreenMusic  
; (IRIDIS ALPHA)  
;  
PlayTitleScreenMusic  
DEC baseNoteDuration  
BEQ MaybeStartNewTune
```

CHAPTER 6. ANOTHER 16⁴ TUNES

<pre> MaybeStartNewTune DEC numberOfNotesToPlayInTune BNE MaybePlayVoice1 ; Set up a new tune. LDA #\$C0 STA numberOfNotesToPlayInTune playing LDX notesPlayedSinceLastKeyChange LDA titleMusicNoteArray,X STA offsetForNextVoice2Note ; We'll only select a new tune when we've reached the ; reached the ; beginning of a new 16 bar structure. INX TXA AND #\$03 STA notesPlayedSinceLastKeyChange BNE MaybePlayVoice1 JSR SelectNewNotesToPlay MaybePlayVoice1 DEC voice1NoteDuration BNE MaybePlayVoice2 LDA #\$30 STA voice1NoteDuration LDX voice1IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice2Note TAY STY offsetForNextVoice3Note JSR PlayNoteVoice1 INX TXA AND #\$03 STA voice1IndexToMusicNoteArray </pre>	<pre> RTS MaybeStartNewTune LDA previousBaseNoteDuration STA baseNoteDuration DEC numberOfNotesToPlayInTune BNE MaybePlayVoice1 ; Set up a new tune. LDA #\$C0 ; 193 STA numberOfNotesToPlayInTune ; This is what will eventually time us out of ; the title music and enter attract mode. INC f7PressedOrTimedOutToAttractMode LDX notesPlayedSinceLastKeyChange LDA titleMusicNoteArray,X STA offsetForNextVoice1Note ; We'll only select a new tune when we've ; reached the ; beginning of a new 16 bar structure. INX TXA AND #\$03 STA notesPlayedSinceLastKeyChange BNE MaybePlayVoice1 JSR SelectNewNotesToPlay MaybePlayVoice1 DEC voice1NoteDuration BNE MaybePlayVoice2 LDA #\$30 STA voice1NoteDuration LDX voice1IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice1Note TAY STY offsetForNextVoice2Note JSR PlayNoteVoice1 INX TXA AND #\$03 STA voice1IndexToMusicNoteArray </pre>
<pre> MaybePlayVoice2 DEC voice2NoteDuration BNE MaybePlayVoice3 LDA #\$0C STA voice2NoteDuration LDX voice2IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice3Note ; Use this new value to change the key of the next four ; next four ; notes played by voice 1. STA offsetForNextVoice1Note TAY JSR PlayNoteVoice2 INX TXA AND #\$03 STA voice2IndexToMusicNoteArray TAY JSR PlayNoteVoice2 INX TXA AND #\$03 STA voice2IndexToMusicNoteArray </pre>	<pre> MaybePlayVoice2 DEC voice2NoteDuration BNE MaybePlayVoice3 LDA #\$0C STA voice2NoteDuration LDX voice2IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice2Note ; Use this new value to change the key of the ; next four ; notes played by voice 3. STA offsetForNextVoice3Note </pre>
<pre> MaybePlayVoice3 DEC voice3NoteDuration </pre>	<pre> MaybePlayVoice3 DEC voice3NoteDuration </pre>

<pre> BNE ReturnFromTitleMusic LDA #\$03 STA voice3NoteDuration ; Play the note currently pointed to by ; voice3IndexToMusicNoteArray in titleMusicNoteArray. titleMusicNoteArray LDX voice3IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice1Note TAY JSR PlayNoteVoice3 ; Move voice3IndexToMusicNoteArray to the next ; position in titleMusicNoteArray. INX TXA ; Since it's only 4 bytes long ensure we wrap ; back to 0 if it's greater than 3. AND #\$03 STA voice3IndexToMusicNoteArray ReturnFromTitleMusic RTS </pre>	<pre> BNE ReturnFromTitleScreenMusic LDA #\$03 STA voice3NoteDuration ; Play the note currently pointed to by ; voice3IndexToMusicNoteArray in titleMusicNoteArray LDX voice3IndexToMusicNoteArray LDA titleMusicNoteArray,X CLC ADC offsetForNextVoice3Note TAY JSR PlayNoteVoice3 ; Move voice3IndexToMusicNoteArray to the next ; position in titleMusicNoteArray. INX TXA ; Since it's only 4 bytes long ensure we wrap ; back to 0 if it's greater than 3. AND #\$03 STA voice3IndexToMusicNoteArray ReturnFromTitleScreenMusic RTS </pre>
---	--

Listing 6.2: The music routine in Taurus:Torus II side-by-side with Iridis Alpha.

Procedurally Generated Taurus/Torus Two Tune (Sid.)
Jeff Minter

1 of 100,000,000,000,000

The musical score consists of three staves, each representing a voice. Voice 1 is at the top, Voice 2 in the middle, and Voice 3 at the bottom. The music is written in common time (indicated by a 'C') and G major (indicated by a 'G' with a sharp). The score includes various note heads (solid black, open, etc.) and rests, with some notes having stems and others not. There are several measures of music, separated by vertical bar lines. The overall style is minimalist and procedural.

Figure 6.8

CHAPTER 6. ANOTHER 16^4 TUNES

Procedurally Generated

Iridis Alpha Title Theme

(Sid.)
Jeff Minter

1 of 100,000,000,000,000

Figure 6.9

An Oscillator in 4 Parts



Figure 7.1: The Torus oscillator animation and Iridis' bonus animation.

The Torus demo is also the laboratory where the elegant animation used when awarding a bonus was developed. The code handling each is identical and was only very lightly modified for the final game.

```

RunMainInterruptHandler
    LDY #$00
    LDA #$F0
    STA $D012 ;Raster Position
    DEC counterBetweenXPosUpdates
    BNE MaybeUpdateYPos

UpdateXPos
    LDA initialCounterBetweenXPosUpdates
    STA counterBetweenXPosUpdates

    LDA incrementForXPos
    CLC
    ADC indexForXPosInSpritePositionArray
    STA indexForXPosInSpritePositionArray

MaybeUpdateYPos
    DEC counterBetweenYPosUpdates
    BNE MaybeUpdateXPosOffset

    LDA initialCounterBetweenYPosUpdates
    STA counterBetweenYPosUpdates

    LDA indexForYPosInSpritePositionArray
    CLC
    ADC incrementForYPos
    STA indexForYPosInSpritePositionArray

MaybeUpdateXPosOffset
    DEC cyclesBetweenXPosOffsetUpdates
    BNE MaybeUpdateYPosOffset

    LDA oscillator3Value
    STA cyclesBetweenXPosOffsetUpdates
    INC IndexForXPosOffsetsetInSpritePositionArray

MaybeUpdateYPosOffset
    DEC cyclesBetweenYPosOffsetUpdates
    BNE StoreInitialIndexValues

    LDA oscillator4Value
    STA cyclesBetweenYPosOffsetUpdates
    INC IndexForYPosOffsetsetInSpritePositionArray

StoreInitialIndexValues
; Store the initial values for our indices
; on the stack.
    LDA indexForXPosInSpritePositionArray
    PHA
    LDA indexForYPosInSpritePositionArray
    PHA
    LDA indexForXPosOffsetsetInSpritePositionArray
    PHA

```

```

AnimateGibblesForNewBonus
    LDY #$00
    LDA #$F0
    STA $D012 ;Raster Position
    DEC counterBetweenXPosUpdates
    BNE MaybeUpdateYPos

    LDA initialCounterBetweenXPosUpdates
    STA counterBetweenXPosUpdates

    LDA incrementForXPos
    CLC
    ADC indexForXPosInSpritePositionArray
    STA indexForXPosInSpritePositionArray

MaybeUpdateYPos
    DEC counterBetweenYPosUpdates
    BNE MaybeResetOsc3WorkingValue

    LDA initialCounterBetweenYPosUpdates
    STA counterBetweenYPosUpdates

    LDA indexForYPosInSpritePositionArray
    CLC
    ADC incrementForYPos
    STA indexForYPosInSpritePositionArray

MaybeResetOsc3WorkingValue
    DEC oscillator3WorkingValue
    BNE MaybeResetOsc4WorkingValue

    LDA oscillator3Value
    STA oscillator3WorkingValue
    INC indexForXPosOffsetsetInSpritePositionArray

MaybeResetOsc4WorkingValue
    DEC oscillator4WorkingValue
    BNE InitializeSpriteAnimation

    LDA oscillator4Value
    STA oscillator4WorkingValue
    INC indexForYPosOffsetsetInSpritePositionArray

InitializeSpriteAnimation
    LDA indexForXPosInSpritePositionArray
    PHA
    LDA indexForYPosInSpritePositionArray
    PHA
    LDA indexForXPosOffsetsetInSpritePositionArray
    PHA
    LDA indexForYPosOffsetsetInSpritePositionArray
    PHA

```

Listing 7.1: Animation in Torus Demo

Listing 7.2: ... and Iridis Alpha

A Testing Hack

In the CheckKeyboardInGame Routine, we find the following:

```

; We can award ourselves a bonus bounty by
; pressing Y at any time, as long as '1C' is the
; first character in the hiscore table. Not sure
; what this hack is for, testing?
CheckYPressed
    CMP #KEY.Y ; Y_Pressed
    BNE ReturnFromKeyboardCheck
    LDA canAwardBonus
    CMP #$1C
    BNE ReturnFromKeyboardCheck
    INC bonusAwarded
    RTS

```

In the above the 'canAwardBonus' byte is the first letter in the name of the player

with the top score in the Hi-Score table. By default this is 'YAK':

```
hiScoreTablePtr      .TEXT "0068000"
canAwardBonus       .TEXT "YAK"
                    .FILL 10, $00
                    .TEXT "0065535RATT"
```

But if we change 'Y' to \$1C like so, we can activate the hack:

```
hiScoreTablePtr      .TEXT "0068000"
canAwardBonus       .TEXT $1C, "AK"
```

Note that \$1C is charset code for a bull's head symbol in Iridis Alpha, so it is also possible to enter this as the initial of a high scorer name if we get a score that puts us to the top of the table:

```
.BYTE $66,$C3,$7E,$5A,$7E,$7E,$3C,$00 ; .BYTE $66,$C3,$7E,$5A,$7E,$7E,$3C,$00
; CHARACTER $1c
; 01100110    **  **
; 11000011    ***
; 01111110    ******
; 01011010    *  ***  *
; 01111110    ******
; 01111110    ******
; 00111100    ****
; 00000000
```

I'm guessing this was used for testing the animation routine and left in as an Easter egg.

To start getting a handle on how the oscillation animation works, lets plot the first 24 animations that the Torus demo uses when left to its own devices. We get a variety of different trajectories, some relatively simple, some quite convoluted.

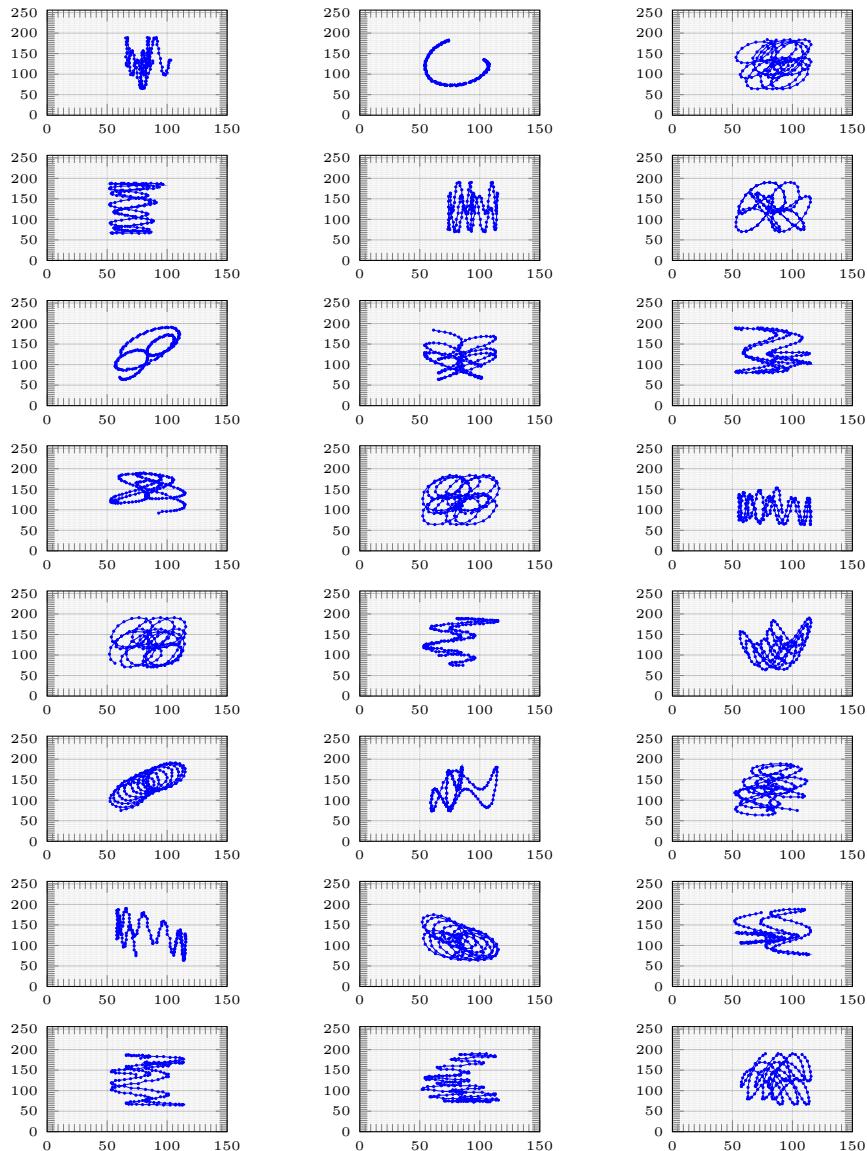


Figure 7.2: The first 24 oscillation patterns generated by the Torus demo.

When we look into the code we find this petting zoo of animations is principally driven by a simple sequence of bytes stored in `spritePositionArray`.

```
spritePositionArray .BYTE $40,$46,$4C,$52,$58,$5E,$63,$68
                   .BYTE $6D,$71,$75,$78,$7B,$7D,$7E,$7F
                   .BYTE $80,$7F,$7E,$7D,$7B,$78,$75,$71
                   .BYTE $6D,$68,$63,$5E,$58,$52,$4C,$46
                   .BYTE $40,$39,$33,$2D,$27,$21,$1C,$17
                   .BYTE $12,$0E,$0A,$07,$04,$02,$01,$00
                   .BYTE $00,$00,$01,$02,$04,$07,$0A,$0E
                   .BYTE $12,$17,$1C,$21,$27,$2D,$33,$39
                   .BYTE $FF
```

We can get a sense of how this rising and falling sequence of values can be used to plot a course across the screen if we treat each as an x and y value on a graph of cartesian co-ordinates. In the twenty four instances below we start by treating the value as providing both the x and y position. In each subsequent one we skip an increasing number of positions ahead in the sequence to get the y value, producing a variety of elliptical orbits around the screen.

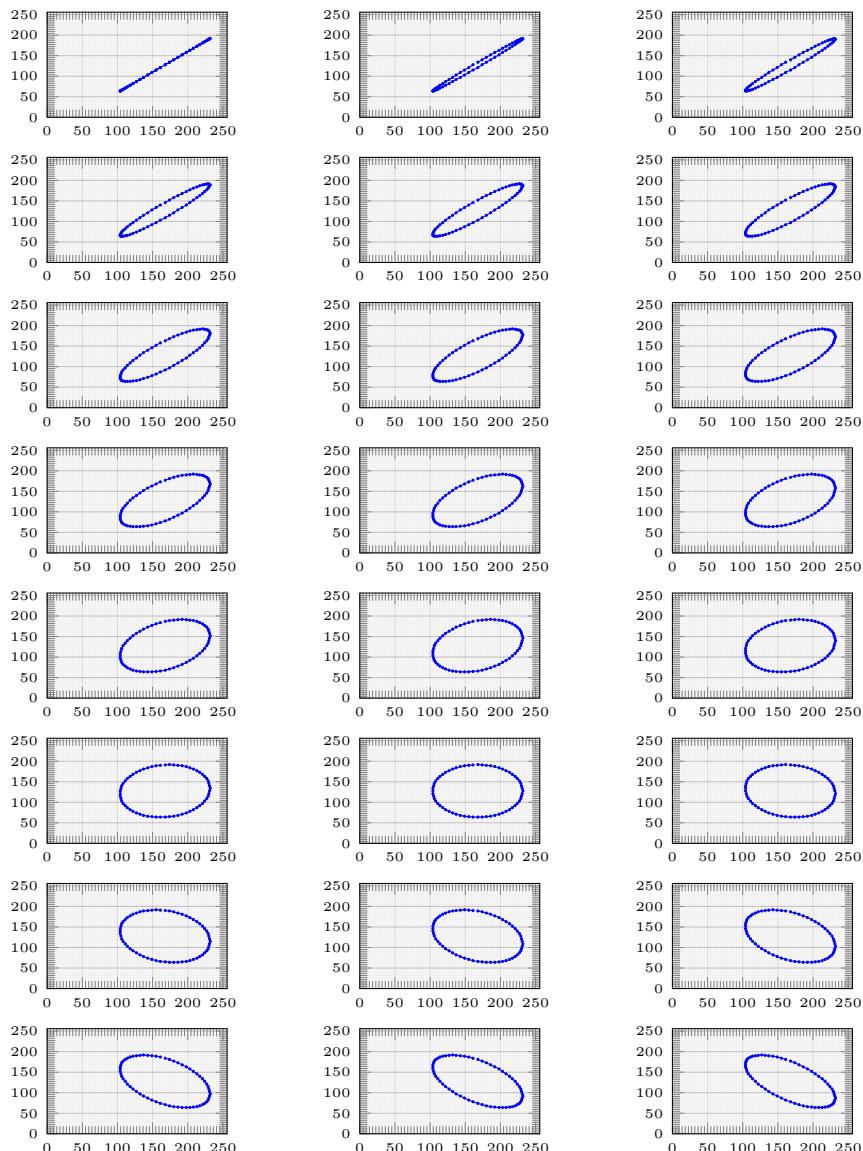


Figure 7.3: Using the x/y offset in `spritePositionArray` where y is the value after x in the array.

To get beyond simple ellipsoids we need to do more than pick a different value in the array for our x and y offsets. Here we experiment with something a little more involved. We update the x and y positions at different intervals and when skipping ahead in `spritePositionArray` for a new value for x and y we use a pre-selected, random number of bytes to skip past.

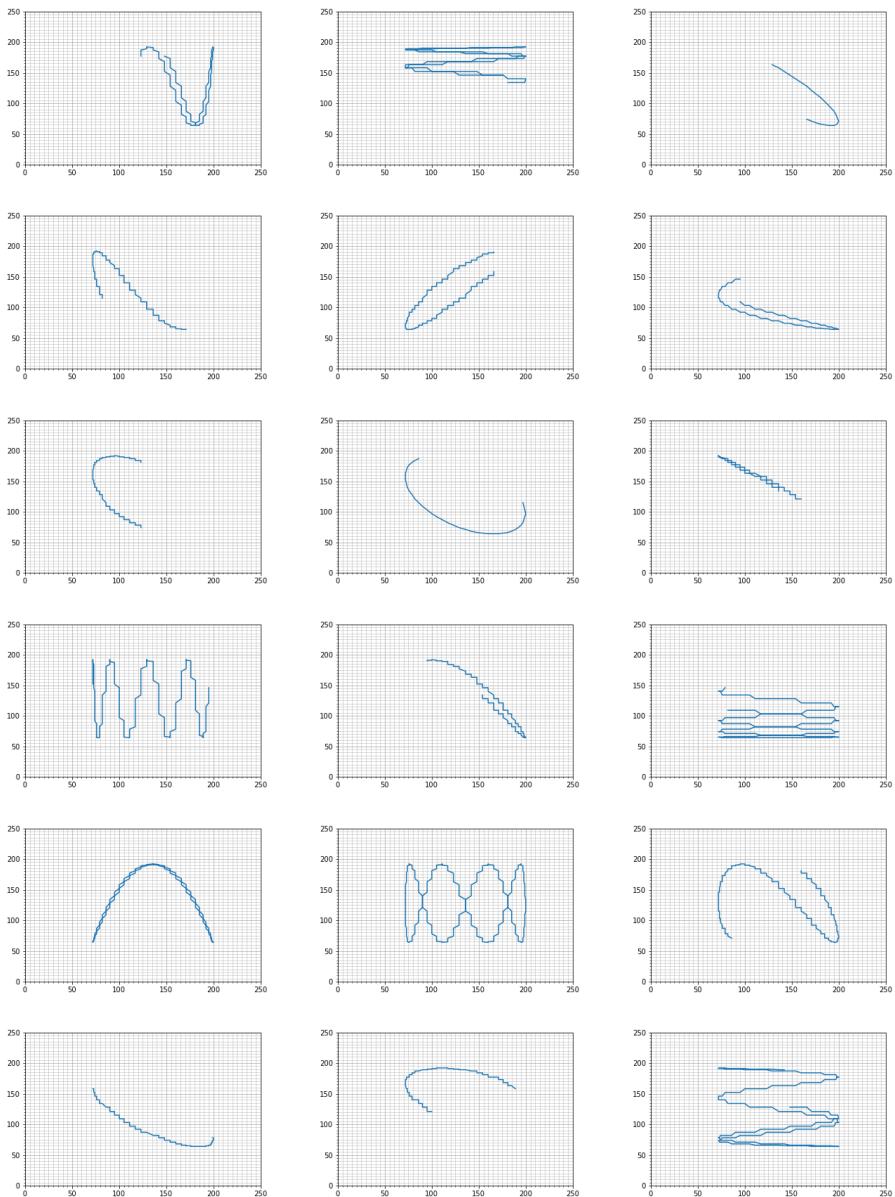


Figure 7.4: Testing different values of x and y

This is starting to look more like the actual results we observed and it is where the 4 values selectable by the player using keys z, x, c, and v in the Torus demo come in. In addition to controlling the music generation procedure, as we've already seen, they also determine the way the values in `spritePositionArray` are selected for position the sprite in each new frame. This is based on letting them determine the frequency with which the position of the x and y values of each sprite is changed and how far to skip ahead in `spritePositionArray` when selecting a new value from it for the x and y position.

Key	Name	Purpose	Code
Z	Oscillator 1	<ul style="list-style-type: none"> - Intervals between updating X position. - The amount to increment the index into <code>spritePositionArray</code> when getting the next X position. 	<pre> MaybeZKeyPressed CMP #\$0C BNE MaybeXKeyPressed ; Update Oscillator 1 LDA oscillator1Value CLC ADC #\$01 AND #\$0F STA oscillator1Value TAX LDA intervalBetweenPosUpdatesArray ,X STA initialCounterBetweenXPosUpdates LDA positionIncrementArray ,X STA incrementForXPos JMP ContinueCheckingForKeyPress </pre>
X	Oscillator 2	<ul style="list-style-type: none"> - Intervals between updating Y position. - The amount to increment the index into <code>spritePositionArray</code> when getting the next Y position. 	<pre> MaybeXKeyPressed CMP #\$17 BNE MaybeCKePressed ; Update Oscillator 2 LDA oscillator2Value CLC ADC #\$01 AND #\$0F STA oscillator2Value TAX LDA intervalBetweenPosUpdatesArray ,X STA initialCounterBetweenYPosUpdates LDA positionIncrementArray ,X STA incrementForYPos JMP ContinueCheckingForKeyPress </pre>
C	Oscillator 3	<ul style="list-style-type: none"> - How often to increase the index that seeks ahead to get a value from <code>spritePositionArray</code> for adding to the next X position. 	<pre> MaybeCKePressed CMP #\$14 BNE MaybeVKeyPressed ; Update Oscillator 3 LDA oscillator3Value CLC ADC #\$01 AND #\$0F STA oscillator3Value JMP ContinueCheckingForKeyPress </pre>
V	Oscillator 4	<ul style="list-style-type: none"> - How often to increase the index that seeks ahead to get a value from <code>spritePositionArray</code> for adding to the next Y position. 	<pre> MaybeVKeyPressed CMP #\$1F BNE MaybeF1Pressed ; Update Oscillator 4 LDA oscillator4Value CLC ADC #\$01 AND #\$0F STA oscillator4Value </pre>

Figure 7.5: The purpose of each of the oscillator values.

In `RunMainInterruptHandler()` we can see how each of these values set by the player is used to maintain an accounting of the different sprite positions for each of the 8 sprites:

