


—SOUNDTEST—

THE VGM EXPANSION PASS

PHASE ONE
PROPOSAL
YSDN3011

TristanSabado

Prof: AdamRallo



BACK OF
THE BOX
SELLER

*Embark on a journey of
sound, music and resonance
in this magazine that brings
people's stories and gaming
experiences together.*

TARGET MARKET



YOUNG ADULTS

young adults listen to soundtracks and instrumental music most.

it is the demographic that plays the most video games.



focus • rigor • completion • persona • stigma
critique • validation • social-interaction
standards • identity • impressionable



Soundtest will focus its efforts on making an experience tailored to the musically inclined gamer with content that will further inform them on how music and sound is composed and used. Various topics and people will be brought together in this convenient compilation to allow fans to talk about music and games in a constructive and active frame that promotes informative and fun journalism in the sphere of poor gaming journalism. It will also serve as a sort of collectible gaming peripheral for those who find value in that.



Jacob Nanda

Sex: Male

Age: 27

Music Experience:
Highschool Band

Interests: Fighting Games, Reading
Historical Fiction, Meditating, Gardening

Pain Points: He is looking for Youtube
channels that could cover his favourite
tracks, He wants to find more
instrumental tracks to listen to

PERSONA ANALYSIS



Irene Teller

Sex: Female

Age: 21

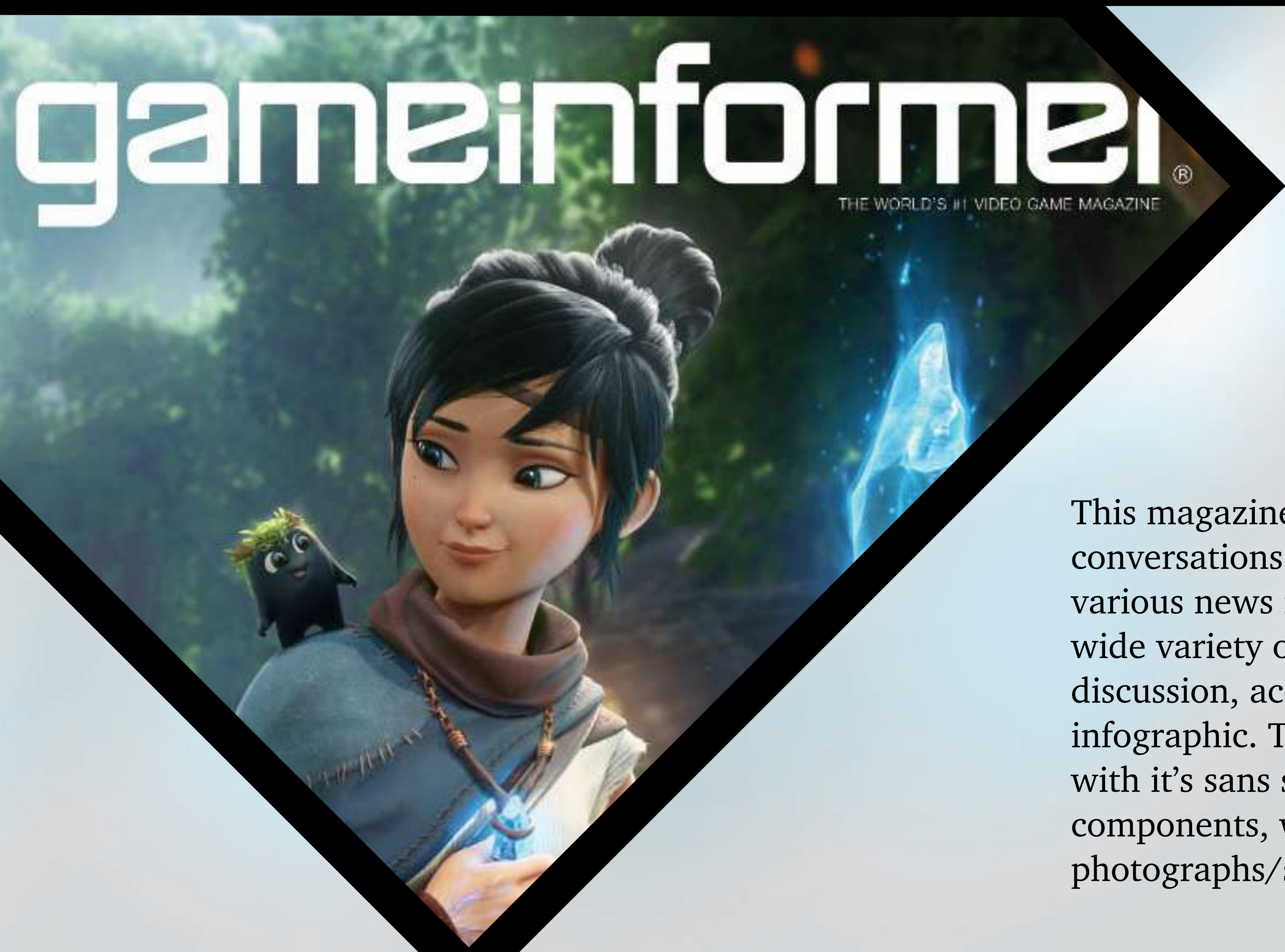
Music Experience:
Community Band,
Studying in University

Interests: Her Youtube Channel,
Transcribing VGMs, Adventure Plat-
forming Games, Watching Films

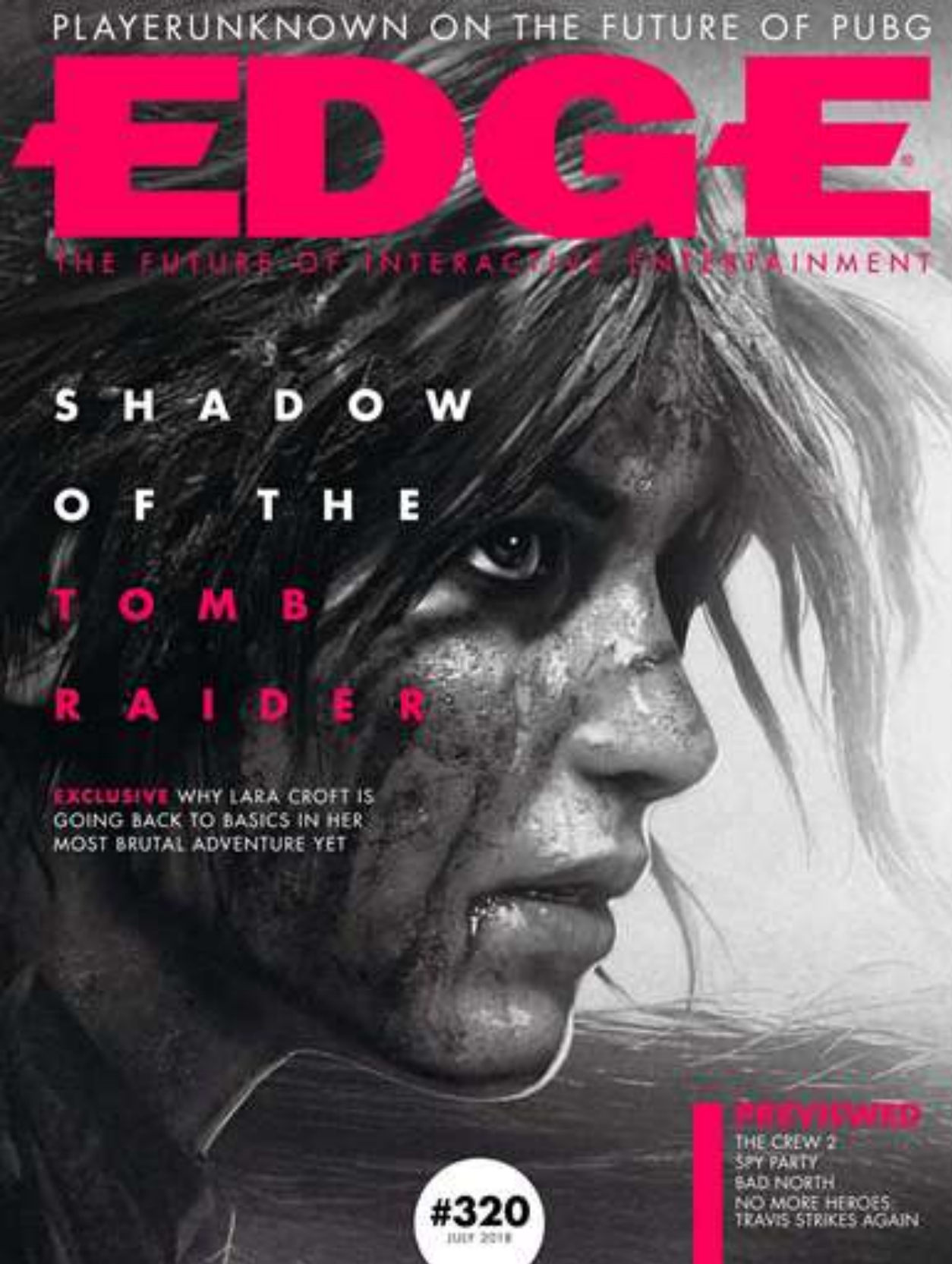
Pain Points: Struggles to find infor-
mation about video game composers
talking; A lot of information is in
Japanese which she can't read

MAGAZINES

COMPETITION



This magazine reviews video games and presents conversations between critics and game devs about various news in the gaming landscape. There is a wide variety of content with a tone of explanation and discussion, accompanied by images and the occasional infographic. The magazine is very geometric and sleek with it's sans serif type, square/rectangle groupings of components, with little illustrative noise and a lot of photographs/screenshots.



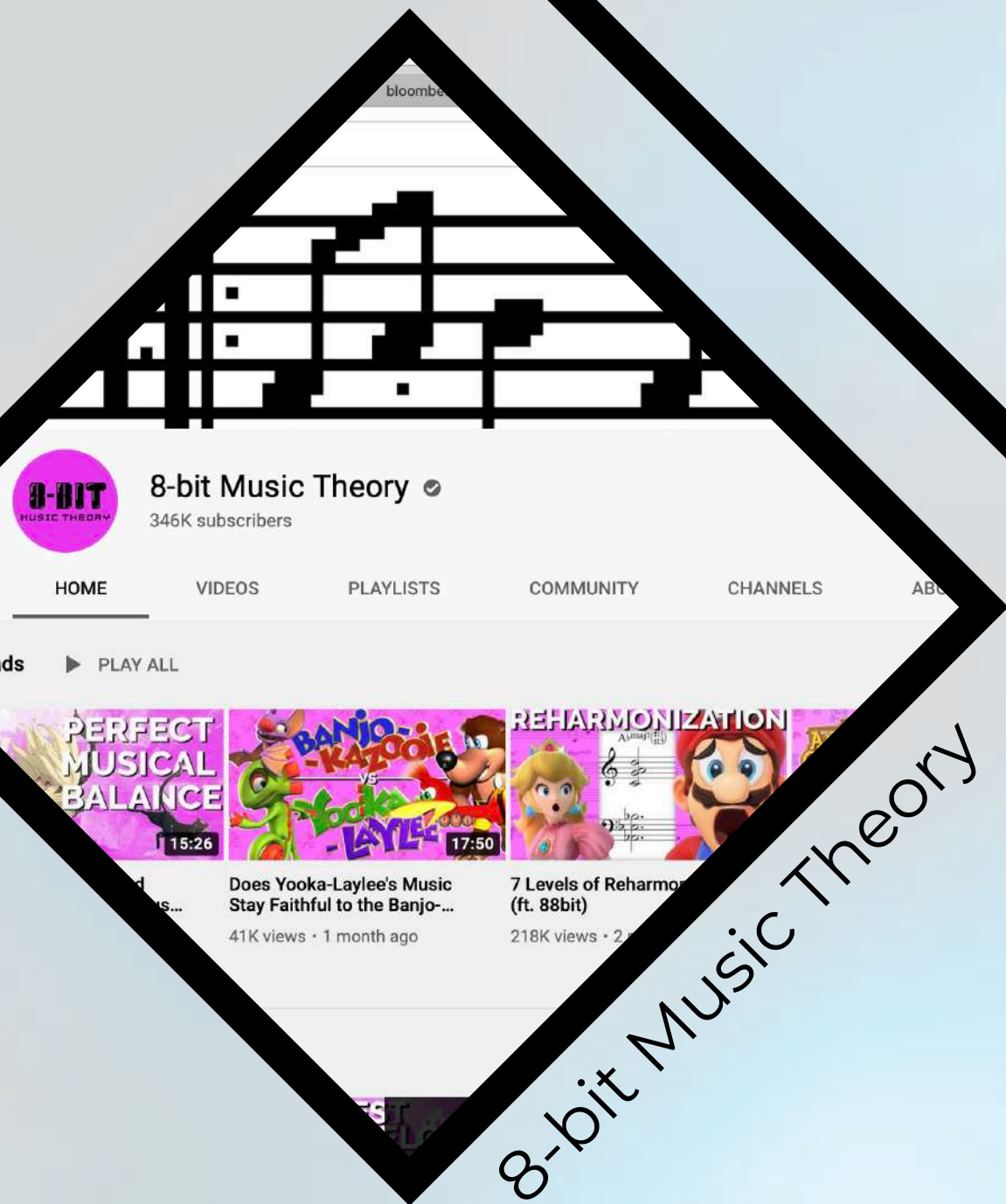
Music talks about classical musicians from contemporary history to those of history. There is a very formal tone and vintage atmosphere, probably to emulate the “rich” and enlightened appearance classical and symphonic music tends to have. It’s visuals are akin to a mix between a scrapbook and a textbook with standard grid structures and type treatments for the less distinct or more text heavy articles.

MORE MAGAZINES

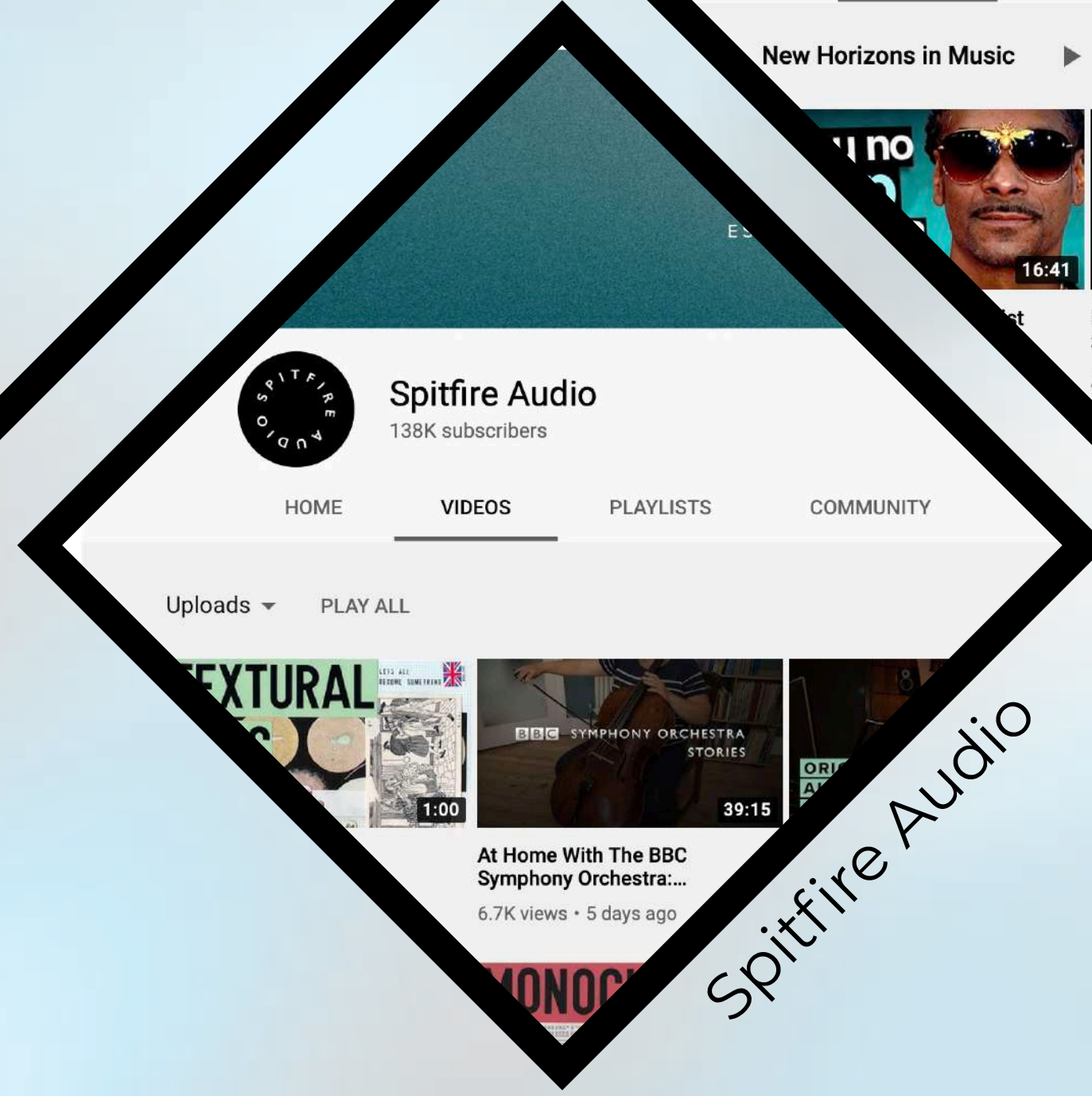
This magazine is the same as Game Informer in that it reviews and talks about video games. While Game Informer has a consistent look throughout the book, Edge appears to make pages and spreads tailored to the subject matter with appropriate visuals melded with type as image.



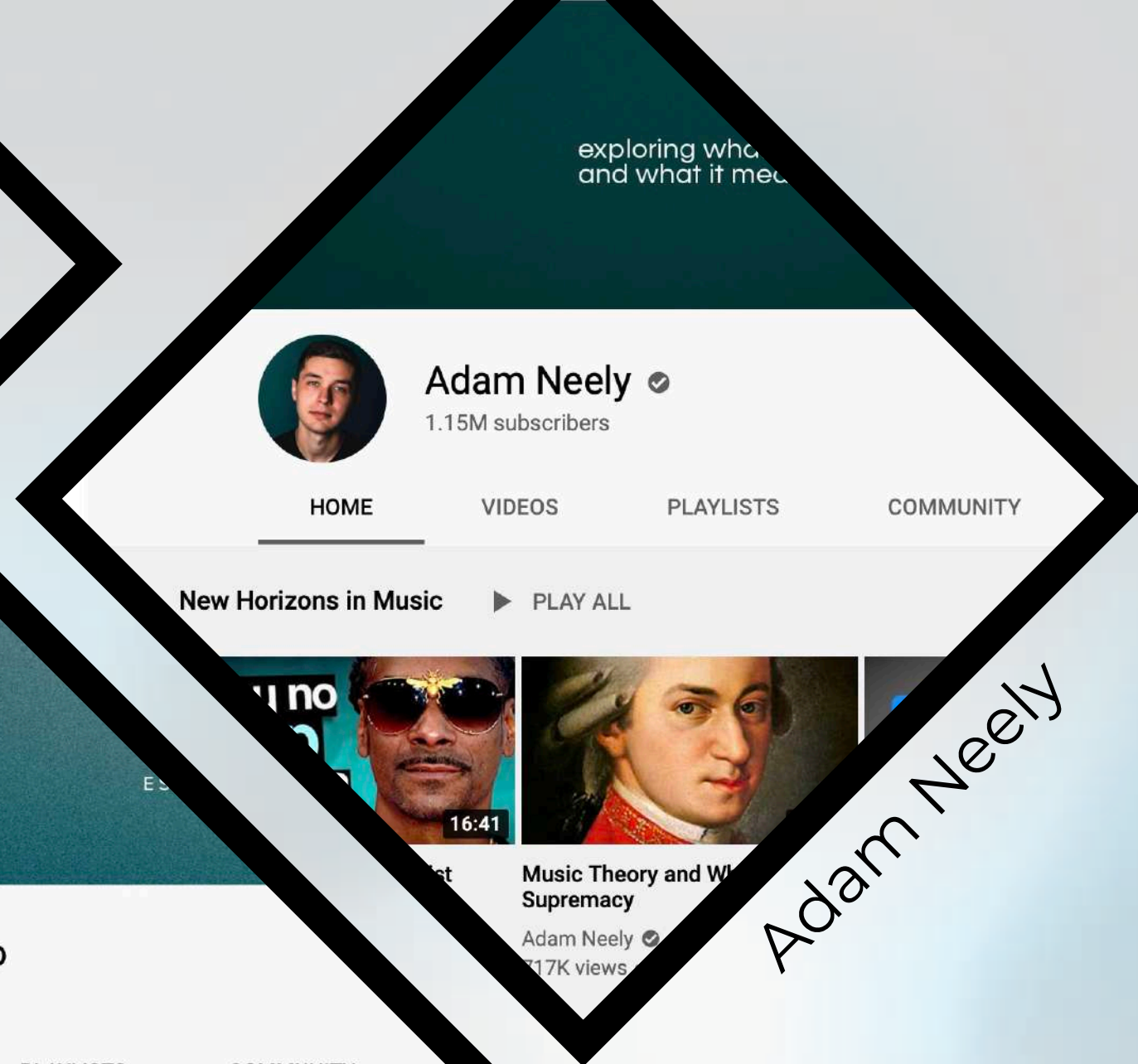
COMPETITION VIDEO MEDIA



8-bit Music Theory



Spitfire Audio



Adam Neely

This Youtube channel makes videos about the odd instances of music and odd things in music theory. They are videos with interesting hooks and his tone is both clear, concise, and firm to be informative. However his content has a higher knowledge barrier to fully grasp due to the nature of talking about the odd and confusing theory topics.

This Youtube channel is music focused with content surrounding symphonic and synth composition for cinematic scoring in film and tv. They do their own content as well as collaborate with other people in the industry to make music or discuss music. It has a very professional and produced tone.

This channel takes an instances of music in video games and elaborates on the theory to explain why it works the way it does. Each one is distinct with its own topic and despite diving into theory, with basic knowledge of dynamics and notes on a scale one can grasp the ideas he presents. He has an extremely descriptive style with words of imagery that helps despite his informal, rambling tone.



THE MAGAZINE
MEDIUM

EDITORIAL
STRATEGY

The niche hybridity of topics is its main selling point over competitors. The magazine is the medium that will produce and share more video game music related content that would normally have to be sought out or waited for in fluid changing schedules. It is a casual anthology that is more visually stimulating than a book; appealing to the gaming audience who is well acclimated to the visual medium of video games. It is more tactile than a website and more visual than a podcast. As a readable medium, the pace is dictated by the reader, unlike a viewer watching a video.

The articles chosen for this magazine are used to present different angles towards the ways readers engage with video game music and music in general. Discussions expand the view of music with opinions and ideas thrown back and forth, while sharing a story. Performance demonstrates the way music lives through people and sharing the event is like bringing in a specific flavour. In the same way, giving attention to composers respects history and allows readers to appreciate the legacy these composers have left. Together, articles like these inform readers on things that go on in the VGM community.

EDITORIAL CONTENT

typographic

Final Fantasy VII Remake: comments from the composers

FINAL FANTASY VII REMAKE Team—Jan 2020

This is an example of an interview/composer commentary type of article where the tone is dictated by the people in the collaboration. It's both informative and reminiscent towards the game in discussion, telling stories of the past with sentiments, design decisions and thoughts. It would work as a type-only treatment because the value of the article is on the dialogue being transcribed.

photographic

Check Out The Undertale 5th Anniversary Concert

Daniel Tack—Sept 2020

This is an example of an article that recounts a recent concert. These types of articles focus on sharing performances and arranged works of video game music and introducing readers to these people and groups for their future enjoyment, with a general tone of excitement and discovery. This sort of article will be photographic (or illustrative) to present the event of performance.

illustrative

Koji Kondo

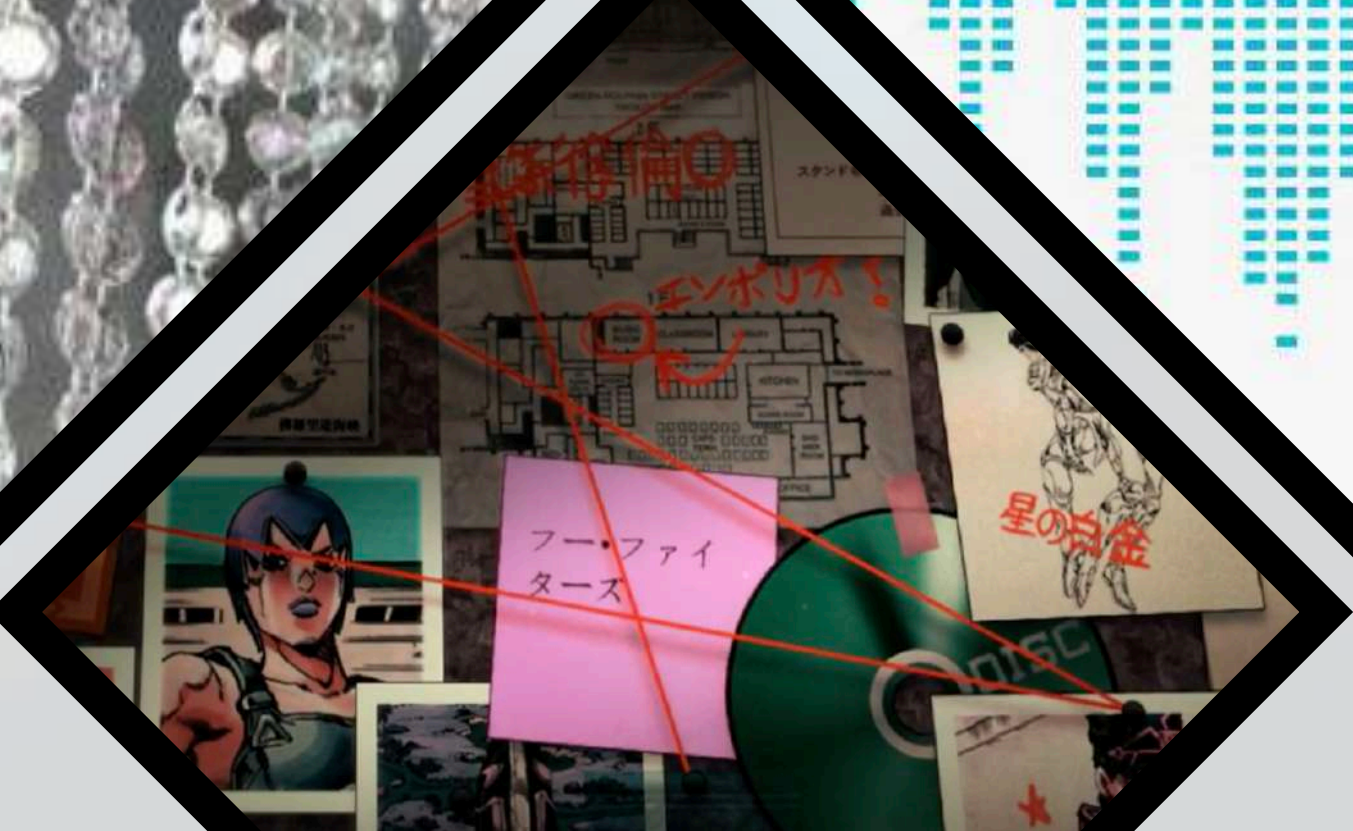
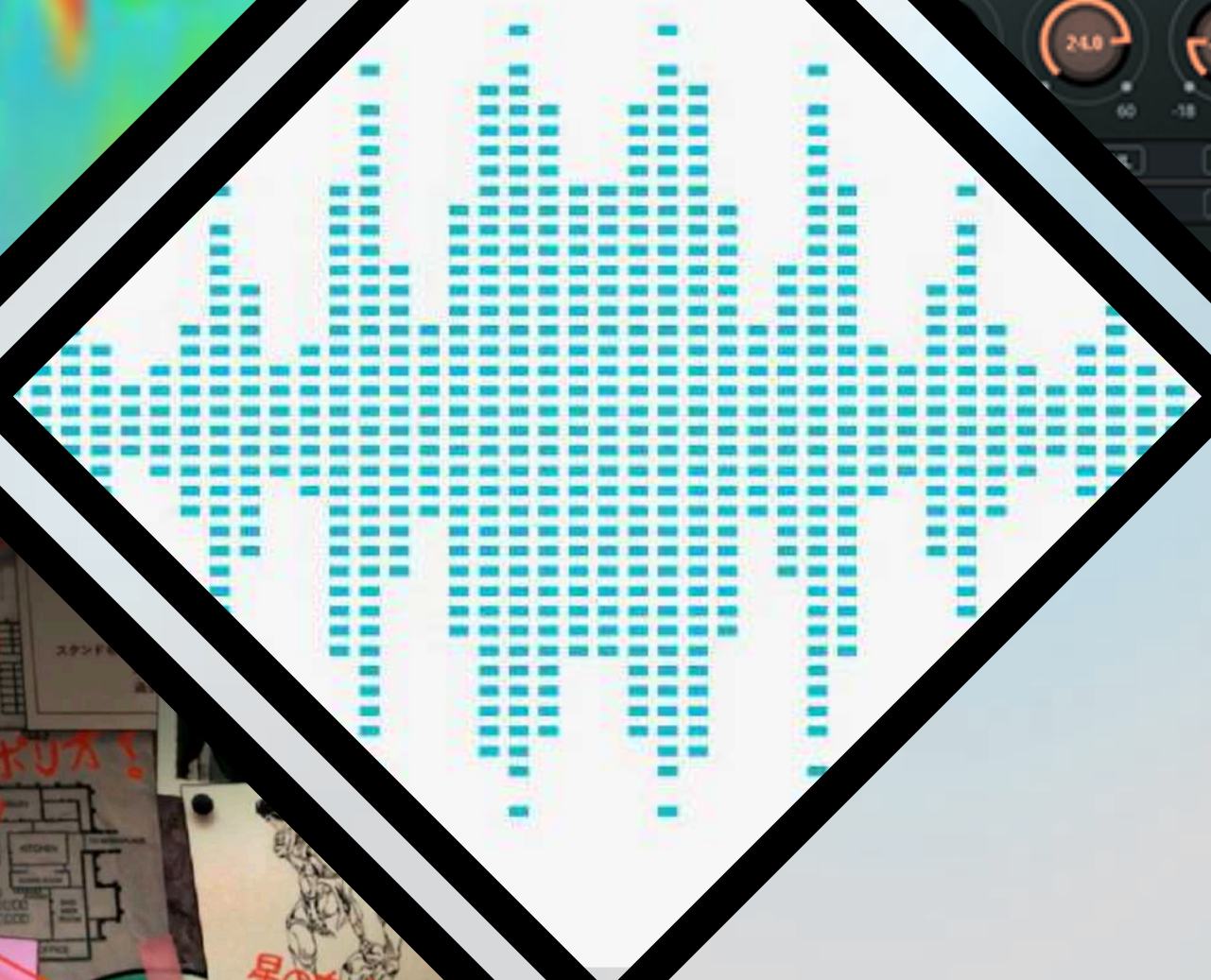
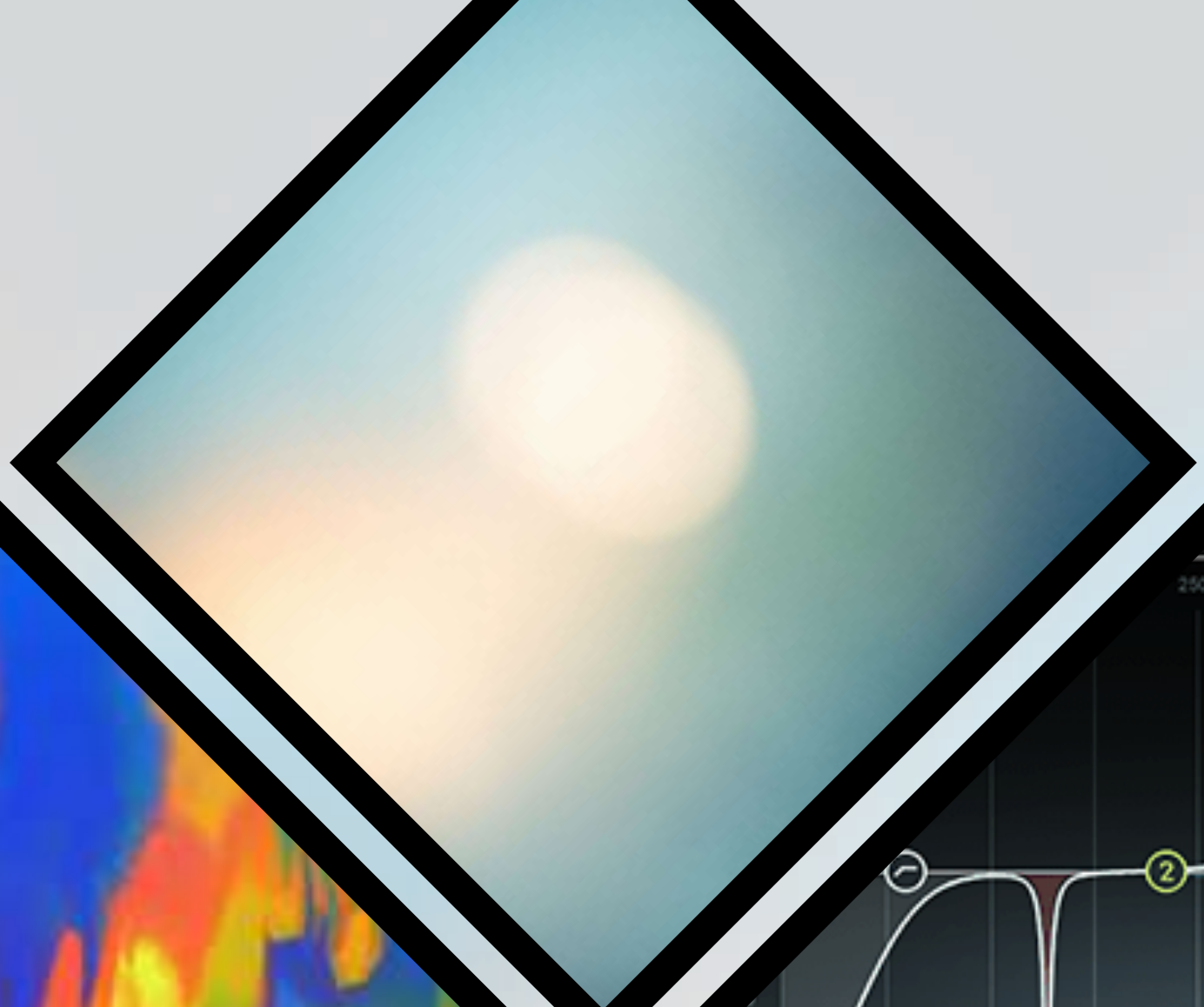
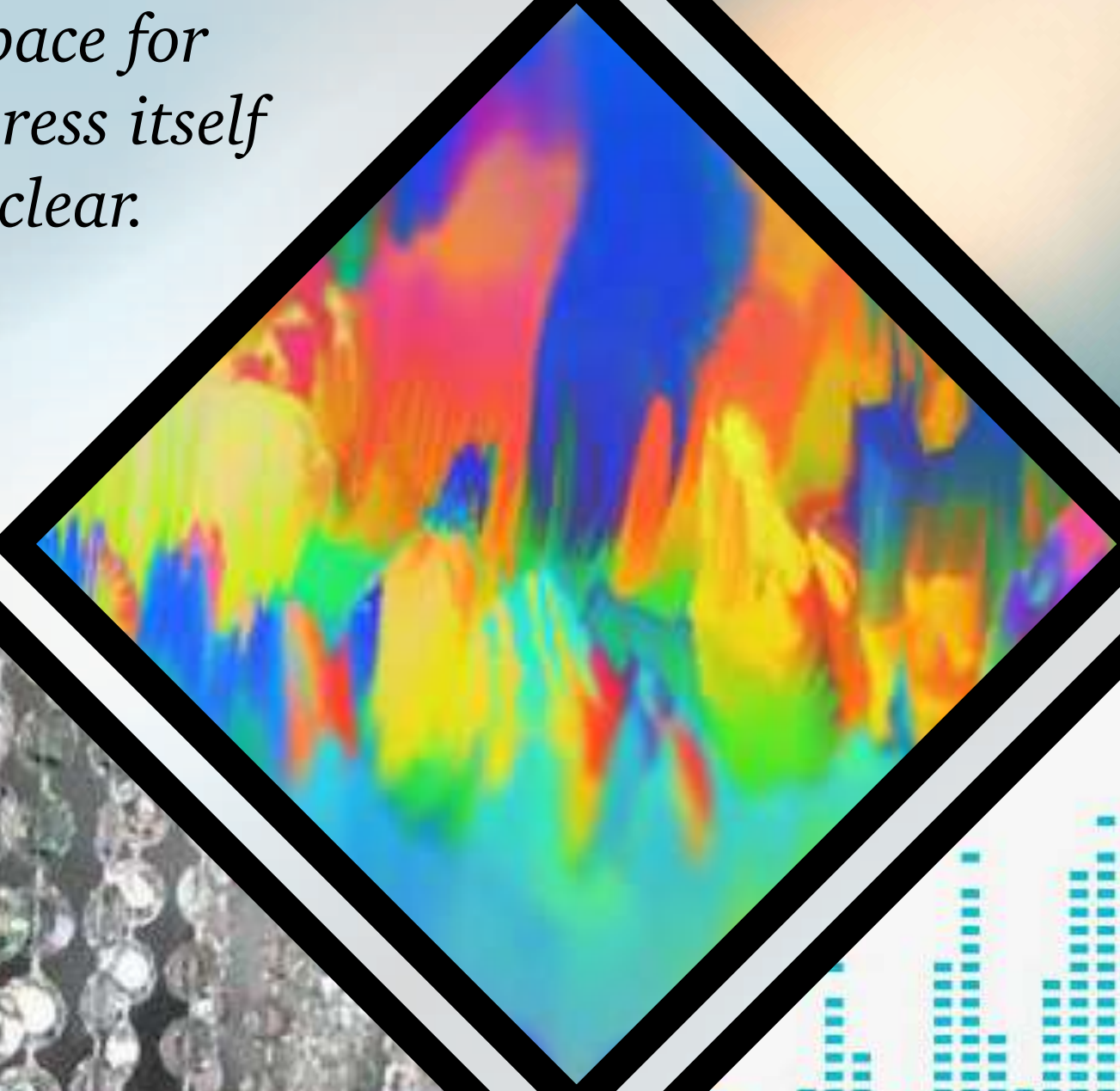
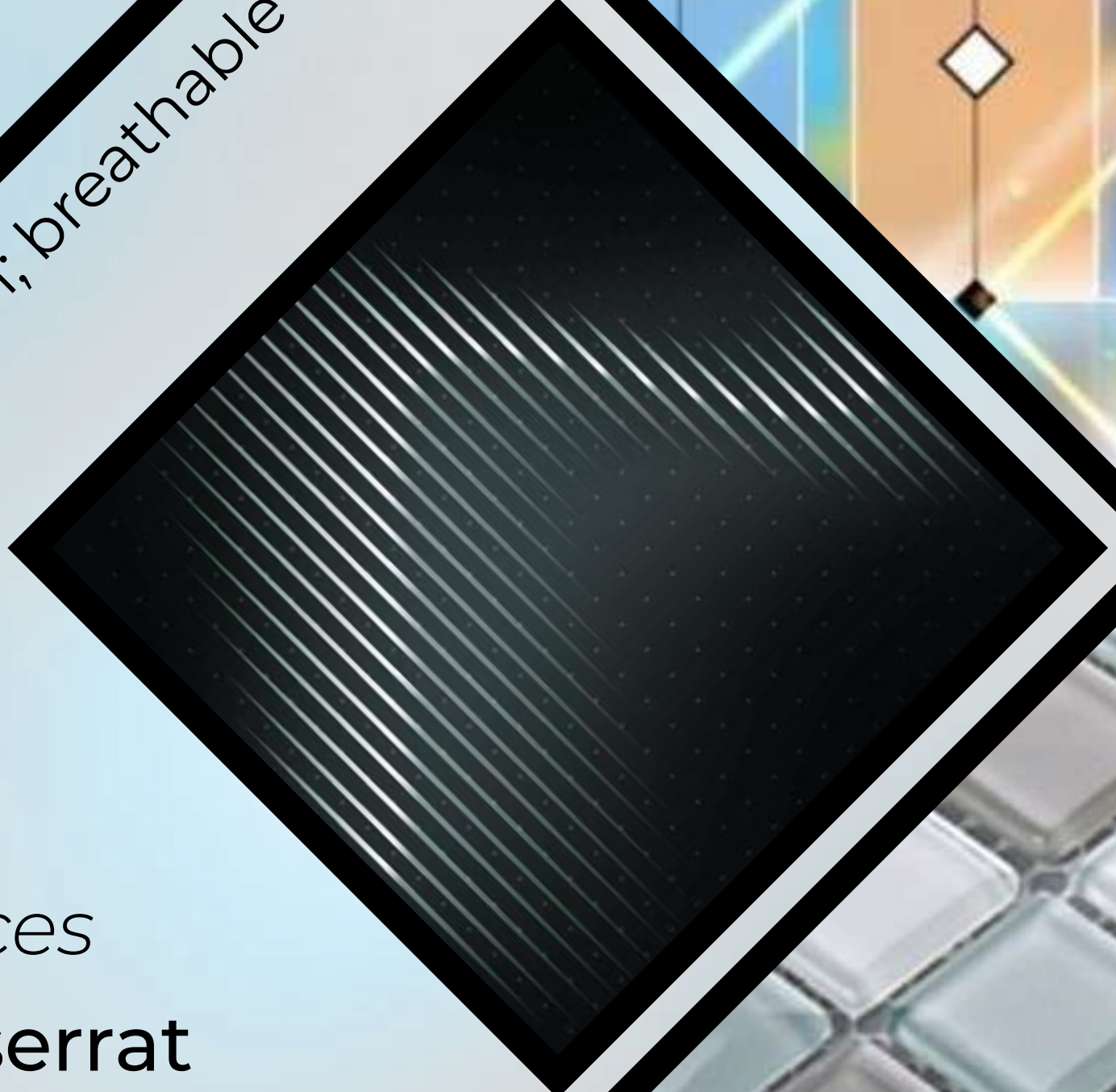
Wikipedia