```

RunMainInterruptHandler
LDY #$00
LDA #$F0
STA $D012 ;Raster Position
DEC counterBetweenXPosUpdates
BNE MaybeUpdateYPos

UpdateXPos
LDA initialCounterBetweenXPosUpdates
STA counterBetweenXPosUpdates

LDA incrementForXPos
CLC
ADC indexForXPosInSpritePositionArray
STA indexForXPosInSpritePositionArray

MaybeUpdateYPos
DEC counterBetweenYPosUpdates
BNE MaybeUpdateXPosOffset

LDA initialCounterBetweenYPosUpdates
STA counterBetweenYPosUpdates

LDA indexForYPosInSpritePositionArray
CLC
ADC incrementForYPos
STA indexForYPosInSpritePositionArray

MaybeUpdateXPosOffset
DEC cyclesBetweenXPosOffsetUpdates
BNE MaybeUpdateYPosOffset

LDA oscillator3Value
STA cyclesBetweenXPosOffsetUpdates
INC indexForXPosOffsetInSpritePositionArray

MaybeUpdateYPosOffset
DEC cyclesBetweenYPosOffsetUpdates
BNE StoreInitialIndexValues

LDA oscillator4Value
STA cyclesBetweenYPosOffsetUpdates
INC indexForYPosOffsetInSpritePositionArray

```

Before animating each of the 8 sprites we use the values set by the player to prepare the variables that will be applied to positioning each sprite. For example the value selected with the Z key has been used to set `initialCounterBetweenXPosUpdates` and `incrementForXPos`. In the first lines above in `UpdateXPos` we use them to set up `indexForXPosInSpritePositionArray`. This is then used in `SpriteAnimationLoop` to select the X position of the current sprite:

```

SpriteAnimationLoop
LDA indexForXPosInSpritePositionArray
AND #$3F
TAX
LDA spritePositionArray,X
STA currSpriteXPos

```

You can follow the same lineage between the setting of each value in our table above with the rest of the `SpriteAnimationLoop` routine.

Appendix: Enemy Data

Sprite Data for Each Level

Level	Byte 1	Byte 3	Byte 4	Byte 6
1	\$06	FLYING_SAUCER1	\$03	FLYING_SAUCER1
2	\$06	BOUNCY_RING	\$01	BOUNCY_RING
3	\$05	FLYING_DOT1	\$04	FLYING_DOT1
4	\$11	FLYING_TRIANGLE1	\$03	FLYING_TRIANGLE1
5	\$11	BALLOON	\$00	BIRD1
6	\$0A	BIRD1	\$03	BIRD1
7	\$09	FLAG_BAR	\$00	FLAG_BAR
8	\$11	TEARDROP_EXPLOSION1	\$03	TEARDROP_EXPLOSION1
9	\$06	WINGBALL	\$03	MONEY_BAG
10	\$08	CAMEL	\$00	INV_MAGIC_MUSHROOM
11	\$0E	GILBY_AIRBORNE_LEFT	\$06	GILBY_AIRBORNE_LOWERPLANET_RIGHT
12	\$09	CAMEL	\$02	LICKERSHIP_INV1
13	\$0B	BUBBLE	\$04	BUBBLE
14	\$06	TEARDROP_EXPLOSION1	\$05	TEARDROP_EXPLOSION1
15	\$08	LLAMA	\$00	LLAMA
16	\$05	QBERT_SQUARES	\$00	QBERT_SQUARES
17	\$0A	BOUNCY_RING	\$02	BOUNCY_RING
18	\$05	GILBY_AIRBORNE_RIGHT	\$00	GILBY_AIRBORNE_RIGHT
19	\$04	STARSHIP	\$00	STARSHIP
20	\$07	COPTIC_CROSS	\$00	COPTIC_CROSS

Byte 1 : Index into array for sprite color

Byte 3 : Sprite value for the attack ship on the upper planet

Byte 4 : The animation frame rate for the attack ship.

Byte 6 : Sprite value for the attack ship on lower planet

Planet 1 - Sprite Data.

Level	Byte 1	Byte 3	Byte 4	Byte 6
1	\$55	LITTLE_DART	\$01	LITTLE_DART
2	\$04	FLYING_COCK1	\$05	FLYING_COCK1
3	\$06	FLYING_COCK.RIGHT1	\$05	FLYING_COCK.RIGHT1
4	\$05	TEARDROP_EXPLOSION1	\$01	TEARDROP_EXPLOSION1
5	\$05	LICKER_SHIP1	\$00	LICKERSHIP_INV1
6	\$04	SPINNING_RING1	\$00	SPINNING_RING1
7	\$0F	SMALLBALL AGAIN	\$00	SMALLBALL AGAIN
8	\$0C	BUBBLE	\$04	BUBBLE
9	\$04	LAND_GILBY1	\$03	LAND_GILBY_LOWERPLANET1
10	\$11	FLYING_TRIANGLE1	\$00	FLYING_TRIANGLE1
11	\$00	FLYING_SAUCER1	\$01	FLYING_SAUCER1
12	\$0C	BUBBLE	\$01	BUBBLE
13	\$08	LLAMA	\$00	LLAMA
14	\$04	FLYING_COCK1	\$05	FLYING_COCK1
15	\$08	FLAG_BAR	\$00	FLAG_BAR
16	\$10	WINGBALL	\$04	MONEY_BAG
17	\$06	FLYING_COCK.RIGHT1	\$05	FLYING_COCK.RIGHT1
18	\$10	BOLAS1	\$02	BOLAS1
19	\$0E	LAND_GILBY1	\$04	LAND_GILBY_LOWERPLANET1
20	\$06	EYE_OF_HORUS	\$00	EYE_OF_HORUS

Byte 1 : Index into array for sprite color

Byte 3 : Sprite value for the attack ship on the upper planet

Byte 4 : The animation frame rate for the attack ship.

Byte 6 : Sprite value for the attack ship on lower planet

Planet 2 - Sprite Data.

Level	Byte 1	Byte 3	Byte 4	Byte 6
1	\$10	\$FC	\$02	\$FC
2	\$0D	LITTLE_DART	\$00	LITTLE_DART
3	\$02	BOUNCY_RING	\$04	BOUNCY_RING
4	\$06	GILBY_AIRBORNE_RIGHT	\$00	GILBY_AIRBORNE_RIGHT
5	\$0B	SMALL_BALL1	\$02	SMALL_BALL1
6	\$00	LAND_GILBY1	\$01	LAND_GILBY_LOWERPLANET1
7	\$07	LICKER_SHIP1	\$07	LICKERSHIP_INV1
8	\$0C	BUBBLE	\$03	BUBBLE
9	\$06	FLYING_DART1	\$05	FLYING_DART1
10	\$06	FLYING_SAUCER1	\$03	FLYING_SAUCER1
11	\$04	LICKER_SHIP1	\$05	LICKERSHIP_INV1
12	\$00	SMALLBALL AGAIN	\$00	SMALLBALL AGAIN
13	\$06	LICKER_SHIP1	\$05	LICKERSHIP_INV1
14	\$08	CAMEL	\$00	CAMEL
15	\$10	BOUNCY_RING	\$01	BOUNCY_RING
16	\$10	STRANGE_SYMBOL	\$00	STRANGE_SYMBOL
17	\$08	LLAMA	\$00	LLAMA
18	\$06	FLYING_SAUCER1	\$01	FLYING_SAUCER1
19	\$0E	FLYING_COMMA1	\$04	FLYING_COMMA1
20	\$11	PSI	\$00	PSI

Byte 1 : Index into array for sprite color

Byte 3 : Sprite value for the attack ship on the upper planet

Byte 4 : The animation frame rate for the attack ship.

Byte 6 : Sprite value for the attack ship on lower planet

Planet 3 - Sprite Data.

Level	Byte 1	Byte 3	Byte 4	Byte 6
1	\$04	MAGIC_MUSHROOM	\$00	INV_MAGIC_MUSHROOM
2	\$0E	GILBY_AIRBORNE_RIGHT	\$00	GILBY_AIRBORNE_RIGHT
3	\$02	LITTLE_DART	\$03	LITTLE_DART
4	\$03	MAGIC_MUSHROOM	\$00	INV_MAGIC_MUSHROOM
5	\$09	LOZENGE	\$00	LOZENGE
6	\$06	SMALLBALL AGAIN	\$00	SMALLBALL AGAIN
7	\$05	TEARDROP_EXPLOSION1	\$06	TEARDROP_EXPLOSION1
8	\$00	LLAMA	\$00	LLAMA
9	\$11	BUBBLE	\$04	BUBBLE
10	\$11	FLYING_COCK_RIGHT1	\$05	FLYING_COCK_RIGHT1
11	\$0E	MAGIC_MUSHROOM	\$00	INV_MAGIC_MUSHROOM
12	\$00	SMALLBALL AGAIN	\$00	SMALLBALL AGAIN
13	\$0D	FLYING_DOT1	\$03	FLYING_DOT1
14	\$11	SMALLBALL AGAIN	\$00	SMALLBALL AGAIN
15	\$10	BOLAS1	\$02	BOLAS1
16	\$07	CAMEL	\$00	CAMEL
17	\$00	CUMMING_COCK1	\$06	BOLAS1
18	\$10	CUMMING_COCK1	\$05	ICKERSHIP_INV1
19	\$06	QBERT_SQUARES	\$00	QBERT
20	\$10	BULLHEAD	\$00	BULLHEAD

Byte 1 : Index into array for sprite color

Byte 3 : Sprite value for the attack ship on the upper planet

Byte 4 : The animation frame rate for the attack ship.

Byte 6 : Sprite value for the attack ship on lower planet

Planet 4 - Sprite Data.

Level	Byte 1	Byte 3	Byte 4	Byte 6
1	\$11	STARSHIP	\$00	STARSHIP
2	\$11	MAGIC_MUSHROOM	\$00	INV_MAGIC_MUSHROOM
3	\$02	LAND_GILBY1	\$04	LAND_GILBY_LOWERPLANET1
4	\$0E	TEARDROP_EXPLOSION1	\$04	TEARDROP_EXPLOSION1
5	\$04	FLYING_COMMAS1	\$05	FLYING_COMMAS1
6	\$0B	STARSHIP	\$00	STARSHIP
7	\$10	FLYING_FLOWCHART1	\$01	FLYING_FLOWCHART1
8	\$10	BALLOON	\$01	BOUNCY_RING
9	\$00	BOUNCY_RING	\$03	BOUNCY_RING
10	\$08	CAMEL	\$00	CAMEL
11	\$06	BIRD1	\$04	BIRD1
12	\$07	BALLOON	\$03	LAND_GILBY_LOWERPLANET8
13	\$11	BUBBLE	\$01	BUBBLE
14	\$08	CAMEL	\$00	CAMEL
15	\$10	BOUNCY_RING	\$04	BOUNCY_RING
17	\$10	BUBBLE	\$02	BUBBLE
18	\$10	LITTLE_OTHER_EYEBALL	\$01	SMALL_BALL1
20	\$02	ATARI_ST	\$00	ATARI_ST

Byte 1 : Index into array for sprite color

Byte 3 : Sprite value for the attack ship on the upper planet

Byte 4 : The animation frame rate for the attack ship.

Byte 6 : Sprite value for the attack ship on lower planet

Planet 5 - Sprite Data.

8.0.1 Enemy Pointer Data

Level	Byte 9	Byte 18	Byte 26	Byte 28	Byte 30	Byte 32
1	nullPtr	planet1Level1Data2ndStage	nullPtr	nullPtr	spinningRings	defaultExplosion
2	nullPtr	nullPtr	nullPtr	planet1Level2Data	spinningRings	planet1Level2Data
3	nullPtr	planet1Level3Data2ndStage	nullPtr	nullPtr	lickerShipWaveData	lickerShipWaveData
4	nullPtr	planet1Level4Data2ndStage	nullPtr	nullPtr	planet1Level4Data2ndStage	planet1Level4Data2ndStage
5	nullPtr	nullPtr	nullPtr	planet1Level5Data2ndStage	planet1Level5Data3rdStage	defaultExplosion
6	nullPtr	planet1Level6Data2ndStage	nullPtr	nullPtr	spinningRings2ndType	defaultExplosion
7	nullPtr	planet1Level7Data2ndStage	nullPtr	nullPtr	planet1Level7Data2ndStage	defaultExplosion
8	nullPtr	nullPtr	nullPtr	nullPtr	planet1Level8Data2ndStage	planet1Level8Data2ndStage
9	nullPtr	planet1Level9DataSecondStage	planet1Level9DataSecondStage	nullPtr	defaultExplosion	defaultExplosion
10	nullPtr	planet1Level10Data2ndStage	nullPtr	planet1Level10Data	planet1Level10Data2ndStage	defaultExplosion
11	smallDotWaveData	nullPtr	nullPtr	nullPtr	secondExplosionAnimation	defaultExplosion
12	nullPtr	nullPtr	nullPtr	planet1Level12Data	planet1Level2Data2ndStage	defaultExplosion
13	nullPtr	nullPtr	nullPtr	planet1Level13Data	planet1Level3Data2ndStage	planet1Level13Data2ndStage
14	planet1Level8Data	nullPtr	nullPtr	nullPtr	planet1Level8Data	planet1Level8Data
15	nullPtr	planet1Level15Data	nullPtr	nullPtr	teardropExplosion	lickerShipWaveData
16	nullPtr	nullPtr	nullPtr	nullPtr	planet4Level19Data	defaultExplosion
17	nullPtr	planet1Level17Data2ndStage	nullPtr	nullPtr	gilbyLookingLeft	defaultExplosion
18	nullPtr	nullPtr	nullPtr	nullPtr	planet1Level19Data2ndStage	defaultExplosion
19	nullPtr	planet1Level19Data	nullPtr	nullPtr	planet5Level6Data	planet5Level6Data
20	nullPtr	copticExplosion		nullPtr	planet1Level20Data	planet1Level20Data

Byte 9 : Hi Ptr for an unused attack behaviour

Byte 18: Hi Ptr to the wave data we switch to when first hit.

Byte 26: Hi Ptr for another set of wave data.

Byte 28: Hi Ptr for another set of wave data.

Byte 30: Hi Ptr for Explosion animation.

Byte 32: Hi Ptr for another set of wave data for this level.

Planet 1 - Pointer Data.

Level	Byte 9	Byte 18	Byte 26	Byte 28	Byte 30	Byte 32
1	nullPtr	planet2Level1Data	nullPtr	nullPtr	pinASExplosion	defaultExplosion
2	nullPtr	nullPtr	nullPtr	nullPtr	secondExplosionAnimation	lickerShipWaveData
3	nullPtr	nullPtr	nullPtr	nullPtr	secondExplosionAnimation	lickerShipWaveData
4	nullPtr	nullPtr	nullPtr	nullPtr	secondExplosionAnimation	defaultExplosion
5	nullPtr	nullPtr	nullPtr	planet2Level5Data2ndStage	planet2Level5Data3rdStage	planet2Level5Data2ndStage
6	nullPtr	nullPtr	planet2Level6Data2ndStage	nullPtr	secondExplosionAnimation	lickerShipWaveData
7	nullPtr	planet2Level7Data2ndStage	nullPtr	nullPtr	secondExplosionAnimation	defaultExplosion