This is a composer spotlight that speaks at a distance about a composer, their background, and a bit of their discography. It's only a brief look to keep the attention span of readers and accompanied with an illustrative visual to aid the scope of their work. This would be the most formal sounding part of the magazine.

MOODBOARD

Open; breathable with a sense of aura and form

There is a frame to guide the information, but there is space for voice to express itself and be clear.



Typfaces

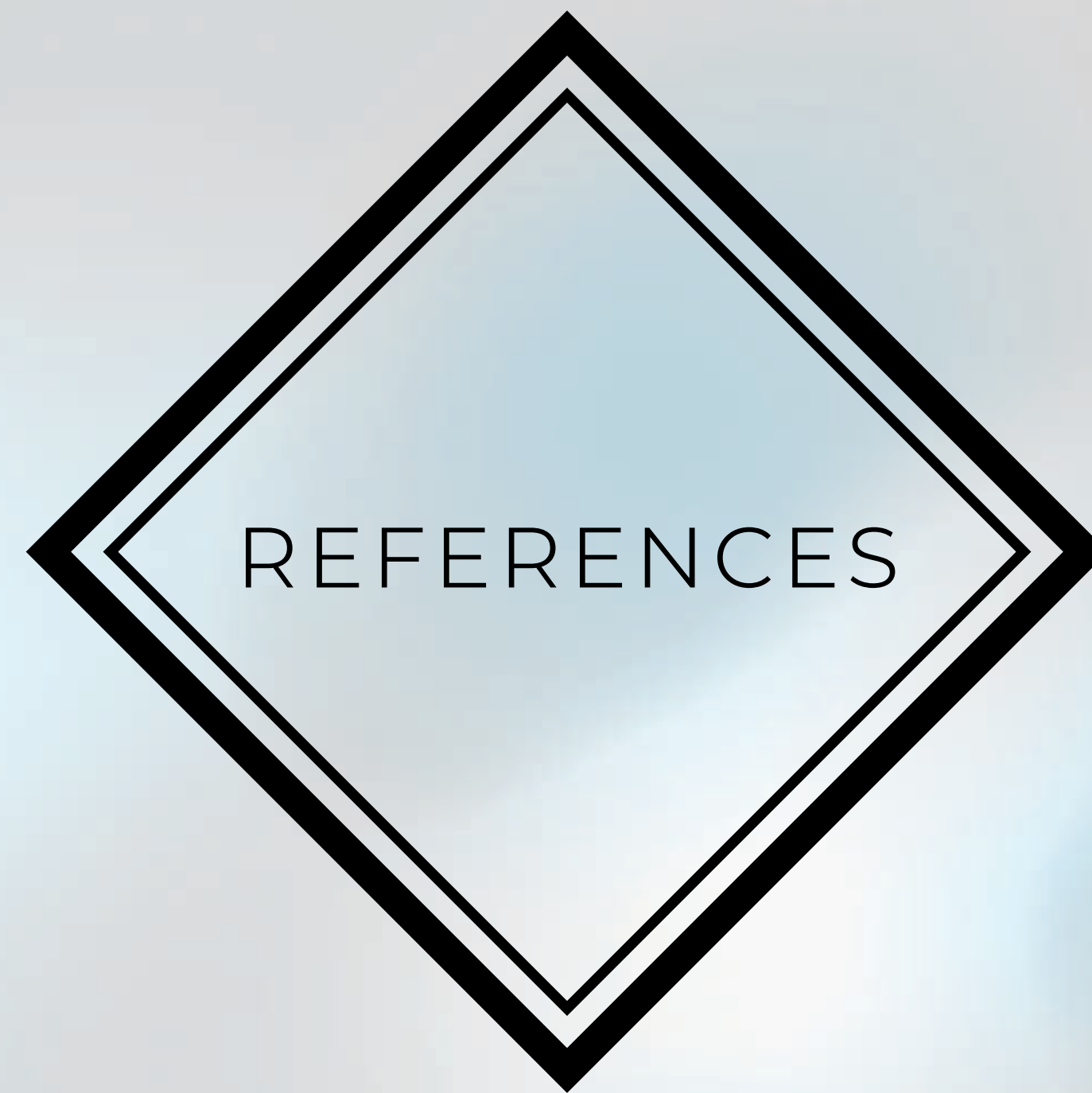
Montserrat
Charter



CONCLUSION

Expressing love for music is a passion that should be shared. In the memories and experiences of avid videogamers, some remember the music. It is the music that these people remember their games by. They see a vision like the composer does and by letting these thoughts converge, new stories are built and new ideas are formed. But that space has to be started somewhere. People will find this in Soundtest, The VGM Expansion Pass.

FINE: || *until next time!*



REFERENCES

<https://cymatics.fm/blogs/production/top-15-waves-plugins> · https://en.wikipedia.org/wiki/Koji_Kondo · <https://in.pinterest.com/pin/793478028071915994/> · <https://news.uchicago.edu/story/x-rays-reveal-inner-workings-quantum-sound-wave-technology> · https://square-enix-games.com/en_GB/news/final-fantasy-vii-remake-composers · <https://suwalls.com/minimalistic/blurry-far-away-lights> · <https://www.aliexpress.com/item/32392848638.html> · <https://www.classical-music.com/magazine/issues/> · <https://www.gameinformer.com/gamer-culture/2020/09/16/check-out-the-undertale-5th-anniversary-concert> · <https://www.gameinformer.com/mag/default.aspx> · <https://www.gamesradar.com/edge/> · <https://www.pinterest.ca/pin/341077371773156290/> · <https://www.unitedwholesaleflowers.com/collections/types?q=streamers%2Ftassels> · <http://www.jstor.org/stable/23362160> · <https://www.statista.com/markets/> · <https://unsplash.com/s/photos/people> · <https://youtu.be/l5dLszwZ2yQ> · <https://www.youtube.com/c/RayarkInc/videos> · <https://www.youtube.com/channel/UCeZLO2VgbZHeDcongKzzfOw> · <https://www.youtube.com/user/havic5> · <https://www.youtube.com/user/spitfireaudiollp/videos>

NOTES & RESEARCH

For _____, this _____ is the _____ that will _____.

_____ connects gaming music lovers, letting them share the way music resonates with them & others

_____ fosters & sustains an acuity to music in their gaming experience for those intimated by its sounds & melodies

_____ welcomes otakus drawn in by the sounds of their gaming experiences and adds layers to the music they love

_____ is the music die for gaming souls who want a fuller experience to the music in their video games.

Name - Symphonic Otakus, Anigamer Tunes, Otaku Encore, Sound! Otaku,
Tagline - Mixing Music & Games, Let Voices be Heard, Bringing Sounds
Art direction focus & voice -
Target Market -
Competitive Analysis -
Editorial & Creative Strategy -
USP -
Financial Success -

Demographics - young adults (<18 21%, 18-34 38%, 34-54 26%, 55-64 9%,
Psychographics - ^{appreciative critical} soundtrack/instrumental (16-19 15/22%, 20-24 23/23%, 25-34
Ethnographics - Music Listeners, Gamers, Internet Savvy, Varying levels
Insights -

Appeal - focused topic, appreciative, positive & constructive media, anthological
Magazine competitors - PC Gamer, Game Informer, Edge, BBC Music, Rolling Stone
Other competitors - 8-bit Music Theory, Spitfire Audio, Adam
Why buy the magazine - niche hybrid focus, instigate conversation & recognition,

Proposed Content - FF7R, Undertale Concert, Kondo Spotlight

strategy & focus -
tone -
why magazine medium - informal anthology, value of tactility,

Art direction - synths, pixels & waves
how does it support the strategy -
appropriate direction -
does it accommodate the content -
compelling -

Anigamer Resonance, Rumble Pack, Watch Play Listen, Soundtest
Together, The Music Expansion Pass, Select & Listen In, An Ensemble
of Information
on Your Favourite
OSTs

speaking voice jargon

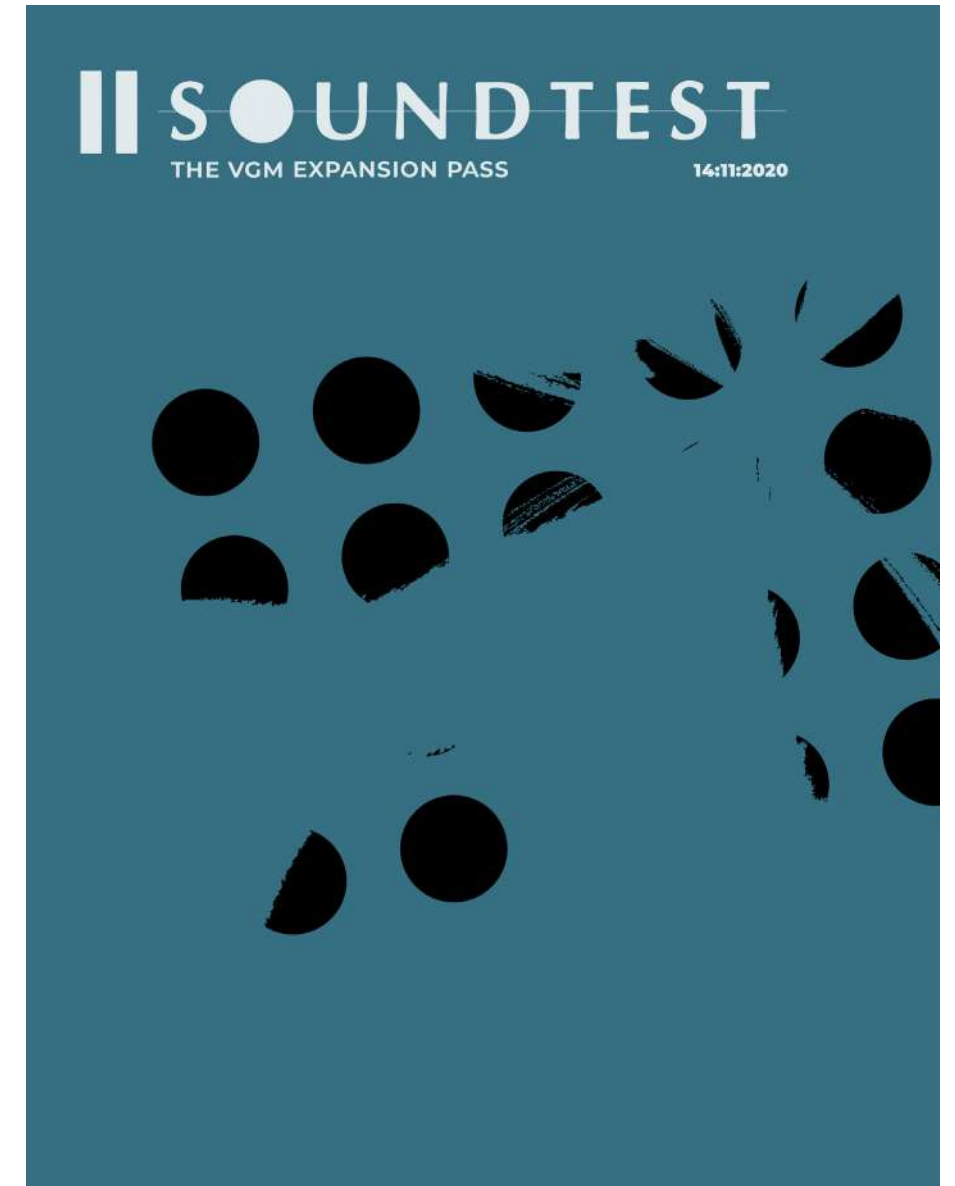
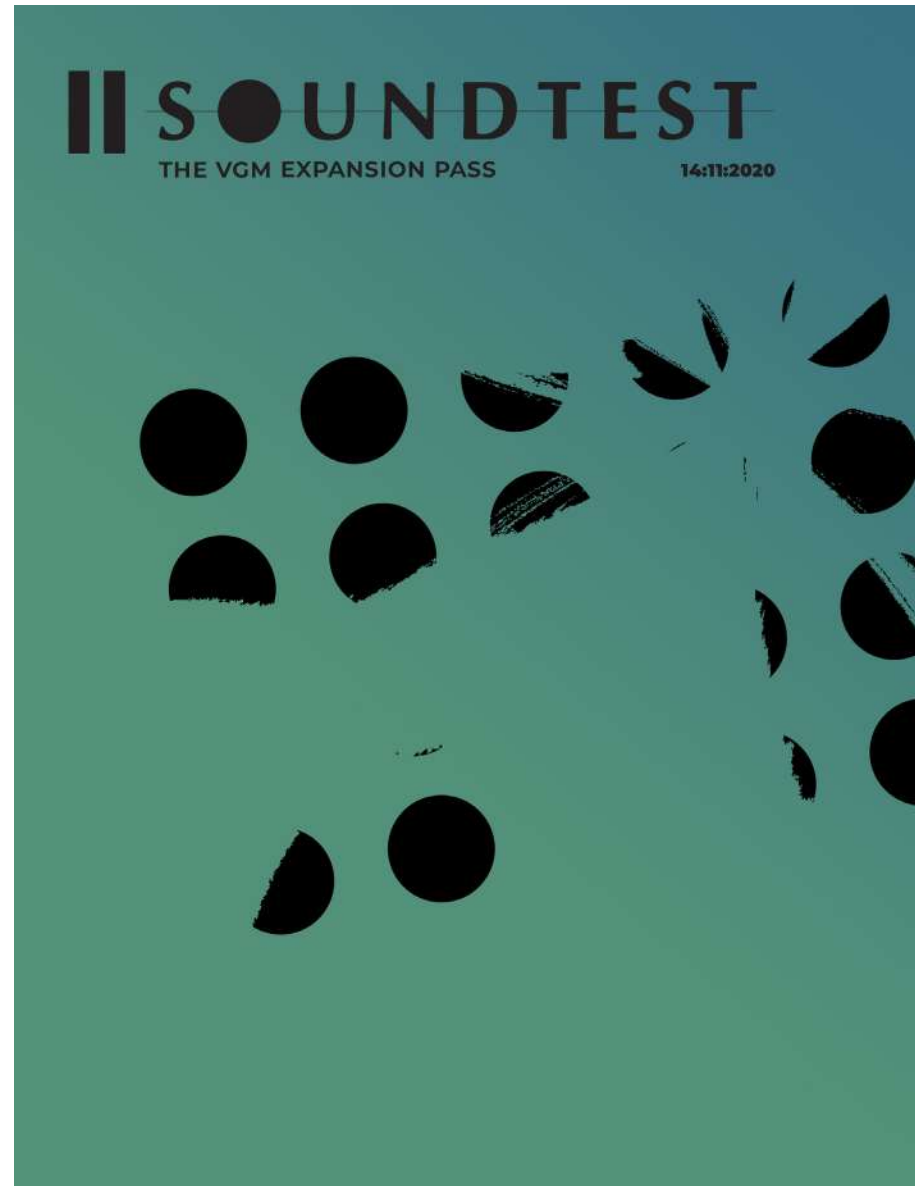
>65 6%), M 59%/F 41% 2020
24/20% 35-44 21/13%, 45-54 18/13%, 55-64 15/17%, 65+ 16/16%)
of formal music knowledge, passion & focused attention, afflicted by stigma
self-conscious of identity negative
framing resonating
more social than tv
impressionable validation
(convenient compilation), a type of peripheral