8	nullPtr	planet2Level8Data2ndStage	nullPtr	nullPtr	planet2Level8Data2ndStage	defaultExplosion
9	nullPtr	nullPtr	nullPtr	planet2Level9Data	gilbyTakingOffAsExplosion	defaultExplosion
10	nullPtr	nullPtr	nullPtr	nullPtr	flowchartArrowAsExplosion	defaultExplosion
11	nullPtr	nullPtr	nullPtr	nullPtr	nullPtr	planet2Level11Data2ndStage
12	nullPtr	nullPtr	nullPtr	nullPtr	planet2level1Data	defaultExplosion
13	nullPtr	nullPtr	nullPtr	nullPtr	planet2level13Data2ndStage	defaultExplosion
14	nullPtr	nullPtr	nullPtr	nullPtr	planet2level14Data2ndStage	lickerShipWaveData
15	nullPtr	nullPtr	nullPtr	planet2Level15Data	planet2level15Data2ndStage	defaultExplosion
16	nullPtr	nullPtr	nullPtr	nullPtr	planet1Level9Data	defaultExplosion
17	nullPtr	nullPtr	nullPtr	nullPtr	planet2level17Data2ndStage	lickerShipWaveData
18	nullPtr	planet2Level18Data2ndStage	nullPtr	nullPtr	defaultExplosion	defaultExplosion
19	landGilbyAsEnemy	nullPtr	nullPtr	planet2Level19Data	planet2level19Data2ndStage	defaultExplosion
20	nullPtr	copticExplosion		nullPtr	planet2Level20Data	planet2Level20Data

Byte 9 : Hi Ptr for an unused attack behaviour

Byte 18: Hi Ptr to the wave data we switch to when first hit.

Byte 26: Hi Ptr for another set of wave data.

Byte 28: Hi Ptr for another set of wave data.

Byte 30: Hi Ptr for Explosion animation.

Byte 32: Hi Ptr for another set of wave data for this level.

Planet 2 - Pointer Data.

Level	Byte 9	Byte 18	Byte 26	Byte 28	Byte 30	Byte 32
1	nullPtr	planet3Level1Data	nullPtr	nullPtr	\$50	defaultExplosion
2	nullPtr	planet3Level2Data2ndStage	nullPtr	nullPtr	secondExplosionAnimation	defaultExplosion
3	nullPtr	nullPtr	nullPtr	planet3Level3Data2ndStage	secondExplosionAnimation	defaultExplosion
4	gibbyLookingLeft	nullPtr	nullPtr	nullPtr	secondExplosionAnimation	defaultExplosion
5	nullPtr	nullPtr	nullPtr	nullPtr	stickyGlobeExplosion	planet3Level5Data
6	planet3Level6Additional	nullPtr	nullPtr	planet3Level6Data	planet2Level9Data	defaultExplosion
7	nullPtr	nullPtr	planet3Level7Data2ndStage	nullPtr	spinningRings	defaultExplosion
8	nullPtr	nullPtr	nullPtr	nullPtr	bubbleExplosion	defaultExplosion
9	nullPtr	planet3Level9Data2ndStage	nullPtr	nullPtr	secondExplosionAnimation	defaultExplosion
10	nullPtr	planet3Level10Data2ndStage	nullPtr	nullPtr	spinningRings	planet3Level10Data
11	nullPtr	nullPtr	nullPtr	planet3Level11Data	planet3Level11Data2ndStage	defaultExplosion
12	nullPtr	nullPtr	nullPtr	planet3Level12Data	planet3Level12Data2ndStage	defaultExplosion
13	nullPtr	nullPtr	nullPtr	nullPtr	lickerShipAsExplosion	defaultExplosion
14	nullPtr	planet1Level12Data	nullPtr	nullPtr	planet3Level14Data2ndStage	defaultExplosion
15	nullPtr	nullPtr	nullPtr	nullPtr	planet3Level15Data2ndStage	defaultExplosion
16	nullPtr	planet2Level5Data	nullPtr	nullPtr	planet3Level16Data	defaultExplosion
17	nullPtr	nullPtr	nullPtr	nullPtr	planet5Level14Data	defaultExplosion
18	nullPtr	nullPtr	nullPtr	nullPtr	planet3Level18Data2ndStage	planet3Level17Data2ndStage
19	nullPtr	planet3Level19Data2ndStage	nullPtr	nullPtr	planet4Level17Data	planet4Level17Data
20	nullPtr	nullPtr	copticExplosion	nullPtr	planet3Level20Data	planet3Level20Data

Byte 9 : Hi Ptr for an unused attack behaviour

Byte 18: Hi Ptr to the wave data we switch to when first hit.

Byte 26: Hi Ptr for another set of wave data.

Byte 28: Hi Ptr for another set of wave data.

Byte 30: Hi Ptr for Explosion animation.

Byte 32: Hi Ptr for another set of wave data for this level.

Planet 3 - Pointer Data.

Level	Byte 9	Byte 18	Byte 26	Byte 28	Byte 30	Byte 32
1	nullPtr	nullPtr	nullPtr	planet4Level1Data2ndStage	spinningRings	defaultExplosion
2	nullPtr	nullPtr	nullPtr	planet4Level2Data2ndStage	planet4Level5Data3rdStage	defaultExplosion
3	nullPtr	planet4Level2Data2ndStage	nullPtr	nullPtr	spinningRings	defaultExplosion
4	nullPtr	planet4Level4Data2ndStage	nullPtr	nullPtr	secondExplosionAnimation	defaultExplosion
5	nullPtr	nullPtr	nullPtr	planet4Level5Data2ndStage	secondExplosionAnimation	defaultExplosion
6	nullPtr	planet4Level6Data2ndStage	nullPtr	nullPtr	spinningRings	defaultExplosion
7	nullPtr	planet1Level14Data	nullPtr	nullPtr	defaultExplosion	defaultExplosion
8	nullPtr	nullPtr	nullPtr	nullPtr	planet4Level8Data	planet4Level8Data2ndStage
9	nullPtr	nullPtr	nullPtr	planet4Level9Data2ndStage	spinningRings	lickerShipWaveData
10	nullPtr	planet4Level10Data2ndStage	nullPtr	nullPtr	spinningRings	defaultExplosion
11	nullPtr	planet4Level11Data2ndStage	nullPtr	nullPtr	planet4Level11Data2ndStage	planet4Level11Data2ndStage
12	nullPtr	nullPtr	nullPtr	nullPtr	planet4Level12Data2ndStage	defaultExplosion
13	nullPtr	nullPtr	nullPtr	nullPtr	planet5Level5Data	planet5Level5Data
14	nullPtr	nullPtr	nullPtr	nullPtr	planet4Level14Data2ndStage	defaultExplosion
15	nullPtr	nullPtr	nullPtr	nullPtr	spinnerAsExplosion	defaultExplosion
16	nullPtr	nullPtr	nullPtr	nullPtr	planet4Level16Data2ndStage	defaultExplosion
17	nullPtr	nullPtr	nullPtr	nullPtr	cummingCock	defaultExplosion
18	nullPtr	nullPtr	nullPtr	planet4Level18Data	secondExplosionAnimation	defaultExplosion
19	planet4Level19Additional	nullPtr	nullPtr	planet4Level19Data	spinningRings	defaultExplosion
20	nullPtr	nullPtr	copticExplosion	nullPtr	planet4Level20Data	planet4Level20Data

Byte 9 : Hi Ptr for an unused attack behaviour

Byte 18: Hi Ptr to the wave data we switch to when first hit.

Byte 26: Hi Ptr for another set of wave data.

Byte 28: Hi Ptr for another set of wave data.

Byte 30: Hi Ptr for Explosion animation.

Byte 32: Hi Ptr for another set of wave data for this level.

Planet 4 - Pointer Data.

Level	Byte 9	Byte 18	Byte 26	Byte 28	Byte 30	Byte 32
1	nullPtr	planet5Level1Data2ndStage	nullPtr	nullPtr	spinningRings	defaultExplosion
2	nullPtr	nullPtr	nullPtr	planet5Level2Data	planet5Level2Explosion	defaultExplosion
3	planet5Level3Additional	nullPtr	nullPtr	planet5Level3Data	planet5Level3Data2ndStage	lickerShipWaveData
4	nullPtr	planet5Level5Data2ndStage	nullPtr	nullPtr	spinningRings	lickerShipWaveData
5	planet5Level5Additional	planet5Level5Data2ndStage	nullPtr	nullPtr	spinningRings	defaultExplosion
6	nullPtr	nullPtr	nullPtr	nullPtr	fighterShipAsExplosion	defaultExplosion
7	nullPtr	nullPtr	nullPtr	nullPtr	planet5Level7Data2ndStage	defaultExplosion
8	nullPtr	nullPtr	nullPtr	planet5Level8Data	planet1Level5Data	defaultExplosion
9	nullPtr	planet5Level9Data2ndStage	nullPtr	nullPtr	planet5Level9Data2ndStage	defaultExplosion
10	nullPtr	nullPtr	defaultExplosion	nullPtr	lickerShipWaveData	lickerShipWaveData
11	nullPtr	planet5Level11Data	nullPtr	nullPtr	planet5Level11Data2ndStage	defaultExplosion
12	nullPtr	nullPtr	planet1Level5Data	planet5Level12Data	nullPtr	defaultExplosion
13	nullPtr	nullPtr	nullPtr	nullPtr	planet5Level13Data2ndStage	defaultExplosion
14	llamaWaveData	nullPtr	nullPtr	nullPtr	spinningRings	lickerShipWaveData
15	nullPtr	nullPtr	nullPtr	nullPtr	planet5Level15Data2ndStage	defaultExplosion
17	nullPtr	nullPtr	nullPtr	planet5Level17Data	planet3Level8Data	defaultExplosion
18	nullPtr	planet5Level18Data	nullPtr	nullPtr	planet1Level5Data3rdStage	defaultExplosion
20	nullPtr	nullPtr	copticExplosion	nullPtr	planet5Level20Data	planet5Level20Data

Byte 9 : Hi Ptr for an unused attack behaviour

Byte 18: Hi Ptr to the wave data we switch to when first hit.

Byte 26: Hi Ptr for another set of wave data.

Byte 28: Hi Ptr for another set of wave data.

Byte 30: Hi Ptr for Explosion animation.

Byte 32: Hi Ptr for another set of wave data for this level.

Planet 5 - Pointer Data.

8.0.2 Enemy Behaviour

Level	Byte 16	Byte 23	Byte 24	Byte 35	Byte 36	Byte 37	Byte 38	Byte 39
1	\$40	\$00	\$00	\$02	\$02	\$00	\$04	\$18
2	\$00	\$01	\$23	\$01	\$01	\$00	\$04	\$20
3	\$30	\$00	\$00	\$02	\$01	\$00	\$04	\$20
4	\$60	\$00	\$01	\$04	\$02	\$00	\$04	\$20
5	\$00	\$00	\$23	\$00	\$05	\$00	\$04	\$20
6	\$03	\$01	\$01	\$01	\$04	\$00	\$04	\$10
7	\$50	\$00	\$01	\$00	\$03	\$00	\$04	\$28
8	\$00	\$00	\$01	\$02	\$02	\$00	\$04	\$20
9	\$0C	\$00	\$00	\$00	\$08	\$00	\$04	\$20
10	\$80	\$00	\$23	\$00	\$06	\$00	\$04	\$18
11	\$00	\$00	\$01	\$04	\$05	\$00	\$04	\$10
12	\$00	\$00	\$23	\$03	\$02	\$00	\$04	\$20
13	\$00	\$01	\$23	\$04	\$02	\$00	\$04	\$20
14	\$00	\$00	\$01	\$00	\$08	\$00	\$04	\$10
15	\$10	\$01	\$01	\$03	\$03	\$00	\$04	\$20
16	\$00	\$01	\$00	\$00	\$06	\$00	\$04	\$18
17	\$40	\$00	\$00	\$05	\$0C	\$00	\$04	\$20
18	\$00	\$00	\$01	\$00	\$03	\$00	\$04	\$20