Neely, Alex Moukela Music
educational angle

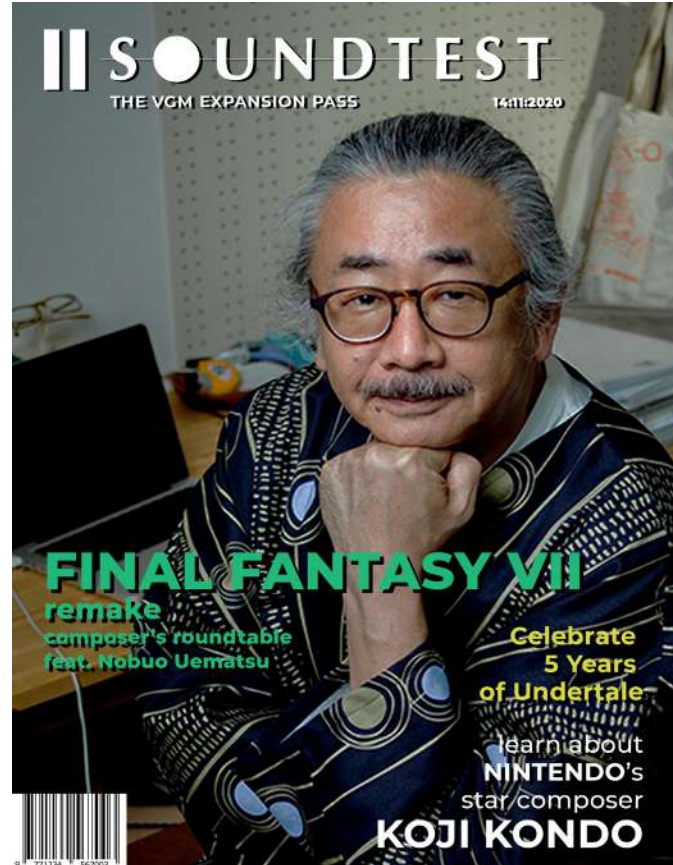
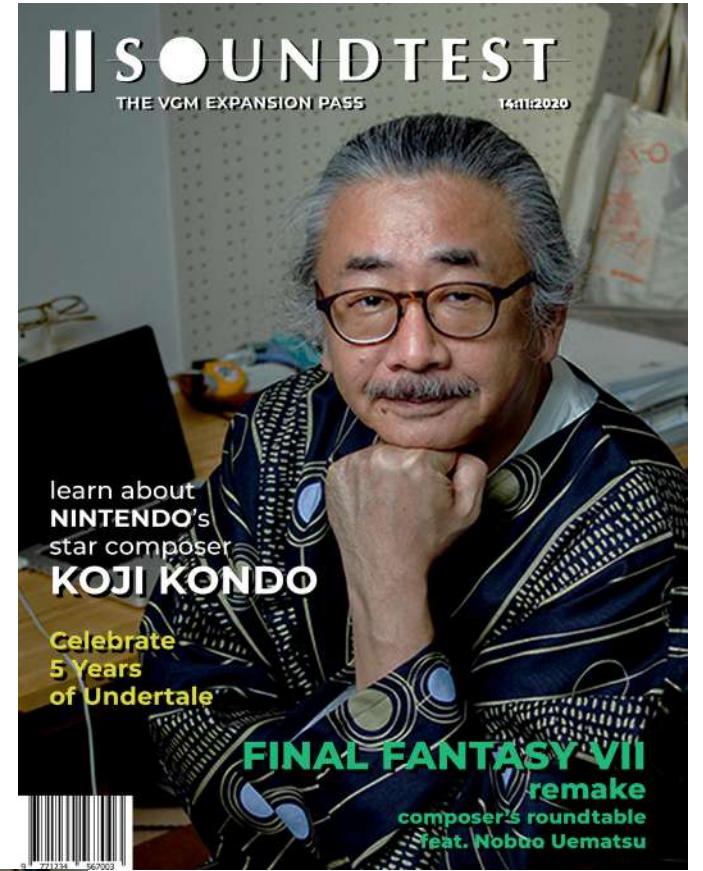
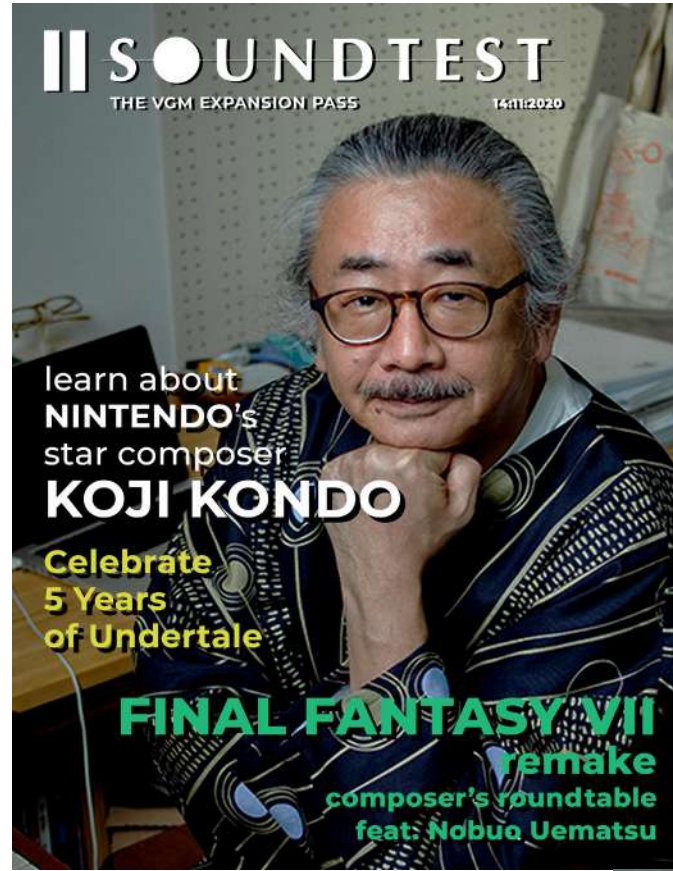
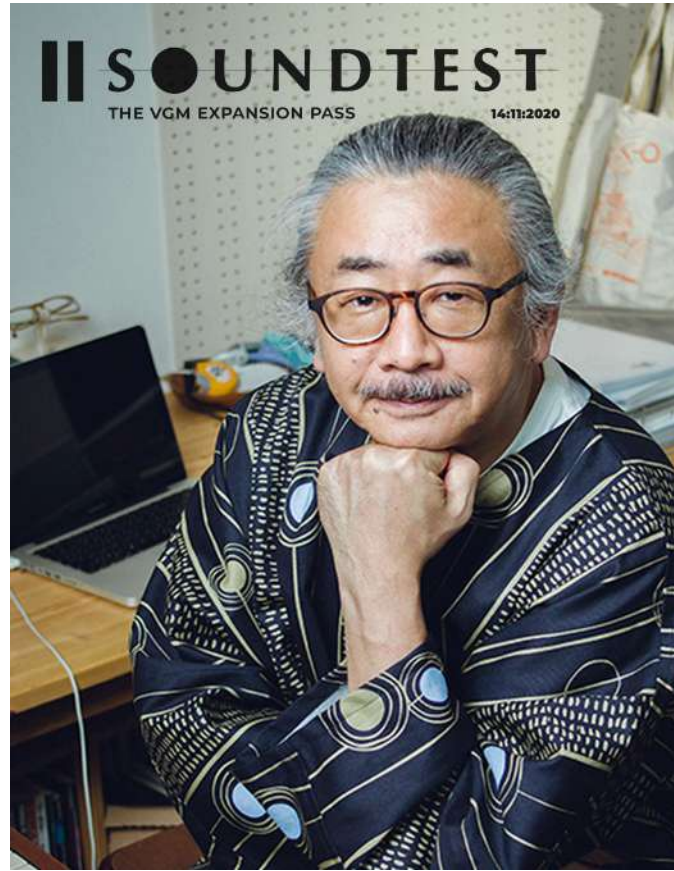
gaming is ^{mostly} a visual medium; a magazine is more visually stimulating

Iteration 1

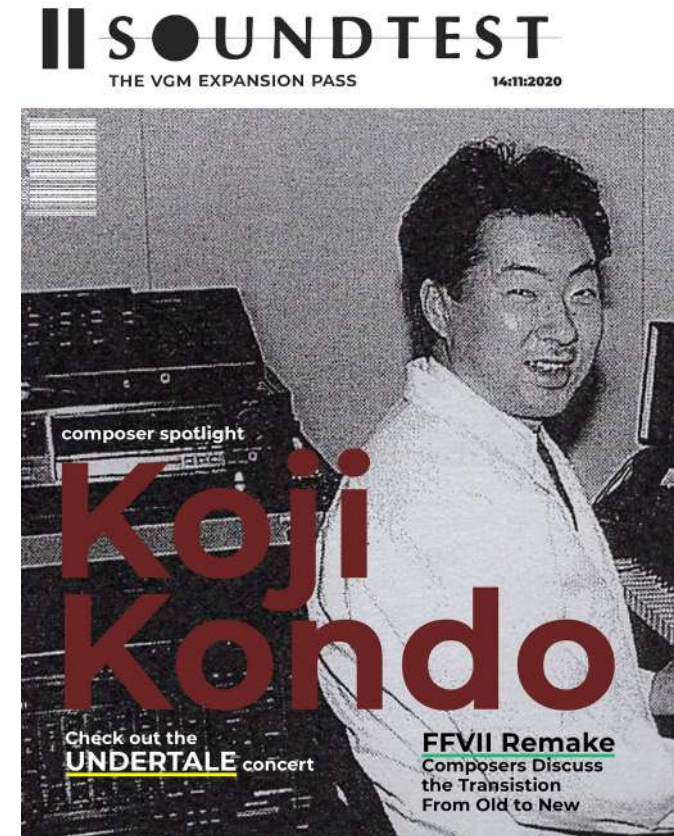
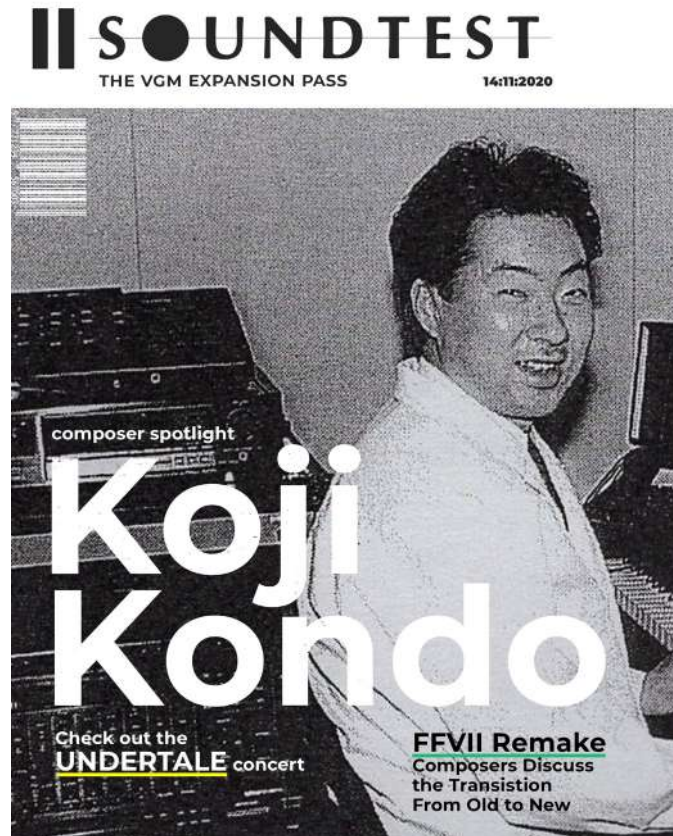
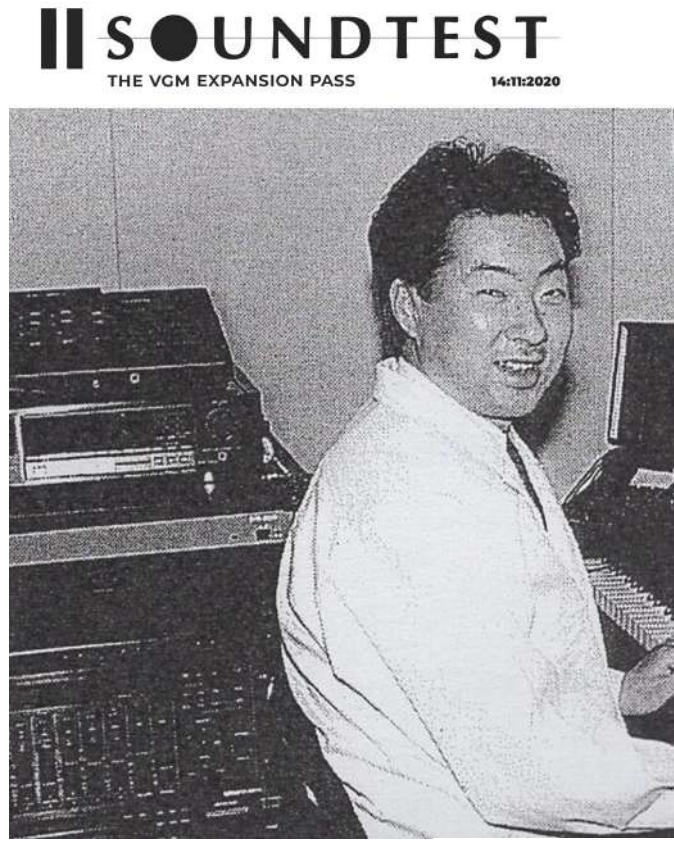
|| SOUNDTEST
THE VGM EXPANSION PASS 14:11:2020



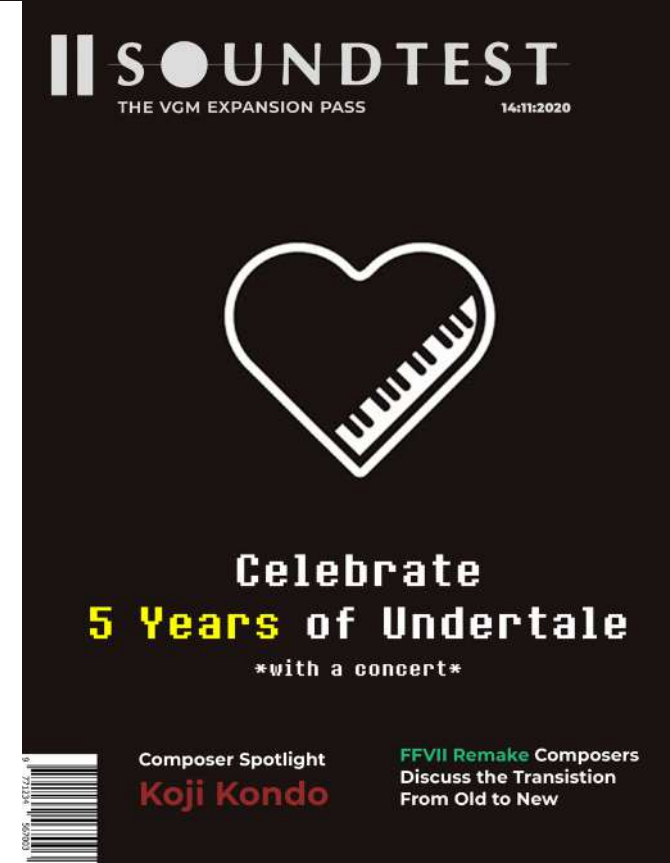
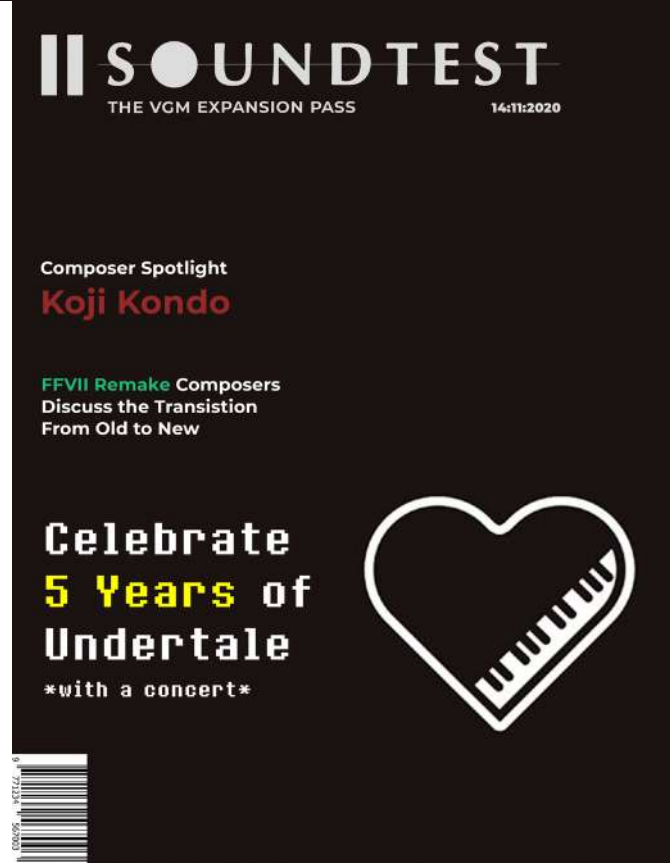
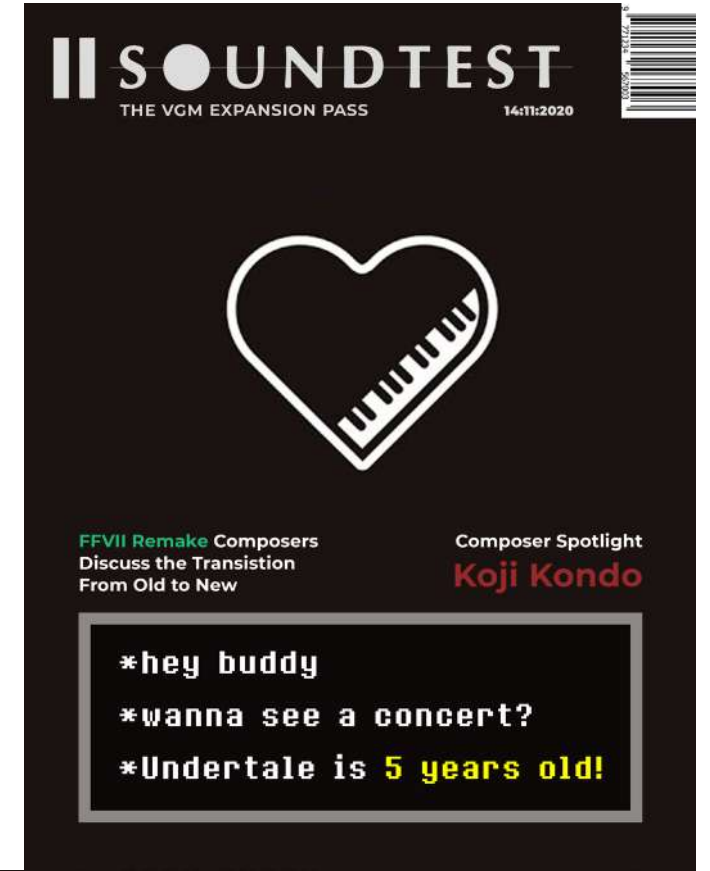
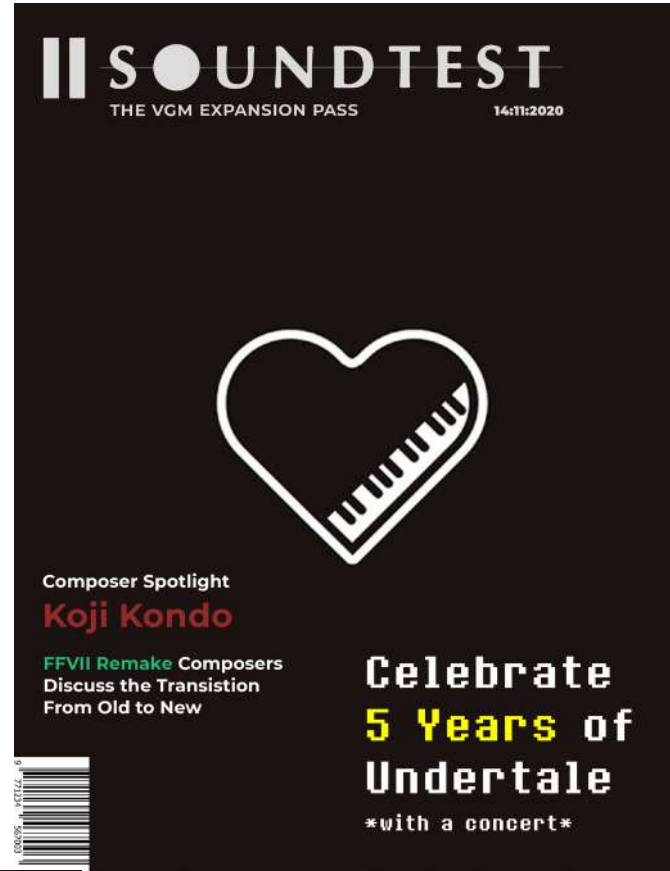
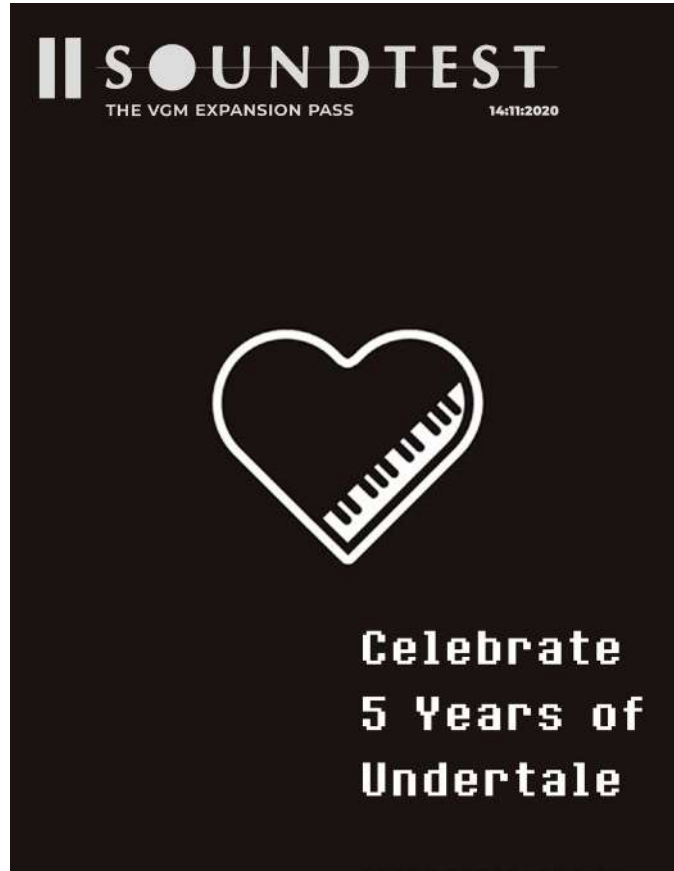
Iteration 2



Iteration 3

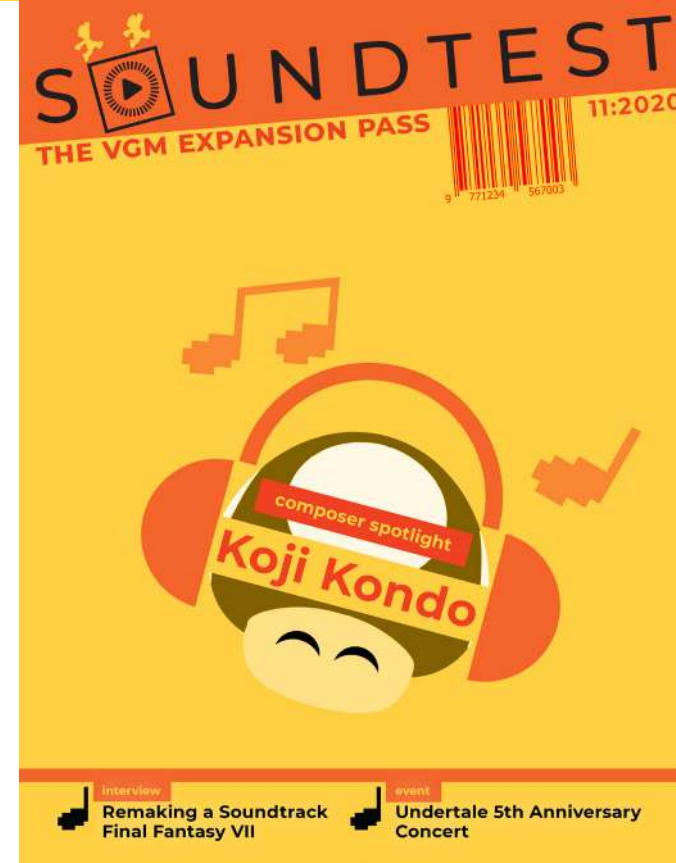
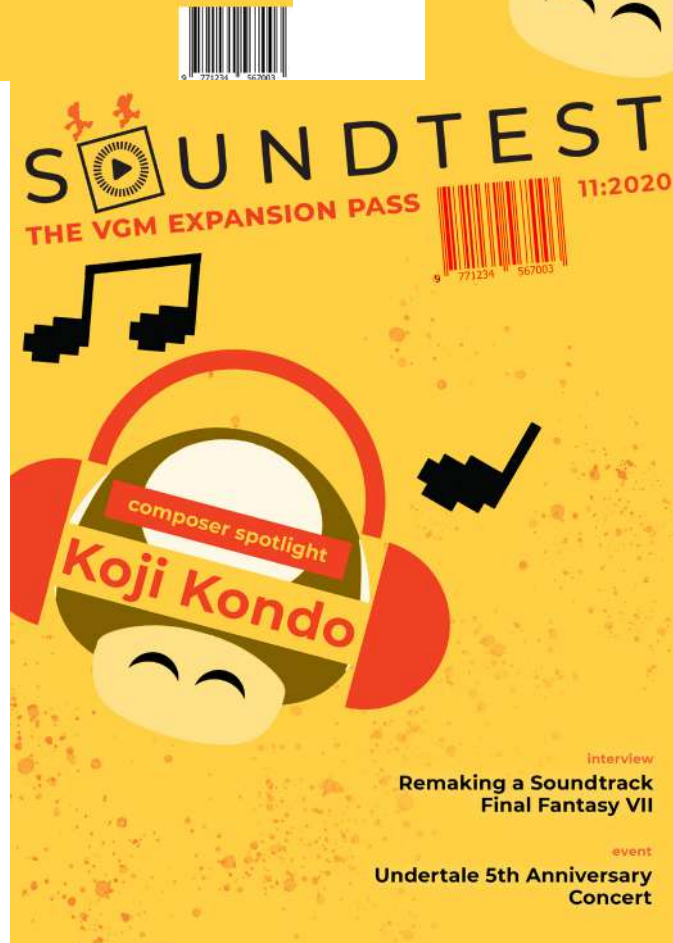
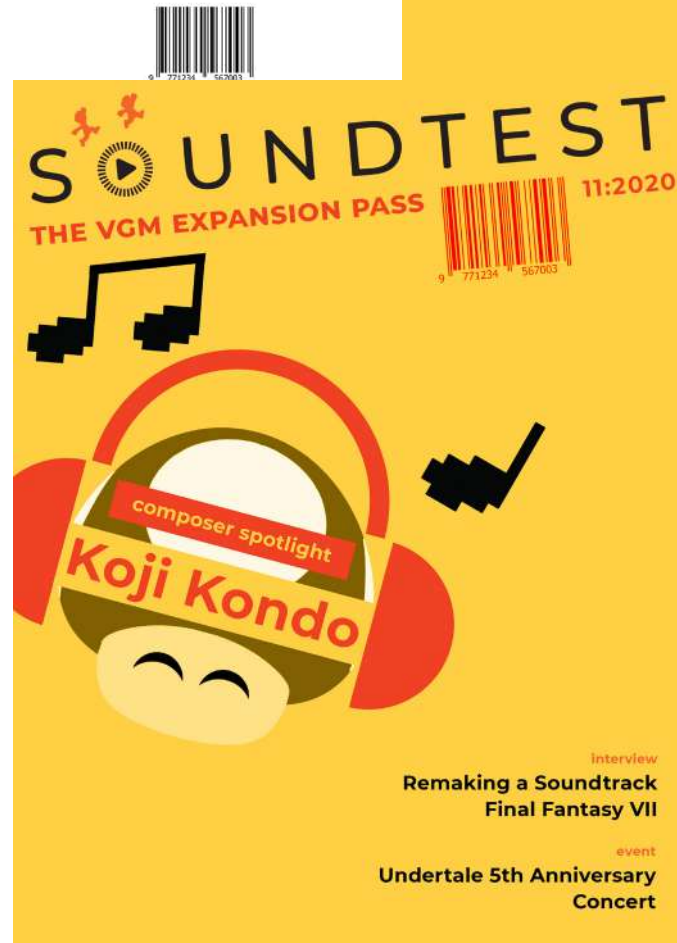
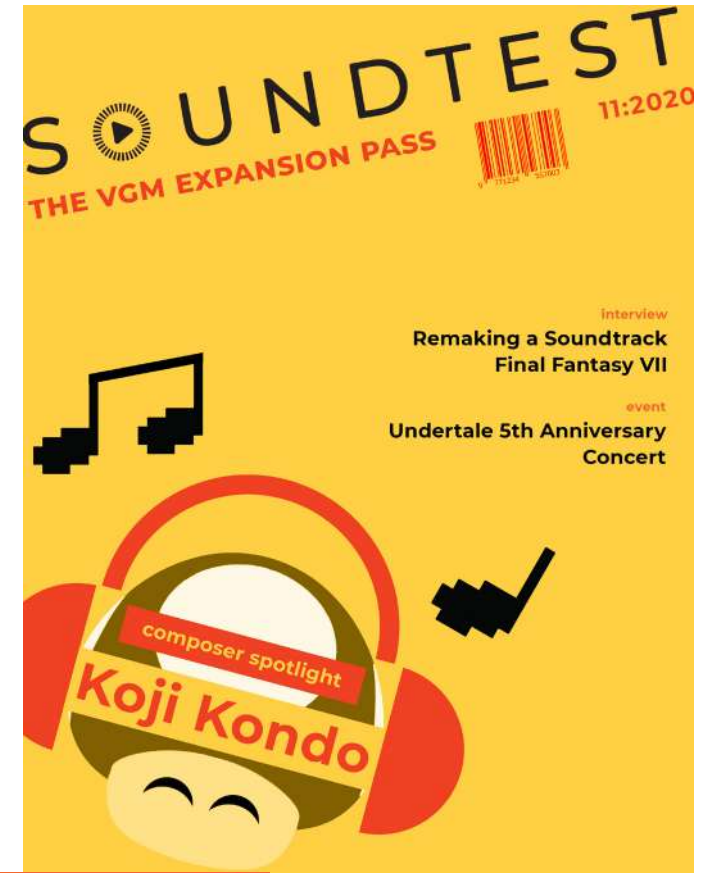
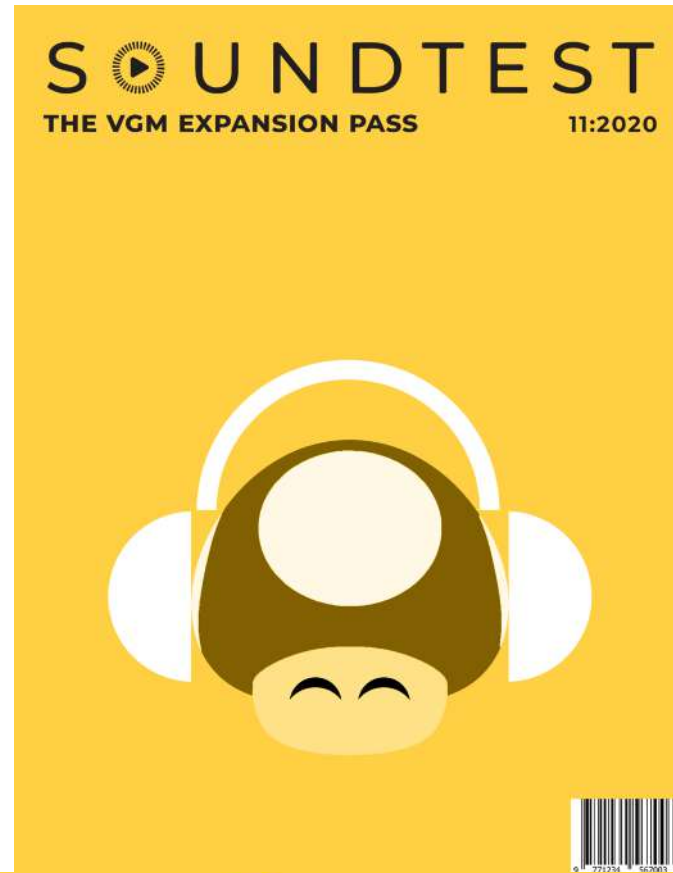


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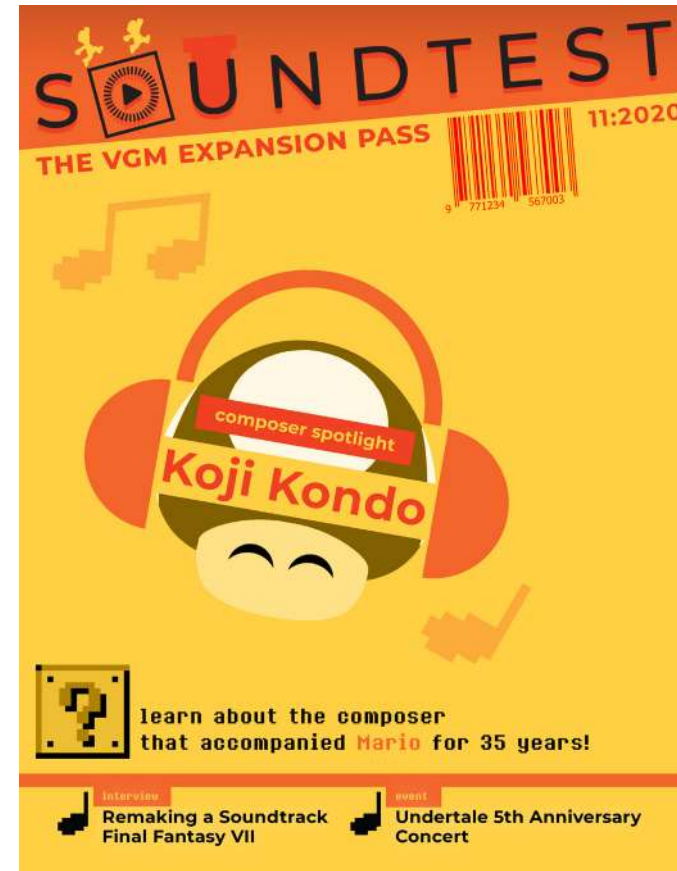


Iteration 5 Part 1

SOUNDTEST
THE VGM EXPANSION PASS
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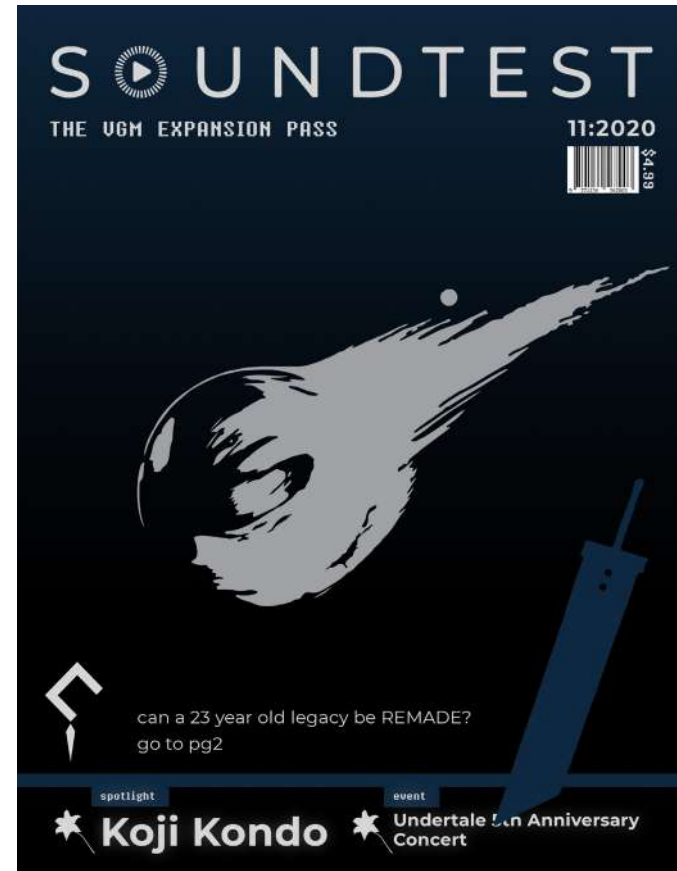
Iteration 5 Part 2



Iteration 6



Iteration 7 Part 1



Iteration 7 Part 2

SOUNDTEST
THE UGM EXPANSION PASS
11:2020 \$4.99
FINAL FANTASY VII
remake
feat. Nobuo Uematsu

NEW GAME
Continue?
REMAKE?