19	\$20	\$80	\$01	\$00	\$04	\$00	\$04	\$20
20	\$00	\$00	\$23	\$01	\$01	\$00	\$04	\$40

Byte 16: Update rate for attack wave

Byte 23: Stickiness factor, does the enemy stick to the player

Byte 24: Does the enemy gravitate quickly toward the player when its hit?

Byte 35: Does destroying this enemy increase the gilby's energy?.

Byte 36: Does colliding with this enemy decrease the gilby's energy?

Byte 37: Is the ship a spinning ring, i.e. does it allow the gilby to warp?

Byte 38: Number of waves in data.

Byte 39: Number of ships in wave.

Planet 1 - Enemy Behaviour Data.

Level	Byte 16	Byte 23	Byte 24	Byte 35	Byte 36	Byte 37	Byte 38	Byte 39
1	\$08	\$01	\$10	\$01	\$02	\$00	\$04	\$18
2	\$00	\$00	\$01	\$02	\$02	\$00	\$04	\$18
3	\$00	\$00	\$01	\$02	\$02	\$00	\$04	\$18
4	\$00	\$00	\$23	\$06	\$03	\$00	\$04	\$18
5	\$00	\$00	\$23	\$02	\$01	\$00	\$04	\$30
6	\$00	\$00	\$00	\$01	\$02	\$00	\$04	\$20
7	\$40	\$00	\$01	\$03	\$02	\$00	\$04	\$10
8	\$60	\$00	\$23	\$00	\$20	\$00	\$04	\$10
9	\$00	\$00	\$23	\$00	\$04	\$00	\$04	\$10
10	\$00	\$00	\$00	\$00	\$06	\$00	\$04	\$18
11	\$00	\$10	\$01	\$00	\$00	\$00	\$04	\$10
12	\$00	\$00	\$00	\$00	CAMEL	\$00	\$04	\$30
13	\$00	\$01	\$01	\$02	\$01	\$00	\$04	\$40
14	\$00	\$00	\$01	\$02	\$02	\$00	\$04	\$18
15	\$00	\$00	\$23	\$03	\$02	\$00	\$04	\$20
16	\$00	\$00	\$00	\$00	\$10	\$00	\$04	\$30
17	\$00	\$00	\$01	\$02	\$02	\$00	\$04	\$18
18	\$08	\$01	\$01	\$00	\$06	\$00	\$04	\$20
19	\$00	\$00	\$23	\$04	\$02	\$00	\$04	\$38
20	\$00	\$00	\$23	\$01	\$01	\$00	\$04	\$40

Byte 16: Update rate for attack wave

Byte 23: Stickiness factor, does the enemy stick to the player

Byte 24: Does the enemy gravitate quickly toward the player when its hit?

Byte 35: Does destroying this enemy increase the gilby's energy?.

Byte 36: Does colliding with this enemy decrease the gilby's energy?

Byte 37: Is the ship a spinning ring, i.e. does it allow the gilby to warp?

Byte 38: Number of waves in data.

Byte 39: Number of ships in wave.

Planet 2 - Enemy Behaviour Data.

Level	Byte 16	Byte 23	Byte 24	Byte 35	Byte 36	Byte 37	Byte 38	Byte 39
1	\$20	\$01	\$01	\$01	\$53	\$41	\$56	
2	\$50	\$00	\$00	\$02	\$05	\$00	\$04	\$18
3	\$00	\$00	\$23	\$02	\$04	\$00	\$04	\$10
4	\$00	\$00	\$01	\$04	\$08	\$00	\$04	\$18
5	\$00	\$00	\$00	\$02	\$03	\$00	\$04	\$20
6	\$00	\$00	\$23	\$03	\$04	\$00	\$04	\$10
7	\$00	\$00	\$00	\$01	\$02	\$00	\$04	\$20
8	\$00	\$00	\$00	\$00	\$0C	\$00	\$04	\$10
9	\$0C	\$01	\$01	\$03	\$05	\$00	\$04	\$18
10	\$0A	\$01	\$01	\$03	\$03	\$00	\$04	\$20
11	\$00	\$00	\$23	\$00	\$08	\$00	\$04	\$20
12	\$00	\$00	\$23	\$01	\$02	\$00	\$04	\$28
13	\$00	\$00	\$00	\$00	\$05	\$00	\$04	\$18
14	\$F0	\$00	\$00	\$00	\$08	\$00	\$04	\$20
15	\$00	\$00	\$00	\$03	\$02	\$00	\$04	\$28
16	\$C0	\$00	\$00	\$00	\$10	\$00	\$04	\$10
17	\$00	\$00	\$01	\$00	\$0C	\$00	\$04	\$30
18	\$00	\$01	\$01	\$04	\$02	\$00	\$04	\$20
19	\$40	\$00	\$01	\$00	\$04	\$00	\$04	\$20
20	\$00	\$00	\$23	\$01	\$01	\$00	\$04	\$40

Byte 16: Update rate for attack wave

Byte 23: Stickiness factor, does the enemy stick to the player

Byte 24: Does the enemy gravitate quickly toward the player when its hit?

Byte 35: Does destroying this enemy increase the gilby's energy?.

Byte 36: Does colliding with this enemy decrease the gilby's energy?

Byte 37: Is the ship a spinning ring, i.e. does it allow the gilby to warp?

Byte 38: Number of waves in data.

Byte 39: Number of ships in wave.

Planet 3 - Enemy Behaviour Data.

Level	Byte 16	Byte 23	Byte 24	Byte 35	Byte 36	Byte 37	Byte 38	Byte 39
1	\$00	\$00	\$23	\$02	\$02	\$00	\$04	\$20
2	\$00	\$00	\$01	\$04	\$01	\$00	\$04	\$10
3	\$60	\$00	\$02	\$00	\$03	\$00	\$04	\$20
4	\$40	\$00	\$23	\$02	\$04	\$00	\$04	\$18
5	\$00	\$00	\$23	\$02	\$04	\$00	\$04	\$18
6	\$20	\$00	\$00	\$01	\$04	\$00	\$04	\$20
7	\$E0	\$00	\$00	\$00	\$08	\$00	\$04	\$08
8	\$00	\$00	\$00	\$00	\$00	\$00	\$04	\$20
9	\$00	\$00	\$23	\$04	\$01	\$00	\$04	\$20
10	\$10	\$00	\$01	\$00	\$08	\$00	\$04	\$20
11	\$E0	\$00	\$23	\$02	\$02	\$00	\$04	\$20
12	\$00	\$00	\$00	\$00	\$04	\$00	\$04	\$30
13	\$00	\$00	\$01	\$00	\$0C	\$00	\$04	\$40
14	\$00	\$00	\$00	\$00	\$10	\$00	\$04	\$18
15	\$00	\$01	\$01	\$03	\$03	\$00	\$04	\$28
16	\$00	\$00	\$01	\$00	\$0C	\$00	\$04	\$30
17	\$00	\$00	\$00	\$00	\$0C	\$00	\$04	\$20
18	\$00	\$01	\$23	\$03	\$02	\$00	\$04	\$20
19	\$00	\$00	\$23	\$02	\$08	\$00	\$04	\$0C
20	\$00	\$00	\$23	\$01	\$01	\$05	\$05	\$05

Byte 16: Update rate for attack wave

Byte 23: Stickiness factor, does the enemy stick to the player

Byte 24: Does the enemy gravitate quickly toward the player when its hit?

Byte 35: Does destroying this enemy increase the gilby's energy?.

Byte 36: Does colliding with this enemy decrease the gilby's energy?

Byte 37: Is the ship a spinning ring, i.e. does it allow the gilby to warp?

Byte 38: Number of waves in data.

Byte 39: Number of ships in wave.

Planet 4 - Enemy Behaviour Data.

Level	Byte 16	Byte 23	Byte 24	Byte 35	Byte 36	Byte 37	Byte 38	Byte 39
1	\$60	\$00	\$01	\$01	\$01	\$00	\$04	\$18
2	\$00	\$00	\$23	\$00	\$08	\$00	\$04	\$18
3	\$00	\$00	\$23	\$02	\$01	\$00	\$04	\$30
4	\$10	\$01	\$00	\$02	\$02	\$00	\$04	\$20
5	\$30	\$00	\$00	\$02	\$02	\$00	\$04	\$20
6	\$00	\$00	\$01	\$00	\$05	\$00	\$04	\$20
7	\$00	\$00	\$01	\$01	\$03	\$00	\$04	\$20
8	\$00	\$00	\$23	\$00	\$10	\$00	\$04	\$30
9	\$E0	\$00	\$00	\$02	\$01	\$00	\$04	\$08
10	\$00	\$00	\$00	\$03	\$03	\$00	\$04	\$18
11	\$0C	\$10	\$01	\$03	\$02	\$00	\$04	\$18
12	\$00	\$18	\$23	\$00	\$04	\$00	\$04	\$08
13	\$00	\$00	\$00	\$00	\$20	\$00	\$04	\$C0
14	\$00	\$00	\$01	\$03	\$01	\$00	\$04	\$60
15	\$00	\$00	\$00	\$06	\$10	\$00	\$04	\$10
17	\$00	\$00	\$23	\$00	\$0C	\$00	\$04	\$30
18	\$30	\$01	\$01	\$00	\$0C	\$00	\$04	\$40
20	\$00	\$00	\$23	\$01	\$01	\$00	\$04	\$40

Byte 16: Update rate for attack wave

Byte 23: Stickiness factor, does the enemy stick to the player

Byte 24: Does the enemy gravitate quickly toward the player when its hit?

Byte 35: Does destroying this enemy increase the gilby's energy?.

Byte 36: Does colliding with this enemy decrease the gilby's energy?

Byte 37: Is the ship a spinning ring, i.e. does it allow the gilby to warp?

Byte 38: Number of waves in data.

Byte 39: Number of ships in wave.

Planet 5 - Enemy Behaviour Data.

8.0.3 Level Movement Data

Level	Byte 7	Byte 19	Byte 20	Byte 21	Byte 22
1	\$00	\$06	\$01	\$01	\$01
2	\$00	\$00	\$24	\$02	\$01
3	\$00	\$FA	\$01	\$01	\$02
4	\$00	\$07	\$00	\$01	\$02
5	\$00	\$FC	\$23	\$02	\$02
6	\$00	\$00	\$00	\$01	\$01
7	\$00	\$07	\$00	\$01	\$02
8	\$00	\$05	\$00	\$01	\$02
9	\$00	\$FC	\$23	\$01	\$03
10	\$00	\$00	\$25	\$00	\$02
11	\$03	\$02	\$00	\$01	\$02
12	\$00	\$FC	\$21	\$01	\$01
13	\$00	\$00	\$24	\$02	\$02
14	\$03	\$FA	\$00	\$01	\$01
15	\$00	\$00	\$00	\$01	\$01
16	\$00	\$00	\$00	\$02	\$00
17	\$00	\$80	\$80	\$01	\$01
18	\$00	\$06	\$00	\$01	\$02
19	\$00	\$00	\$00	\$02	\$02
20	\$00	\$04	\$24	\$01	\$02

Byte 7 : Whether a specific attack behaviour is used.

Byte 19: X Pos movement for attack ship.

Byte 20: Y Pos movement pattern for attack ship.

Byte 21: X Pos Frame Rate for Attack ship.

Byte 22: Y Pos Frame Rate for Attack ship.

Level	Byte 7	Byte 19	Byte 20	Byte 21	Byte 22
1	\$00	\$00	\$00	\$01	\$02
2	\$00	\$E9	\$00	\$01	\$02
3	\$00	\$17	\$00	\$01	\$03
4	\$00	\$FC	\$00	\$02	\$02
5	\$00	\$06	\$24	\$01	\$02
6	\$00	\$07	\$24	\$01	\$01
7	\$00	\$04	\$00	\$01	\$01
8	\$00	\$00	\$00	\$00	\$01
9	\$00	\$04	\$24	\$01	\$02
10	\$00	\$06	\$00	\$01	\$00
11	\$00	\$00	\$00	\$01	\$02
12	\$00	\$03	\$00	\$01	\$00
13	\$00	\$00	\$00	\$02	\$02
14	\$00	\$E9	\$00	\$01	\$02
15	\$00	\$03	\$22	\$01	\$01
16	\$00	\$FC	\$00	\$01	\$00
17	\$00	\$17	\$00	\$01	\$03
18	\$00	\$00	\$00	\$01	\$01
19	\$0C	\$05	\$24	\$01	\$02
20	\$00	\$FC	\$24	\$01	\$02

Byte 7 : Whether a specific attack behaviour is used.

Byte 19: X Pos movement for attack ship.

Byte 20: Y Pos movement pattern for attack ship.

Byte 21: X Pos Frame Rate for Attack ship.

Byte 22: Y Pos Frame Rate for Attack ship.

Level	Byte 7	Byte 19	Byte 20	Byte 21	Byte 22
1	\$00	\$00	\$00	\$02	\$02
2	\$00	\$F8	\$01	\$01	\$0C
3	\$00	\$03	\$23	\$01	\$01
4	\$04	\$08	\$00	\$01	\$03
5	\$00	\$00	\$00	\$00	\$00
6	\$04	\$F9	\$23	\$01	\$07
7	\$00	\$03	\$23	\$01	\$02
8	\$00	\$00	\$00	\$00	\$00
9	\$00	\$00	\$00	\$01	\$02
10	\$00	\$00	\$00	\$01	\$02
11	\$00	\$FD	\$21	\$02	\$01
12	\$00	\$00	\$23	\$00	\$01
13	\$00	\$00	\$00	\$00	\$00
14	\$00	\$00	\$00	\$00	\$00
15	\$00	\$00	\$00	\$00	\$00