spotlight **Koji Kondo** event **Undertale 5th Anniversary Concert**

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YSDN3011 Editorial Design

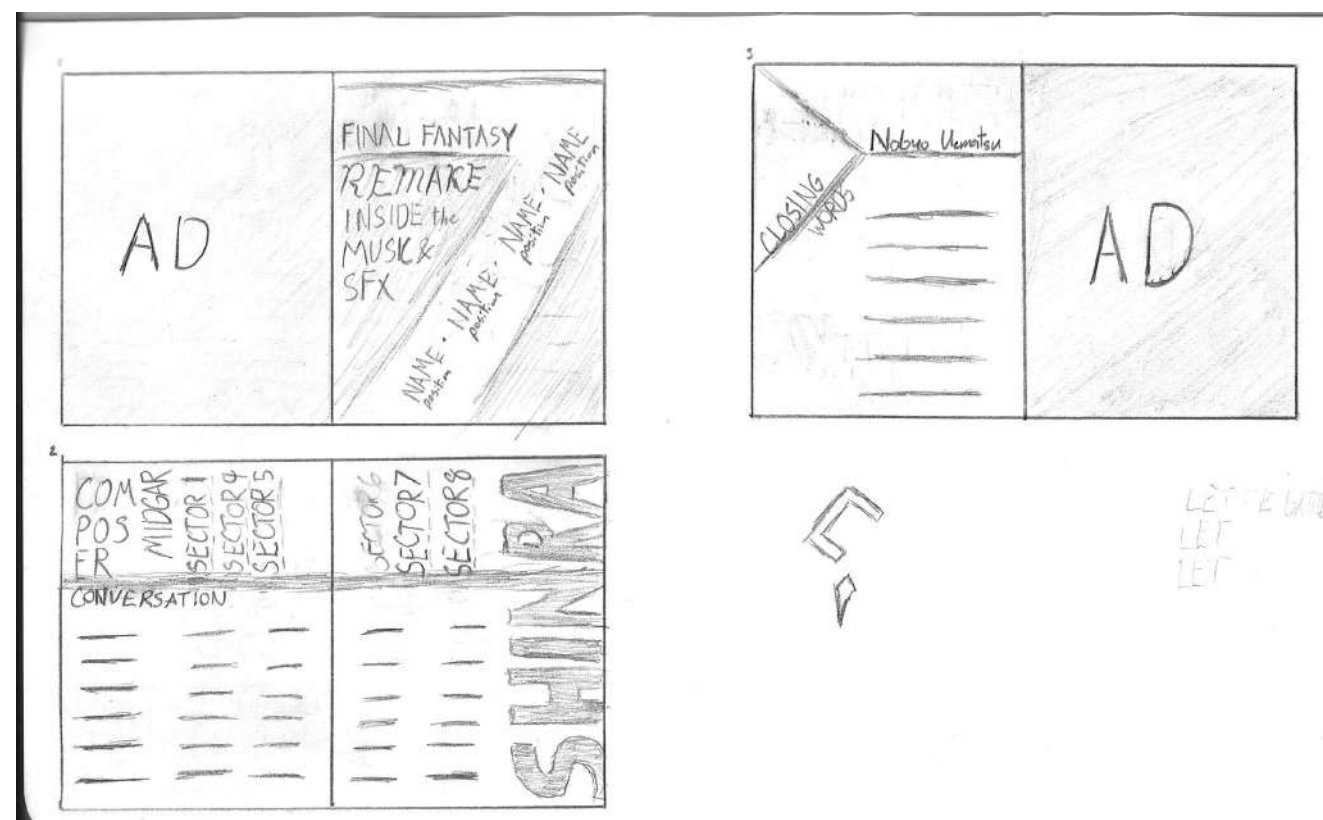
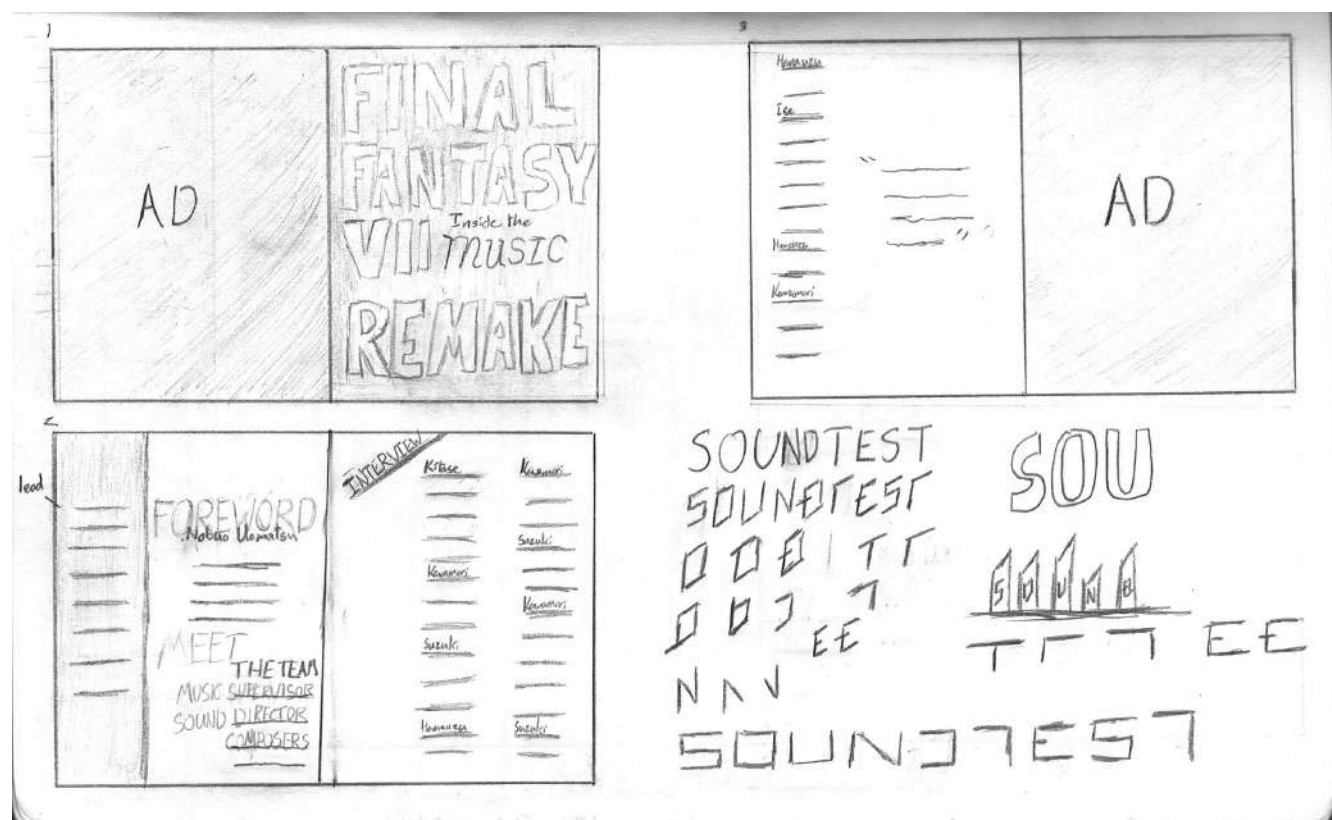
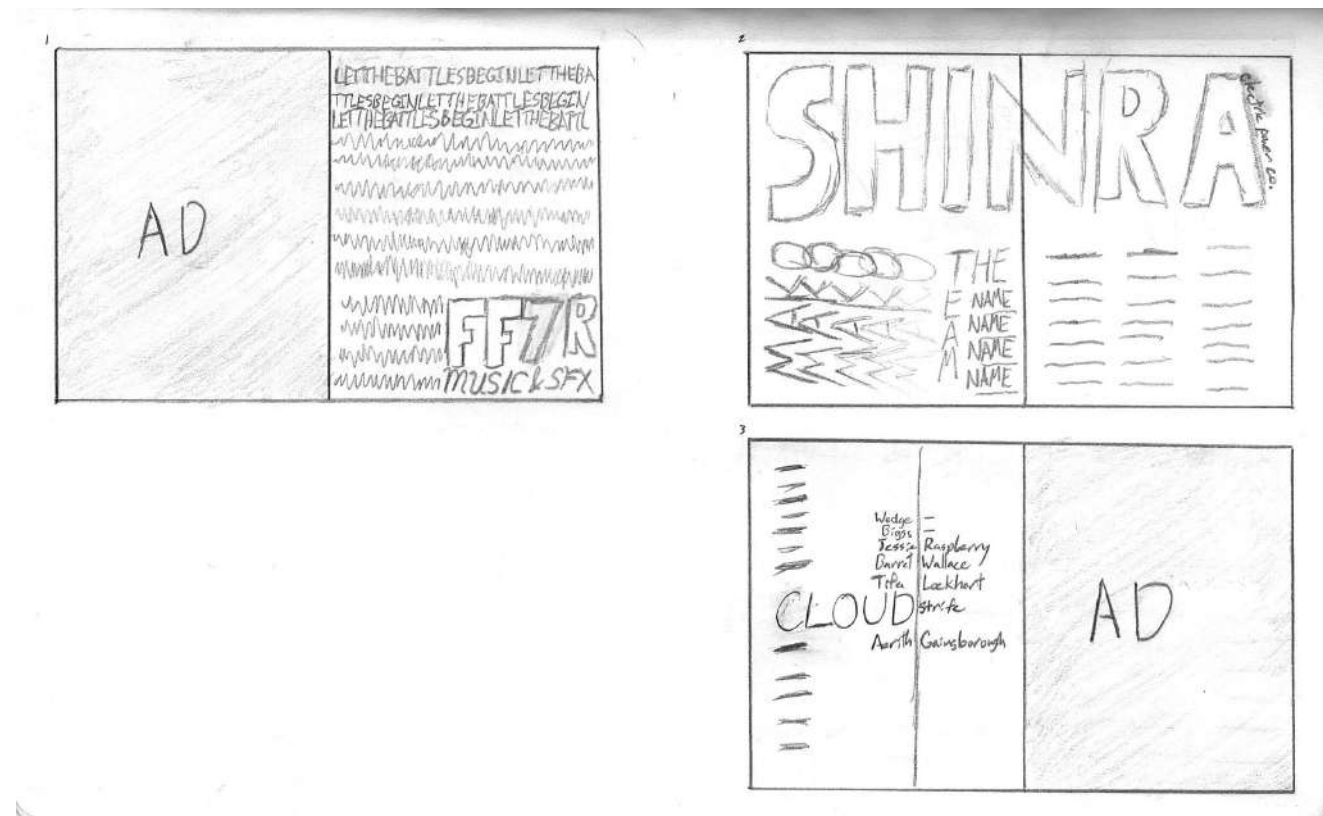
Phase 3 Process Work

Typographic Treatment

Tristan Sabado

Instructor: Adam Rallo

Sketch Set 1



Sketch Set 2

AD	FINAL FANTASY VII MUSIC & SOUND EFFECTS FORWORDS Nobuo Uematsu	_____ _____ _____ seven seconds cor x i l l e n d AD

Vatar Midnight Mako shop Midgar Turks Shinra Arbiters Battles Sentinel	NAME NAME NAME NAME
For people who are playing the game for the first time, it has been made as if it were a completely new game Whispers Flowers Wall Market MerchHollow Planet Operation Survival Security-Hedion Hama Pillar Avalanche Slums	

AD	FINAL FANTASY VII
	Nobuo Uematsu NAME ROLES

INTERVIEW	Name	NAME	
	Name	NAME	NAME
	Name	NAME	NAME

NAME	NAME	AD
NAME	NAME	
NAME	NAME	
NAME	NAME	



INTERVIEW	SECTOR 1	
	SECTOR 4	
	SECTOR 5	
	SECTOR 6	
	SECTOR 7	
	SECTOR 8	
	NAME	
	DIRECTOR	

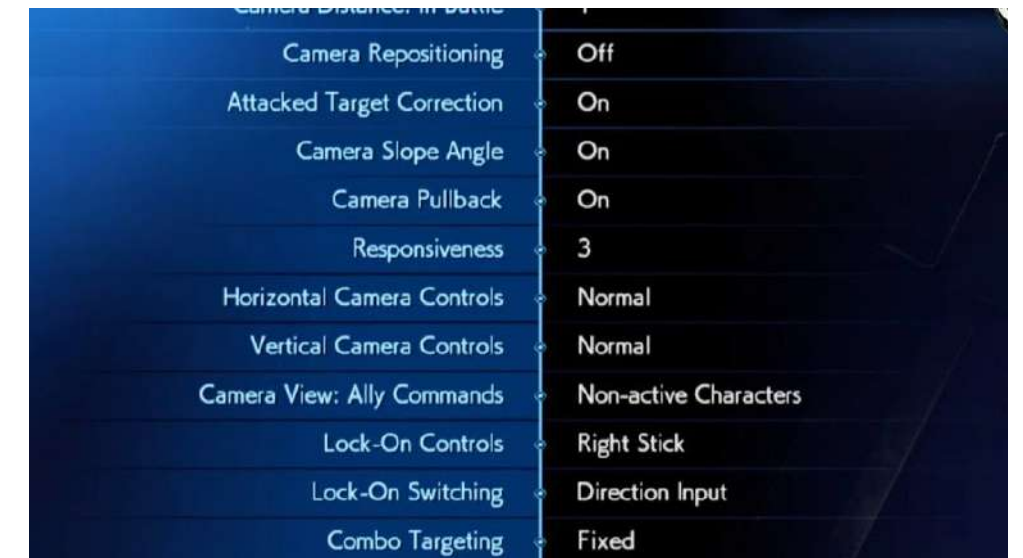
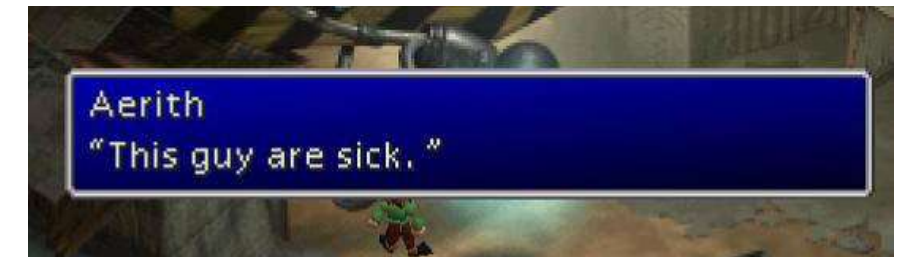
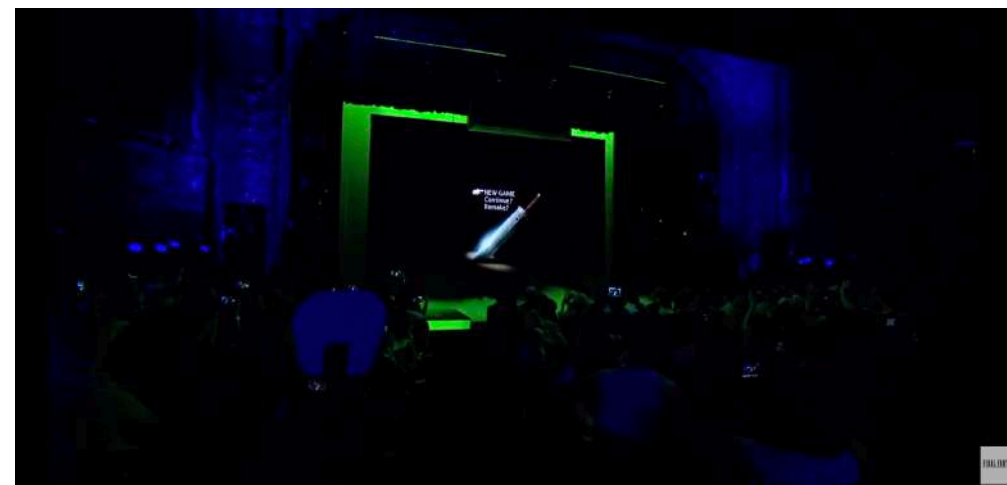
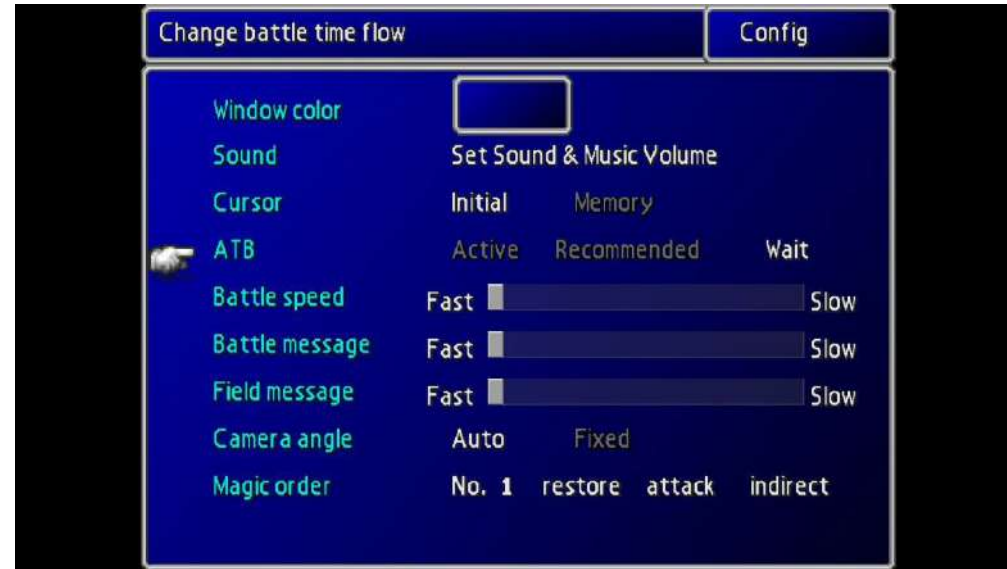
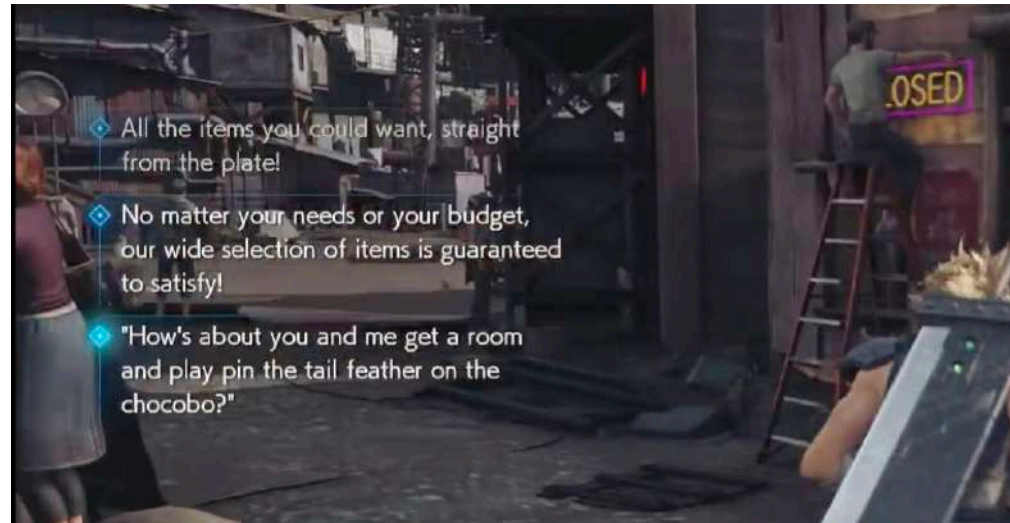
AD	FINAL FANTASY VII Playstation P Improving the Sound track note by Nobuo Uematsu The Composer Team Supervisor: _____ Composers: _____ Sound Director: _____
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Director Yoshinori Kitase Main Theme HOLLOW SKIES	original 85 tracks remake 135 tracks how big will parts be? let the battles begin let the battles begin let the battles begin Opening & Ending Mission 3:57 → 5:36 +1:53
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_____ _____ _____ _____ _____ _____ _____	_____ _____ SFX _____ _____ _____ _____	AD
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Remake the game?
YES NO

Research and References



Screenshots taken from:

Final Fantasy VII (1997)

Final Fantasy VII Remake (2020)

E3 2019 Square Enix Presentation



Digital Layouts

B&W Iterations

The direction I settled on after the sketching phase was to make use of familiar treatments the game Final Fantasy 7 and its remake use for its text. As with old JRPG games, they use blocky text boxes. They aren't meant for large bodies of text so I used it only once on the first page as a way to tell the reader "this is Final Fantasy VII" with the name of the original game's composer, even using the game's typeface of Verdana. The next page starts with a sidebar containing a lead. The verso page contains a visual of music featured in the games and the start of the interview discussion. The recto page is mostly comprised of the transcript that continues onto the last page. The treatment of the text is similar to how it appears in the remake with floating text listed vertically as character come close enough to be heard.

Layouts are made with a 9 column grid. From here on out may have a short line left on the page. It is just a ruler that is not part of the design and should be ignored.

AD

F I N A L
F A N T A S Y
VII

let the battles begin —remake—

Nobuo Uematsu
Whichever game you pick from the FINAL FANTASY series, they all have many powerful memories for me. However, if you limit things to just the music, then you could say that VII left the biggest impression on me in the sense that it represents the point at which I was able to start challenging the boundaries and being more experimental.

Nobody has seen music like this in the FINAL FANTASY series before, whether you look at the symphonic "Opening - Bombing Mission", the numerous different vistas evoked within a single track in "Main Theme of FINAL FANTASY VII" or "One-Winged Angel", that was made by arranging different sequences of phrases every few bars.

I think that perhaps it was the perfect time to take on these new challenges, what with changing platforms after the previous game, FINAL FANTASY VI, and with the expressive power of the hardware increasing dramatically.

However, looking back in hindsight, I think that it was not simply a case of the hardware evolving, but that the changing times also demanded a revolution in game music. That was the moment when video games, a medium that started out as a plaything for children, were making the transformation into a form of entertainment that adults could enjoy too. But even though things were changing around us, we had no idea what to do or which direction we should be heading in.

Nobody could have possibly known what the right answers were back then. I just sat alone in my room each day and wordlessly took on musical challenge after new musical challenge, setting no final goal for the finished game, and without even listening to the opinions of others. And the result of that was the soundtrack to FINAL FANTASY VII.

This time round I was given the honour of writing "Hollow" that plays during the game, and this track is also in a style that has never been seen in FINAL FANTASY before. To me, it is very much a continuation of my experimental challenges in the field of music.

INTERVIEW

Music plays a big role in FINAL FANTASY VII REMAKE – just as it did in the original game. Fortunately, it features an immensely talented team of composers, including Masashi Hamauzu and Mitsuto Suzuki, who have developed a soundtrack that will surprise and delight both fans, both old and new.

SECTOR 1
SECTOR 4
SECTOR 5
SECTOR 6
SECTOR 7
SECTOR 8

Yoshinori Kitase
In terms of the evolution of music in FINAL FANTASY VII REMAKE, when I started work on the project I put together a video showing the whole progression of events in the game from the opening through to the end, including all the battle scenes. When I did that, new music for REMAKE had not been written yet, so I took tracks from the original game's soundtrack and put them over the scenes in the video. Putting this track on this scene, this one in that battle etc. I made this video showing the overall image I had for the game. It also outlined my ideas for the direction of the music as well. And I worked with that for a while, but our Co-Director Mr. Toriyama, who is overseeing the staging and dramatic direction, re-thought our overall approach to the music. We decided that using a traditional approach to the music would feel dated for modern players. So, it is based on my original video as a starting point, but the decision to change to a style where the music dynamically shifts to seamlessly fit with the action and direction of the story was made by our Co-Director, Mr. Toriyama.

Keiji Kawamori
We received instructions about the kind of music they wanted and what kind of arrangement to have. And this allowed us to talk about what kind of music we wanted to pair with the visuals in advance. So even if they were using the same battle music, there would be fight scenes which needed a stronger feeling of tension and those where it would be slightly less tense. Rather than just do them all with the same exact track, we have expressed those changing levels of anxiety and tension through the music as well, by switching between multiple different arrangements.

Mitsuto Suzuki
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Doluptur, quat fugia incillabor

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Makoto Ise
Our sound team has created an original sound management system called MASTS. This system was enhanced from the ground up for FINAL FANTASY VII REMAKE. It was drastically improved and enhanced for the project. In challenging ourselves to do that, we created a system where we could use AI to automatically generate all the sounds for the character movement. This is based on things like the angle of their bone structure and the speed they are moving etc. and through that generate natural sounds from a bank of preset sound data. This system is used for all characters in the game, as well as many of the enemies and bosses, it links all the in-game and cutscenes to automatically play the sound effects throughout. That has been a lot of hard work for us. There is also the simple fact that the overall number of sounds we need to make is so large. And unlike the original game, there are lots of things that move using physics simulations. The characters can also move closer and further away from the camera, so we have to make the sounds able to change dynamically in real-time to reflect that. And then, on top of that, we had the sounds of people movements in the cutscenes. We recorded every one of those. There are also movement sounds needed in the in-game scenes, where a lot of objects move under physics simulation. So we recorded the sounds for those too. And for various other places as well, such as the sounds for the NPCs etc.

Masashi Hamauzu
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AD

AD

F I N A L F A N T A S Y VII

let the battles begin —remake—

Nobuo Uematsu
Whichever game you pick from the FINAL FANTASY series, they all have many powerful memories for me. However, if you limit things to just the music, then you could say that VII left the biggest impression on me in the sense that it represents the point at which I was able to start challenging the boundaries and being more experimental.

Nobody has seen music like this in the FINAL FANTASY series before, whether you look at the symphonic "Opening - Bombing Mission", the numerous different voices evoked within a single track in "Main Theme of FINAL FANTASY VII" or "One-Winged Angel", that was made by arranging different sequences of phrases every few bars.

I think that perhaps it was the perfect time to take on these new challenges, what with changing platforms after the previous game, FINAL FANTASY VI, and with the expressive power of the hardware increasing dramatically.

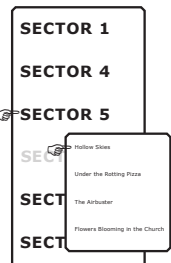
However, looking back in hindsight, I think that it was not simply a case of the hardware evolving, but that the changing times also demanded a revolution in game music. That was the moment when video games, a medium that started out as a plaything for children, were making the transformation into a form of entertainment that adults could enjoy too. But even though things were changing around us, we had no idea what to do or which direction we should be heading in.

Nobody could have possibly known what the right answers were back then. I just sat alone in my room each day and wordlessly took on musical challenges after new musical challenges, setting no final goal for the finished game, and without even listening to the opinions of others. And the result of that was the soundtrack to FINAL FANTASY VII.

This time round I was given the honour of writing "Hollow" that plays during the game, and this track is also in a style that has never been seen in FINAL FANTASY before. To me, it is very much a continuation of my experimental challenges in the field of music.

This iteration changes the list of music in the verso page of the spread. I gave it a treatment like a menu in the original game. During critique, I was also informed that supporting content should be inserted within the flow rather than outside of the article to break up the content and keep readers engaged. In addition, I was reminded to think about the message of the article that has to be communicated through the design.

INTERVIEW



Music plays a big role in FINAL FANTASY VII REMAKE — just as it did in the original game. Fortunately, it features an immensely talented team of composers, including Masashi Hamauzu and Mitsuto Suzuki, who have developed a soundtrack that will surprise and delight both fans, both old and new.

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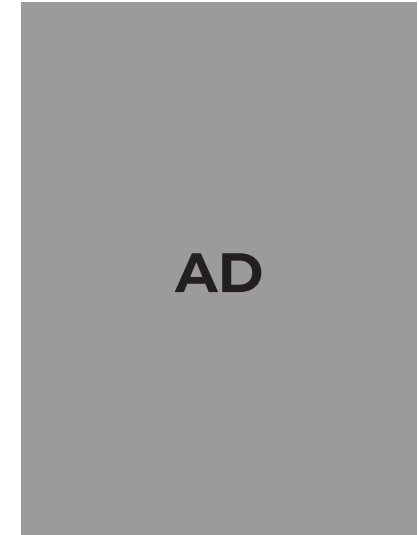
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AD

This iteration edits down and rearranges the transcript to follow a better pace and give more breathing room to add other elements. The menu with music names gets moved to the sidebar and the extra space is used for an introduction to the people in the interview.



AD

F I N A L F A N T A S Y VII

remaking a soundtrack

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SECTOR 1

SECTOR 4

SECTOR 5

SECTOR 2

SECTOR 3

SECTOR 6

SECTOR 7

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DIRECTOR
Yoshinori Kitase

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Music Supervisor

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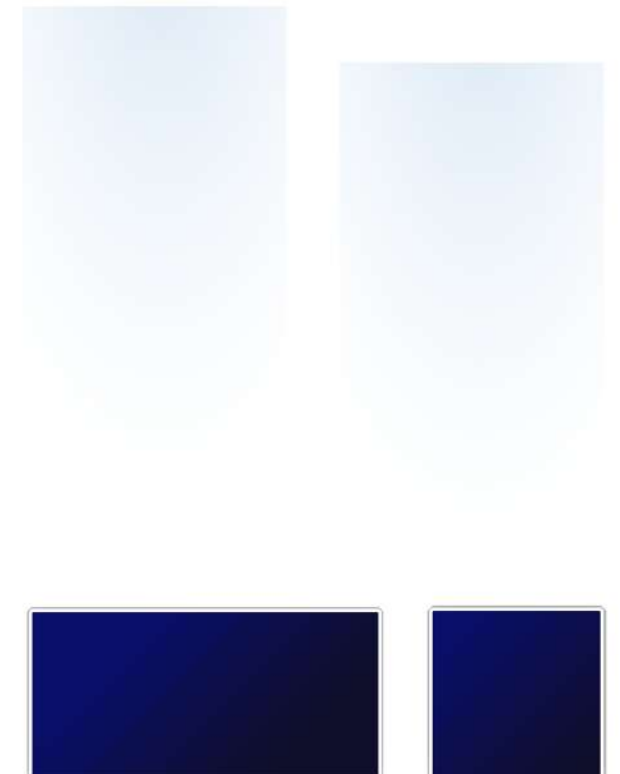
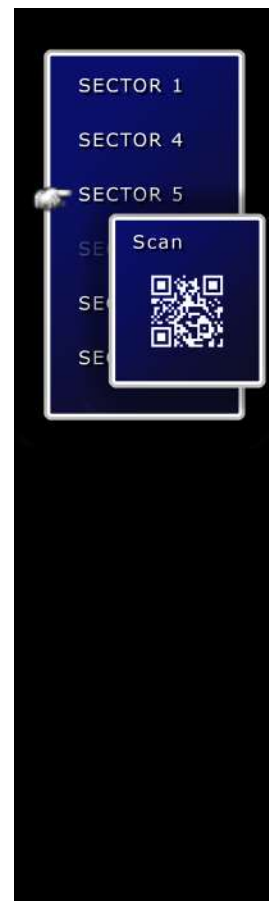
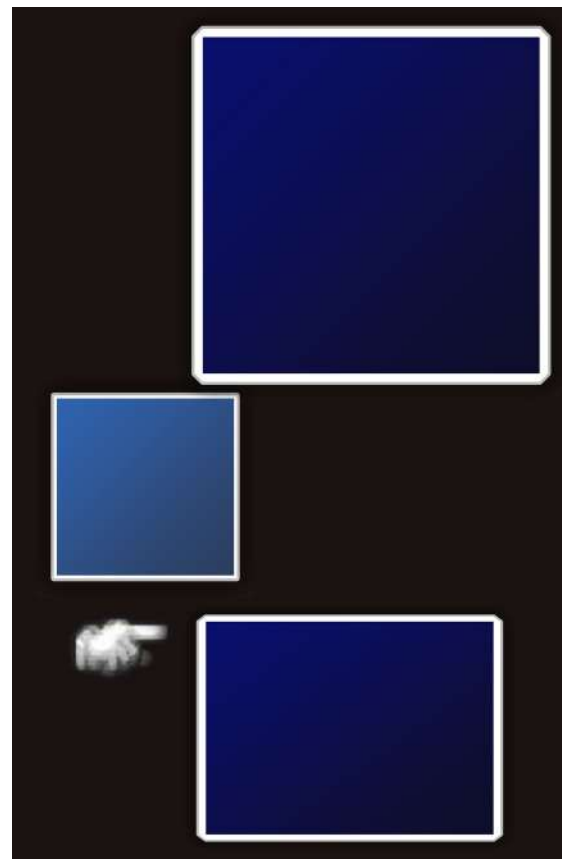
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AD

Photoshop Work




This hand was taken directly from the original FFVII game.



Colour Iteration 1

Struggling to develop the layout without creating the old-school text box, I went ahead and made it, and adding colour to the layout along with it. The heading was treated to be more readable and consistent with the lined highlight treatment of the remake aesthetic. Sub-headings were also added to give some more organization to the hierarchy. The list of speakers was simplified using a different list treatment from the remake and giving space for one more element that was yet to be determined. The idea to use QR codes was used instead of text because it is more interesting and it engages readers with the music directly. The use of colours were used to give an aura, like adding some spirit of the game to the words. For the body copy, I had to choose between the blue gradient traveling from left to right like the game, or top to bottom because I noticed that the longer bodies didn't look nice from left to right.



INTERVIEW

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4 Disks
85 Tracks Total

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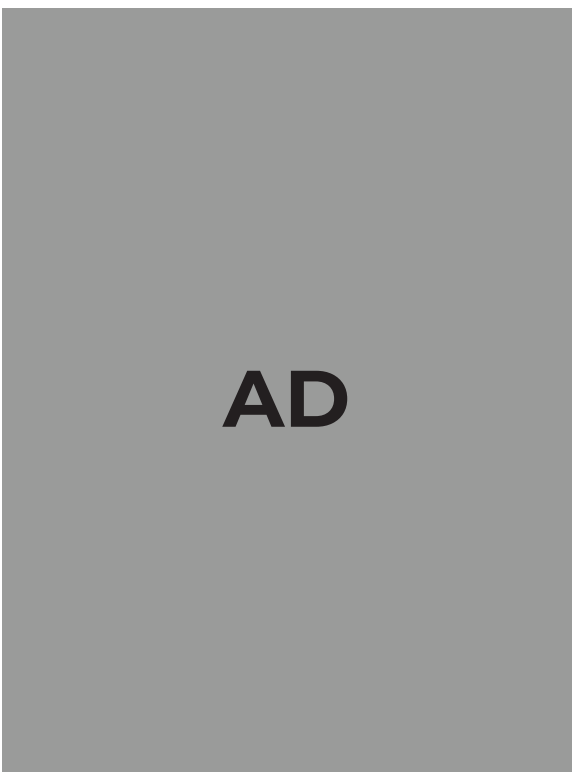
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F I N A L F A N T A S Y VII

remaking a soundtrack

AD

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THE SOUNDS


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AD

1

Colour Iteration 2

Here, I finished the QR code treatments. This was also the version where I took the visuals from Photoshop and prepared them for InDesign. Otherwise, the only noticeable change are the sub-headings. I also started to be concerned about the old-school text box on the recto page being higher on the hierarchy than it should be but I left it not knowing how to fix it.



SECTOR 1
SECTOR 4
SECTOR 5
Scan

INTERVIEW

DIRECTOR
Yoshinori Kitase

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Keiji Kawamori Music Supervisor
Mitsuto Suzuki Composer
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Let the Battles Begin!—Ex-Soldier
Let the Battles Begin!—Break Through
Let the Battles Begin!—The Hideout

FINAL FANTASY VII

remaking a soundtrack

AD

Nobuo Uematsu

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Nobody has seen music like this in the FINAL FANTASY series before, whether you look at the symphonic "Opening - Bombing Mission", the numerous different vistas evoked within a single track in "Main Theme of FINAL FANTASY VII" or "One-Winged Angel", that was made by arranging different sequences of phrases every few bars.

I think that perhaps it was the perfect time to take on these new challenges, what with changing platforms after the previous game, FINAL FANTASY VI, and with the expressive power of the hardware increasing dramatically.

However, looking back in hindsight, I think that it was not simply a case of the hardware evolving, but that the changing times also demanded a revolution in game music. That was the moment when video games, a medium that started out as a plaything for children, were making the transformation into a form of entertainment that adults could enjoy too. But even though things were changing around us, we had no idea what to do or which direction we should be heading in.

This time round I was given the honour of writing "Hollow" that plays during the game, and this track is also in a style that has never been seen in FINAL FANTASY before. To me, it is very much a continuation of my experimental challenges in the field of music.

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Colour Iteration 3

This was a quick look to see how a more streamlined treatment of the transcript would look, looking kind of like a timeline. Getting opinions from other people supported the earlier critique that the supporting content looks better breaking up the main content.



SECTOR 1
SECTOR 4
SECTOR 5

Scan

INTERVIEW

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SPEAKERS

Keiji Kawamori	Music Supervisor
Mitsuto Suzuki	Composer
Masashi Hamauzu	Composer
Makoto Ise	Sound Director


1997

Let the Battles Begin!




2020


Let the Battles Begin!—Ex-Soldier



Let the Battles Begin!—Break Through



Let the Battles Begin!—The Hideout



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FINAL FANTASY VII

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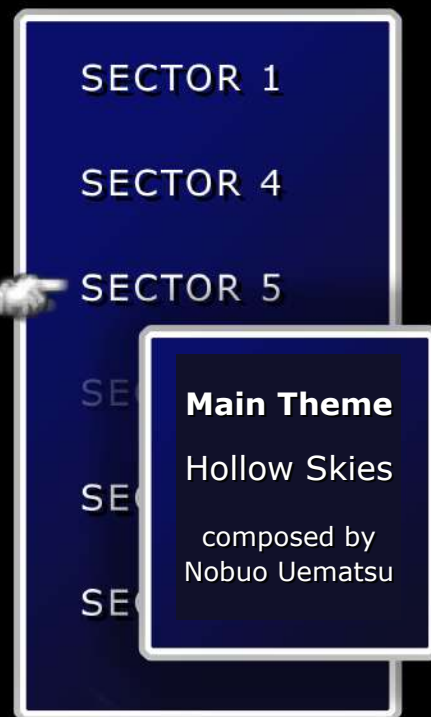
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Colour Iteration 4 Without QR Codes



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—Tifa Lockhart (Final Fantasy VII 1997)

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Enemy Encounter!
Let the Battles Begin!