16	\$00	\$00	\$00	\$00	\$00
17	\$00	\$03	\$00	\$01	\$01
18	\$00	\$00	\$00	\$02	\$02
19	\$00	\$05	\$00	\$01	\$02
20	\$00	\$06	\$24	\$01	\$02

Byte 7 : Whether a specific attack behaviour is used.

Byte 19: X Pos movement for attack ship.

Byte 20: Y Pos movement pattern for attack ship.

Byte 21: X Pos Frame Rate for Attack ship.

Byte 22: Y Pos Frame Rate for Attack ship.

Level	Byte 7	Byte 19	Byte 20	Byte 21	Byte 22
1	\$00	\$04	\$23	\$01	\$02
2	\$00	\$0C	\$00	\$01	\$02
3	\$00	\$03	\$00	\$01	\$03
4	\$00	\$00	\$00	\$00	\$01
5	\$00	\$04	\$23	\$01	\$02
6	\$00	\$00	\$00	\$00	\$00
7	\$00	\$00	\$00	\$00	\$00
8	\$00	\$00	\$00	\$00	\$00
9	\$00	\$80	\$25	\$80	\$02
10	\$00	\$0A	\$00	\$01	\$02
11	\$00	\$00	\$00	\$00	\$01
12	\$00	\$00	\$00	\$00	\$00
13	\$00	\$F9	\$00	\$01	\$01
14	\$00	\$80	\$80	\$80	\$80
15	\$00	\$00	\$00	\$02	\$03
16	\$00	\$F8	\$00	\$01	\$04
17	\$00	\$04	\$00	\$01	\$00
18	\$00	\$00	\$24	\$02	\$03
19	\$01	\$01	\$00	\$01	\$01
20	\$00	\$FA	\$24	\$01	\$02

Byte 7 : Whether a specific attack behaviour is used.

Byte 19: X Pos movement for attack ship.

Byte 20: Y Pos movement pattern for attack ship.

Byte 21: X Pos Frame Rate for Attack ship.

Byte 22: Y Pos Frame Rate for Attack ship.

Level	Byte 7	Byte 19	Byte 20	Byte 21	Byte 22
1	\$00	\$FC	\$00	\$01	\$02
2	\$00	\$00	\$25	\$00	\$01
3	\$01	\$FD	\$24	\$01	\$02
4	\$00	\$00	\$00	\$01	\$00
5	\$05	\$07	\$03	\$01	\$01
6	\$00	\$F4	\$00	\$01	\$02
7	\$00	\$FE	\$00	\$01	\$01
8	\$00	\$04	\$24	\$01	\$02
9	\$00	\$00	\$00	\$00	\$00
10	\$00	\$00	\$20	\$00	\$01
11	\$00	\$00	\$00	\$01	\$02
12	\$00	\$00	\$23	\$02	\$02
13	\$00	\$00	\$00	\$00	\$00
14	\$06	\$FC	\$00	\$01	\$02
15	\$00	\$00	\$00	\$00	\$00
17	\$00	\$02	\$22	\$01	\$01
18	\$00	\$00	\$00	\$02	\$02
20	\$00	\$0C	\$24	\$01	\$02

Byte 7 : Whether a specific attack behaviour is used.

Byte 19: X Pos movement for attack ship.

Byte 20: Y Pos movement pattern for attack ship.

Byte 21: X Pos Frame Rate for Attack ship.

Byte 22: Y Pos Frame Rate for Attack ship.

Planet 5 - Movement Data.

Appendix: Planet Data

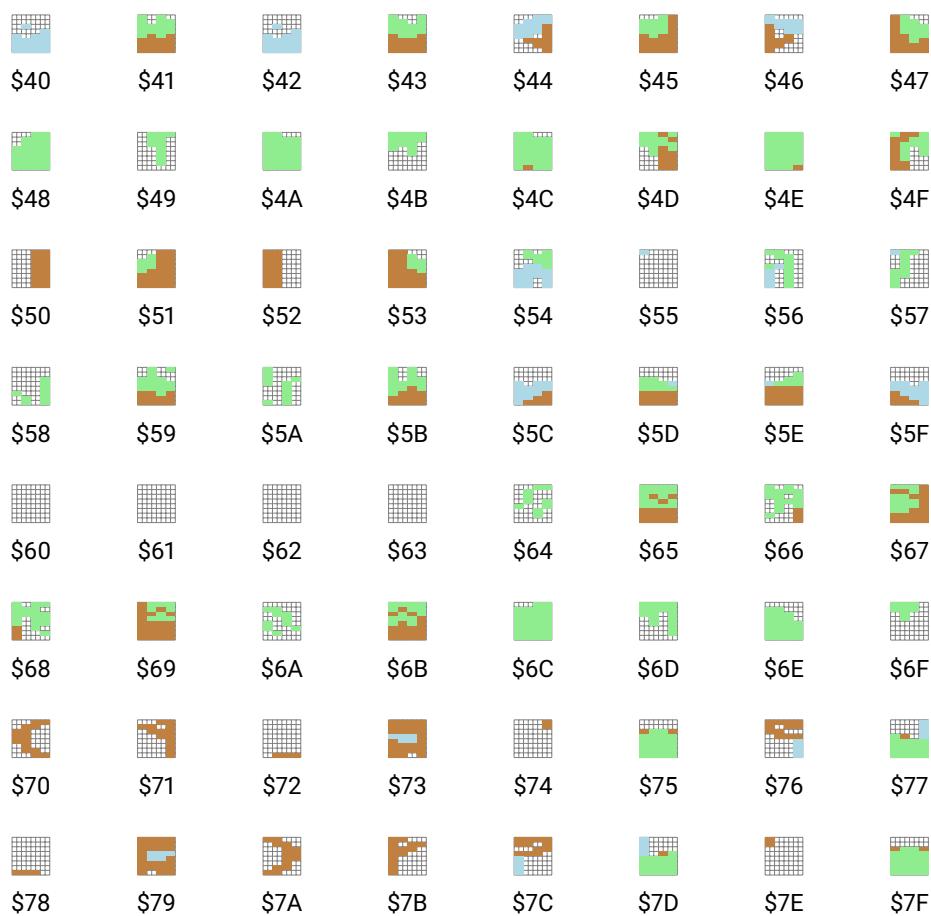


Figure 9.1: Tilesheet: planet1Charset

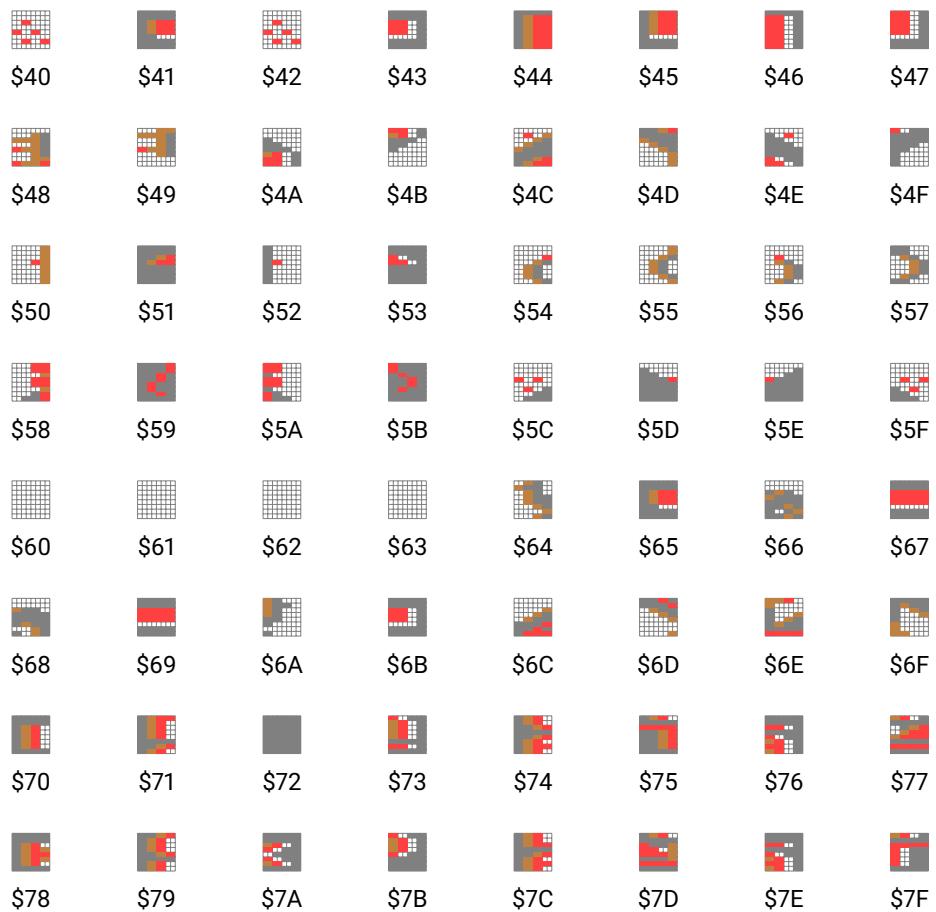


Figure 9.2: Tilesheet: planet2Charset



Figure 9.3: Tilesheet: planet3Charset

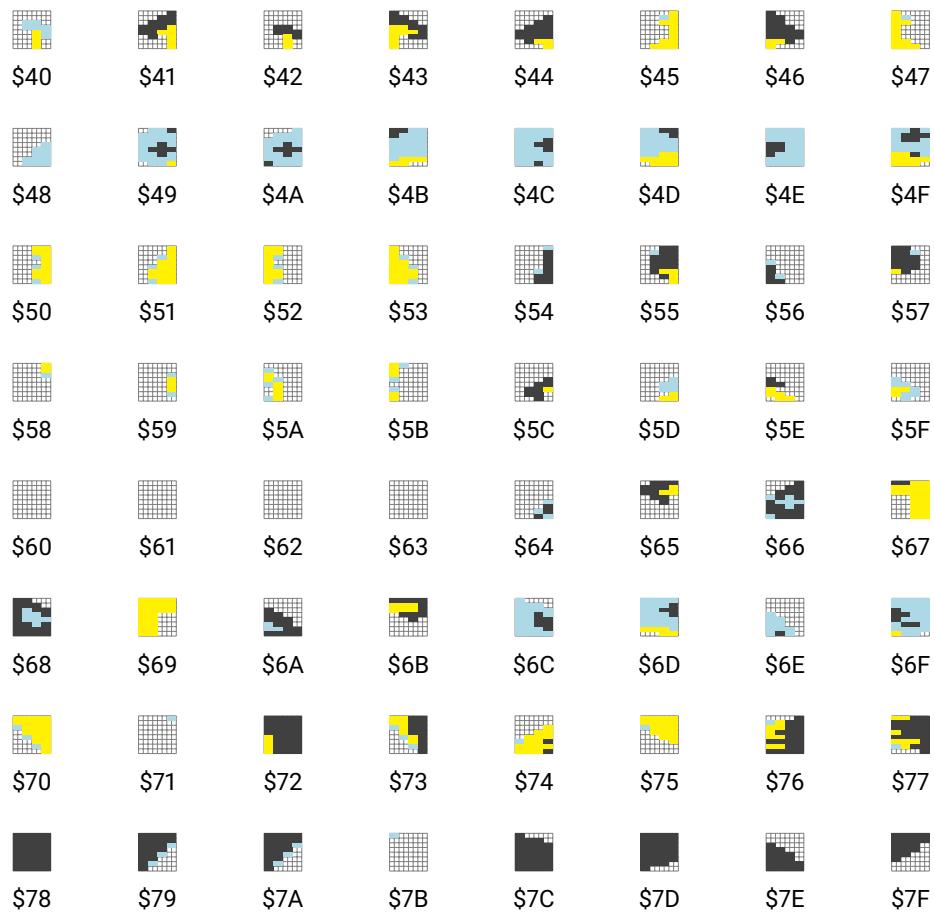
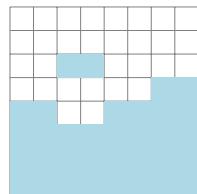


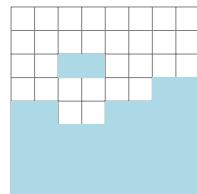
Figure 9.4: Tilesheet: planet4Charset



Figure 9.5: Tilesheet: planet5Charset



(a) planet1Charset \$40

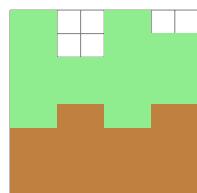


(b) planet1Charset \$42

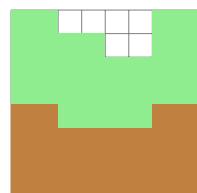
Figure 9.6: Tilesheet: Planet 1 Sea.



Figure 9.7: planet1Charset Sea



(a) planet1Charset \$41

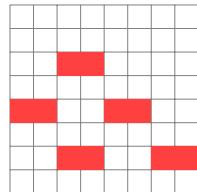


(b) planet1Charset \$43

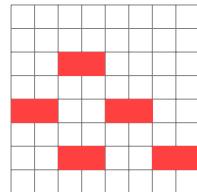
Figure 9.8: Tilesheet: Planet 1 Land.



Figure 9.9: planet1Charset Land



(a) planet2Charset \$40

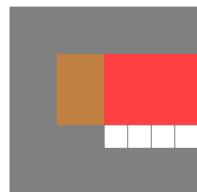


(b) planet2Charset \$42

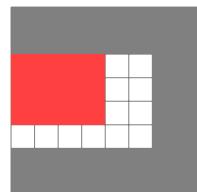
Figure 9.10: Tilesheet: Planet 2 Sea.



Figure 9.11: planet2Charset Sea



(a) planet2Charset \$41

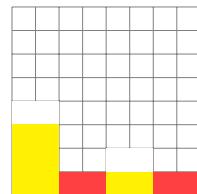


(b) planet2Charset \$43

Figure 9.12: Tilesheet: Planet 2 Land.



Figure 9.13: planet2Charset Land



(a) planet3Charset \$40



(b) planet3Charset \$42

Figure 9.14: Tilesheet: Planet 3 Sea.

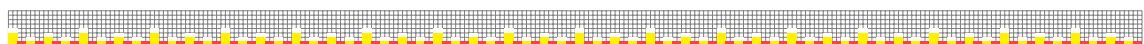
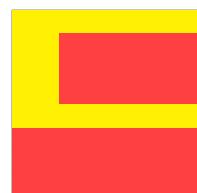
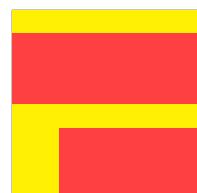


Figure 9.15: planet3Charset Sea



(a) planet3Charset \$41

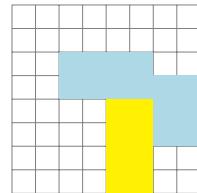


(b) planet3Charset \$43

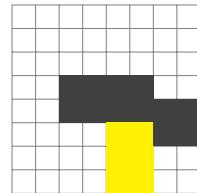
Figure 9.16: Tilesheet: Planet 3 Land.



Figure 9.17: planet3Charset Land



(a) planet4Charset \$40

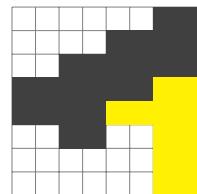


(b) planet4Charset \$42

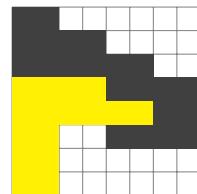
Figure 9.18: Tilesheet: Planet 4 Sea.



Figure 9.19: planet4Charset Sea



(a) planet4Charset \$41

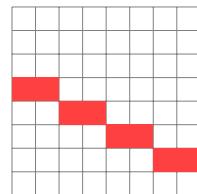


(b) planet4Charset \$43

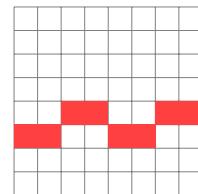
Figure 9.20: Tilesheet: Planet 4 Land.



Figure 9.21: planet4Charset Land



(a) planet5Charset \$40

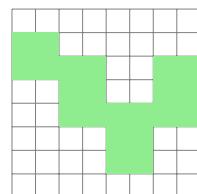


(b) planet5Charset \$42

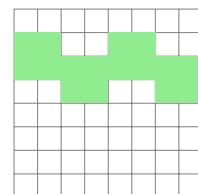
Figure 9.22: Tilesheet: Planet 5 Sea.



Figure 9.23: planet5Charset Sea



(a) planet5Charset \$41



(b) planet5Charset \$43

Figure 9.24: Tilesheet: Planet 5 Land.



Figure 9.25: planet5Charset Land

Appendix: 18/100,000,000,000,000 Theme Tunes

Precisely Generated

Iridis Alpha Title Theme

Jeff Miesner

(SACD)

Precisely Generated

Iridis Alpha Title Theme

Jeff Miesner

(SACD)

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

5 of 100,000,000,000,000

Art Music

Previously Generated

Iridis Alpha Title Theme

4 of 100,000,000,000,000

Art Music

Previously Generated

Iridis Alpha Title Theme

5 of 100,000,000,000,000

Art Music

Previously Generated

Iridis Alpha Title Theme

6 of 100,000,000,000,000

Art Music

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

11 of 100,000,000,000,000

Not Yet

Previously Generated

Iridis Alpha Title Theme

12 of 100,000,000,000,000

Not Yet

Previously Generated

Iridis Alpha Title Theme

13 of 100,000,000,000,000

Not Yet

Previously Generated

Iridis Alpha Title Theme

14 of 100,000,000,000,000

Not Yet

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated *Iridis Alpha Title Theme* *(Std.)*

15 of 100,000,000,000,000

Previously Generated *Iridis Alpha Title Theme* *(Std.)*

16 of 100,000,000,000,000

Previously Generated *Iridis Alpha Title Theme* *(Std.)*

17 of 100,000,000,000,000

Previously Generated *Iridis Alpha Title Theme* *(Std.)*

18 of 100,000,000,000,000

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Precisely Generated

Iridis Alpha Title Theme

(Not) *All Music*

19 of 100,000,000,000,000

This musical score page shows a single staff for three voices (Vocal 1, Vocal 2, Vocal 3). The music consists of six measures of eighth-note patterns. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). Measure 1 starts with a forte dynamic. Measures 2-6 show a repeating pattern of eighth-note chords.

Precisely Generated

Iridis Alpha Title Theme

(Not) *All Music*

20 of 100,000,000,000,000

This musical score page shows a single staff for three voices (Vocal 1, Vocal 2, Vocal 3). The music consists of six measures of eighth-note patterns. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). Measure 1 starts with a forte dynamic. Measures 2-6 show a repeating pattern of eighth-note chords.

Precisely Generated

Iridis Alpha Title Theme

(Not) *All Music*

21 of 100,000,000,000,000

This musical score page shows a single staff for three voices (Vocal 1, Vocal 2, Vocal 3). The music consists of six measures of eighth-note patterns. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). Measure 1 starts with a forte dynamic. Measures 2-6 show a repeating pattern of eighth-note chords.

Precisely Generated

Iridis Alpha Title Theme

(Not) *All Music*

22 of 100,000,000,000,000

This musical score page shows a single staff for three voices (Vocal 1, Vocal 2, Vocal 3). The music consists of six measures of eighth-note patterns. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). Measure 1 starts with a forte dynamic. Measures 2-6 show a repeating pattern of eighth-note chords.

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

25 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

26 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

27 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

28 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

29 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

30 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

31 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

32 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

33 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

34 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

35 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

36 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

37 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

38 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

39 of 100,000,000,000,000

(Std.) Adagio

Previously Generated

Iridis Alpha Title Theme

40 of 100,000,000,000,000

(Std.) Adagio

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

(Std) *Jeff Miesner*

27 of 100,000,000,000,000

Previously Generated

Iridis Alpha Title Theme

(Std) *Jeff Miesner*

28 of 100,000,000,000,000

Previously Generated

Iridis Alpha Title Theme

(Std) *Jeff Miesner*

29 of 100,000,000,000,000

Previously Generated

Iridis Alpha Title Theme

(Std) *Jeff Miesner*

30 of 100,000,000,000,000

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated Iris Alpha Title Theme *(Std)*
31 of 100/100,000,000,000,000
All Major

Previously Generated Iris Alpha Title Theme *(Std)*
32 of 100/100,000,000,000,000
All Major

Previously Generated Iris Alpha Title Theme *(Std)*
33 of 100/100,000,000,000,000
All Major

Previously Generated Iris Alpha Title Theme *(Std)*
34 of 100/100,000,000,000,000
All Major

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated *Iridis Alpha Title Theme* *(Std.)*
 35 of 100,000,000,000,000
All Music

Previously Generated *Iridis Alpha Title Theme* *(Std.)*
 36 of 100,000,000,000,000
All Music

Previously Generated *Iridis Alpha Title Theme* *(Std.)*
 37 of 100,000,000,000,000
All Music

Previously Generated *Iridis Alpha Title Theme* *(Std.)*
 38 of 100,000,000,000,000
All Music

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

39 of 100,000,000,000,000

(Std.)

Adj. Music

Previously Generated

Iridis Alpha Title Theme

40 of 100,000,000,000,000

(Std.)

Adj. Music

Previously Generated

Iridis Alpha Title Theme

41 of 100,000,000,000,000

(Std.)

Adj. Music

Previously Generated

Iridis Alpha Title Theme

42 of 100,000,000,000,000

(Std.)

Adj. Music

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

45 of 100,000,000,000,000

(Not) *Not* *Not* *Not*

Previously Generated

Iridis Alpha Title Theme

46 of 100,000,000,000,000

(Not) *Not* *Not* *Not*

Previously Generated

Iridis Alpha Title Theme

45 of 100,000,000,000,000

(Not) *Not* *Not* *Not*

Previously Generated

Iridis Alpha Title Theme

46 of 100,000,000,000,000

(Not) *Not* *Not* *Not*

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

47 of 100,000,000,000,000

(Std)

Left Hand

Previously Generated

Iridis Alpha Title Theme

48 of 100,000,000,000,000

(Std)

Left Hand

Previously Generated

Iridis Alpha Title Theme

49 of 100,000,000,000,000

(Std)

Left Hand

Previously Generated

Iridis Alpha Title Theme

50 of 100,000,000,000,000

(Std)

Left Hand

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

51 of 100,000,000,000,000
Left Hand

This musical score page shows the left hand part of the Iridis Alpha Title Theme. It consists of two systems of music, each with four staves for voices 1, 2, 3, and 4. The key signature is F major (one sharp). The time signature is common time. The music features various note heads, stems, and rests, with some notes having vertical lines extending above or below them. Measure numbers are present at the beginning of each system.

Previously Generated

Iridis Alpha Title Theme

52 of 100,000,000,000,000
Left Hand

This musical score page shows the left hand part of the Iridis Alpha Title Theme, continuing from page 51. It contains two systems of music for voices 1 through 4. The key signature remains F major (one sharp). The notation includes a variety of musical elements such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

Previously Generated

Iridis Alpha Title Theme

53 of 100,000,000,000,000
Left Hand

This musical score page shows the left hand part of the Iridis Alpha Title Theme, continuing from page 52. It features two systems of music for voices 1 through 4. The key signature is F major (one sharp). The score includes measures with complex rhythmic patterns and harmonic changes, with notes and rests of varying sizes.

Previously Generated

Iridis Alpha Title Theme

54 of 100,000,000,000,000
Left Hand

This musical score page shows the left hand part of the Iridis Alpha Title Theme, continuing from page 53. It contains two systems of music for voices 1 through 4. The key signature is F major (one sharp). The notation includes measures with eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'.

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated Iris Alpha Title Theme *(Std)* *Jeff Blumenstein*

55 of 100,000,000,000,000

Previously Generated Iris Alpha Title Theme *(Std)* *Jeff Blumenstein*

56 of 100,000,000,000,000

Previously Generated Iris Alpha Title Theme *(Std)* *Jeff Blumenstein*

57 of 100,000,000,000,000

Previously Generated Iris Alpha Title Theme *(Std)* *Jeff Blumenstein*

58 of 100,000,000,000,000

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Precisely Generated

Iridis Alpha Title Theme

60 of 100,000,000,000,000

Adagio

Precisely Generated

Iridis Alpha Title Theme

61 of 100,000,000,000,000

Adagio

Precisely Generated

Iridis Alpha Title Theme

62 of 100,000,000,000,000

Adagio

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

65 of 100,000,000,000,000

Left Mouse

Previously Generated

Iridis Alpha Title Theme

66 of 100,000,000,000,000

Left Mouse

Previously Generated

Iridis Alpha Title Theme

67 of 100,000,000,000,000

Left Mouse

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Iridis Alpha Title Theme

67 of 100,000,000,000,000

(Std) *(Std)* *(Std)*

Iridis Alpha Title Theme

68 of 100,000,000,000,000

(Std) *(Std)* *(Std)*

Iridis Alpha Title Theme

69 of 100,000,000,000,000

(Std) *(Std)* *(Std)*

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

71 of 100,000,000,000,000

(Std)

Jeff Blumenstein

Previously Generated

Iridis Alpha Title Theme

72 of 100,000,000,000,000

(Std)

Jeff Blumenstein

Previously Generated

Iridis Alpha Title Theme

73 of 100,000,000,000,000

(Std)

Jeff Blumenstein

Previously Generated

Iridis Alpha Title Theme

74 of 100,000,000,000,000

(Std)

Jeff Blumenstein

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Previously Generated

Iridis Alpha Title Theme

77 of 100,000,000,000,000

Art Music

This musical score consists of ten staves of music for various instruments. The instruments include two violins, two cellos, and three bassoons. The music is in common time, primarily in G major with some sharps. The notation includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like forte (f) and piano (p). The score is labeled "Iridis Alpha Title Theme" at the top center, with "77 of 100,000,000,000,000" below it. The bottom right corner features the text "Art Music".

Previously Generated

Iridis Alpha Title Theme

78 of 100,000,000,000,000

Art Music

This musical score continues the "Iridis Alpha Title Theme" from the previous page. It consists of ten staves of music for two violins, two cellos, and three bassoons. The music remains in common time and G major with sharps. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The score is labeled "Iridis Alpha Title Theme" at the top center, with "78 of 100,000,000,000,000" below it. The bottom right corner features the text "Art Music".

Previously Generated

Iridis Alpha Title Theme

77 of 100,000,000,000,000

Art Music

This section of the musical score continues the "Iridis Alpha Title Theme" from the first page. It consists of ten staves of music for two violins, two cellos, and three bassoons. The music is in common time and G major with sharps. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The score is labeled "Iridis Alpha Title Theme" at the top center, with "77 of 100,000,000,000,000" below it. The bottom right corner features the text "Art Music".

Previously Generated

Iridis Alpha Title Theme

78 of 100,000,000,000,000

Art Music

This section of the musical score continues the "Iridis Alpha Title Theme" from the second page. It consists of ten staves of music for two violins, two cellos, and three bassoons. The music is in common time and G major with sharps. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The score is labeled "Iridis Alpha Title Theme" at the top center, with "78 of 100,000,000,000,000" below it. The bottom right corner features the text "Art Music".

CHAPTER 10. APPENDIX: 18/100,000,000,000,000 THEME TUNES

Precisely Generated

Iridis Alpha Title Theme

Old Music

Precisely Generated

Iridis Alpha Title Theme

Old Music