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New Arrangements Obtained

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Colour Iteration 5

This version was made with changes based on the critiques received in class. The main takeaways were that the ideas worked, but the layout lacked interest. There was some progress, but needed to add more direction by breaking the grid. I also really needed to rework the first page. The verso page of the DPS was busy, so I needed to take some elements and put it on the first page. With help, I learned how to make smart objects in InDesign so that making my classic FF boxes is easier. I don't have to use screenshots from Photoshop anymore. Starting with the first page, I went and used the 7th title iteration because it was the most well received and I changed the green aura to a blue one, sacrificing the original idea of change and making the article as a whole unified with that blue gradient. I got rid of the classic box and opted for an open body of text on an 8 column grid. This gives me more space to work with and it maintains its importance as the only body on the page. To emphasize the lead, it is a smaller column and in bold, followed by Uematsu's message. I added the scan visual for those who want it, this time of the original video the transcript is from. The following DPS is changed in the way it used it's grid. I couldn't really break away from using the grid, but I could stretch and compress things so that I can make use of more space. The article content needed some reordering, but it allowed me to work in 3 columns on my 9 column grid, with a direction that's in a sort of "Z" shape. The last page uses 8 columns like the first and I moved over an element from the recto page onto here to give one last rest before the article comes to a close.

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Enemy Encounter!
Let the Battles Begin!

2 | Remaking the Soundtrack

Remaking the Soundtrack | 3

FINAL FANTASY VII

REMAKING A SOUNDTRACK

by Square Enix's Sound Team

AD

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Scan to view video interview



1

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THE SOUNDS

Makoto Ise

Our sound team has created an original sound management system called MASTS. This system was enhanced from the ground up for FINAL FANTASY VII REMAKE. It was drastically improved and enhanced for the project. In challenging ourselves to do that, we created a system where we could use AI to automatically generate all the sounds for the character movement. This is based on things like the angle of their bone structure and the speed they are moving etc. and through that generate natural sounds from a bank of preset sound data. This system is used for all characters in the game, as well as many of the enemies and bosses, it links all the in-game and cutscenes to automatically play the sound effects throughout. That has been a lot of hard work for us. There is also the simple fact that the overall number of sounds we need to make is so large. And unlike the original game, there are lots of things that move using physics simulations. The characters can also move closer and further away from the camera, so we have to make the sounds able to change dynamically in real-time to reflect that. And then, on top of that, we had the sounds of people movements in the cutscenes. We recorded every one of those. There are also movement sounds needed in the in-game scenes, where a lot of objects move under physics simulation. So we recorded the sounds for those too. And for various other places as well, such as the sounds for the NPCs etc.

Masashi Hamauzu

I think that people who played the original will be able to enjoy discovering a depth that they didn't know existed behind the story. For people who are playing the game for the first time, it has been made as if it were a completely new game. I approached it that way myself. So, I think it's a game that can be enjoyed by all groups.

NEW GAME
Continue?
Remake?

4 | Remaking The Soundtrack

YSDN3011 Editorial Design

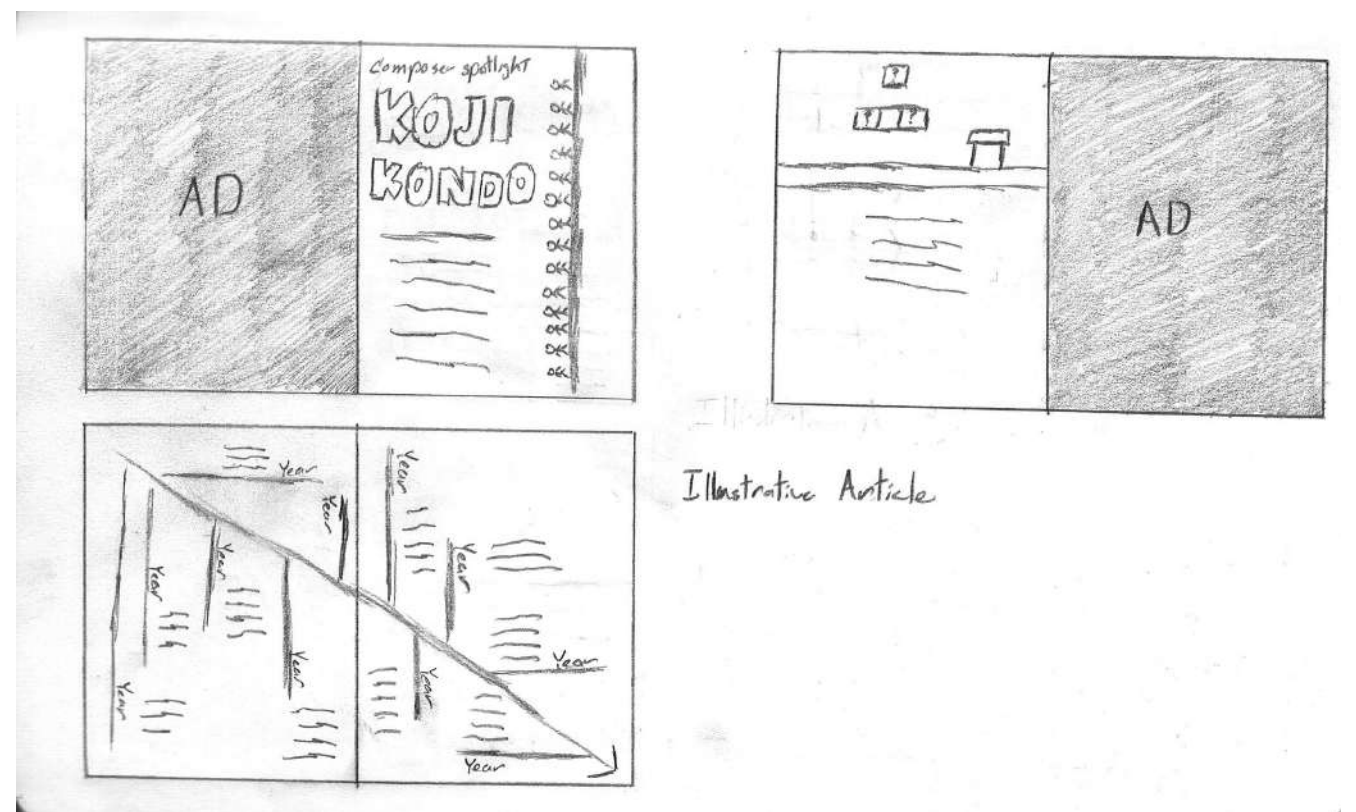
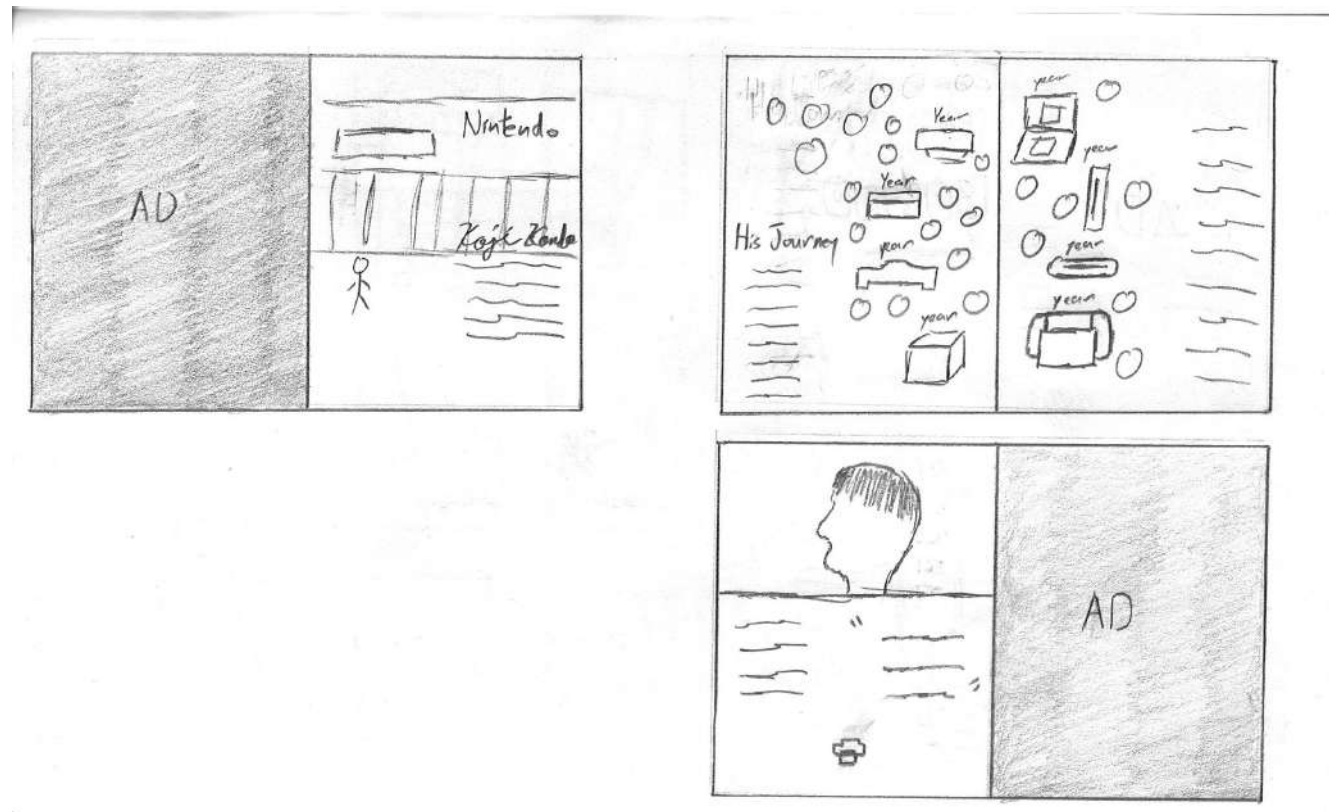
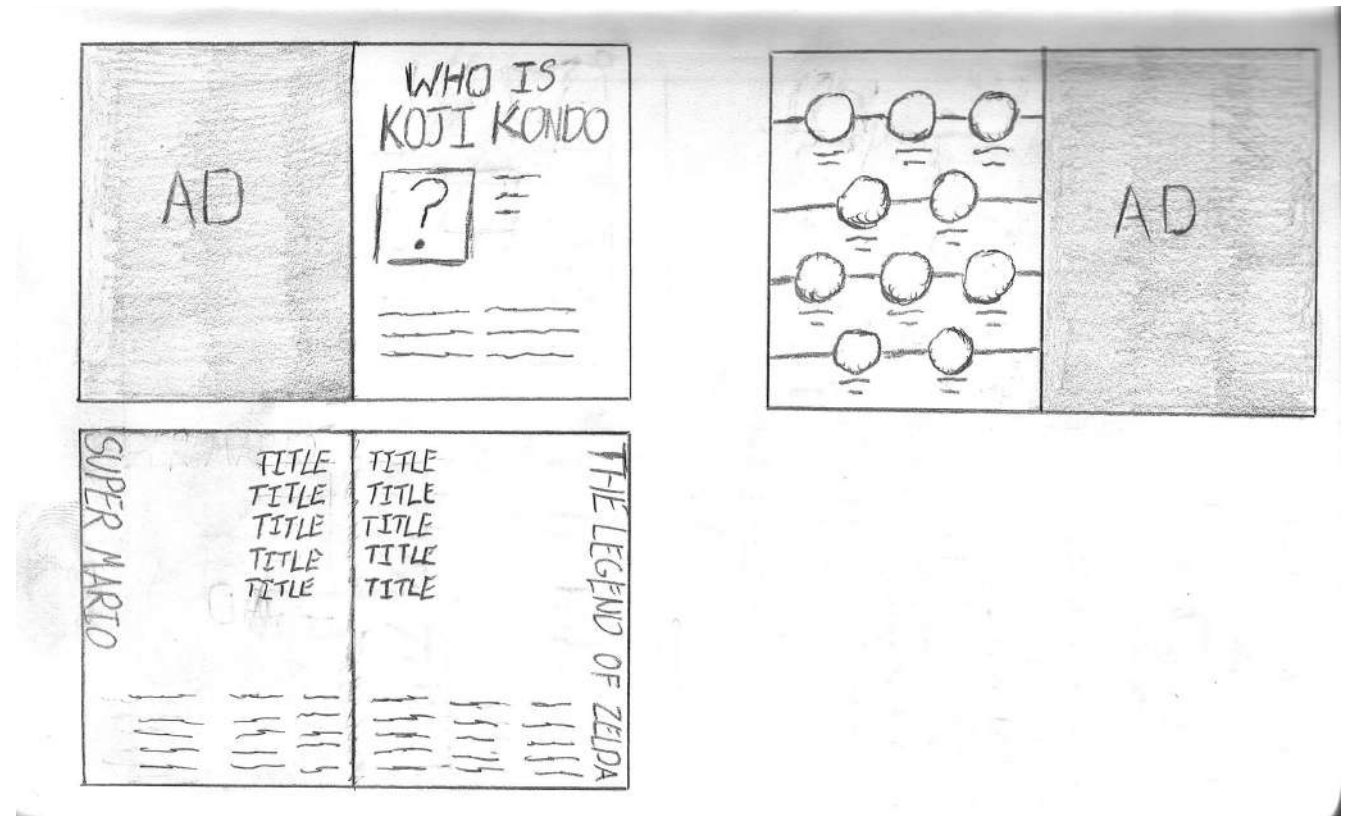
Phase 3 Process Work

Illustrative Treatment

Tristan Sabado

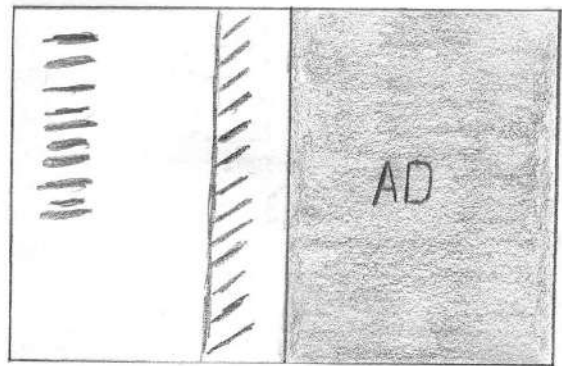
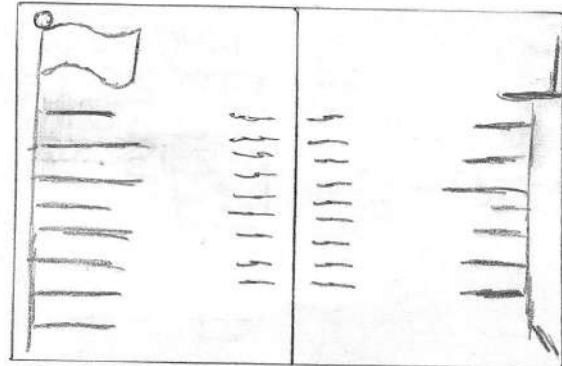
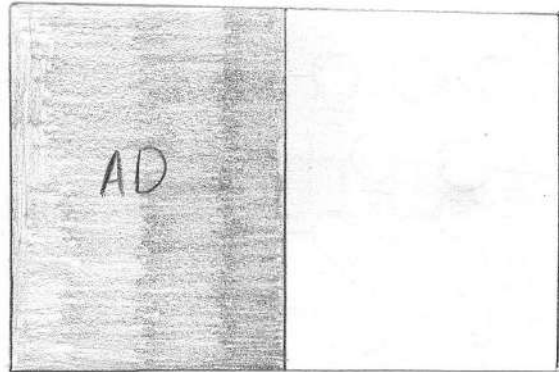
Instructor: Adam Rallo

Sketch Sets



Illustrative Article

More Sketches & Brainstorming



- Infographics & Visuals
- bar graphs
 - timelines (mario vine, piano)
 - revolutionary chart
 - silhouette dual exposure
 - collage of cartridges
 - icon cloud
 - notated sheet music
 - sketched Mario level
 - sheet music excerpts
 - a shelf of games
 - level sketches

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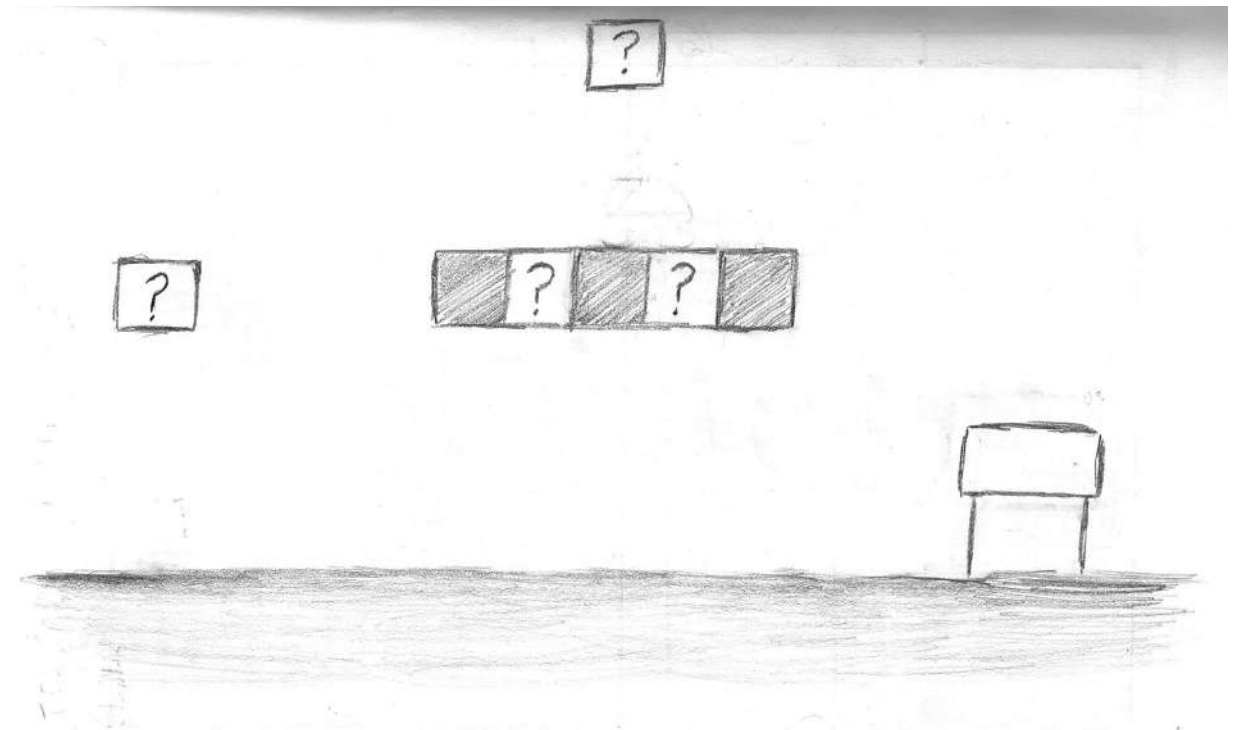
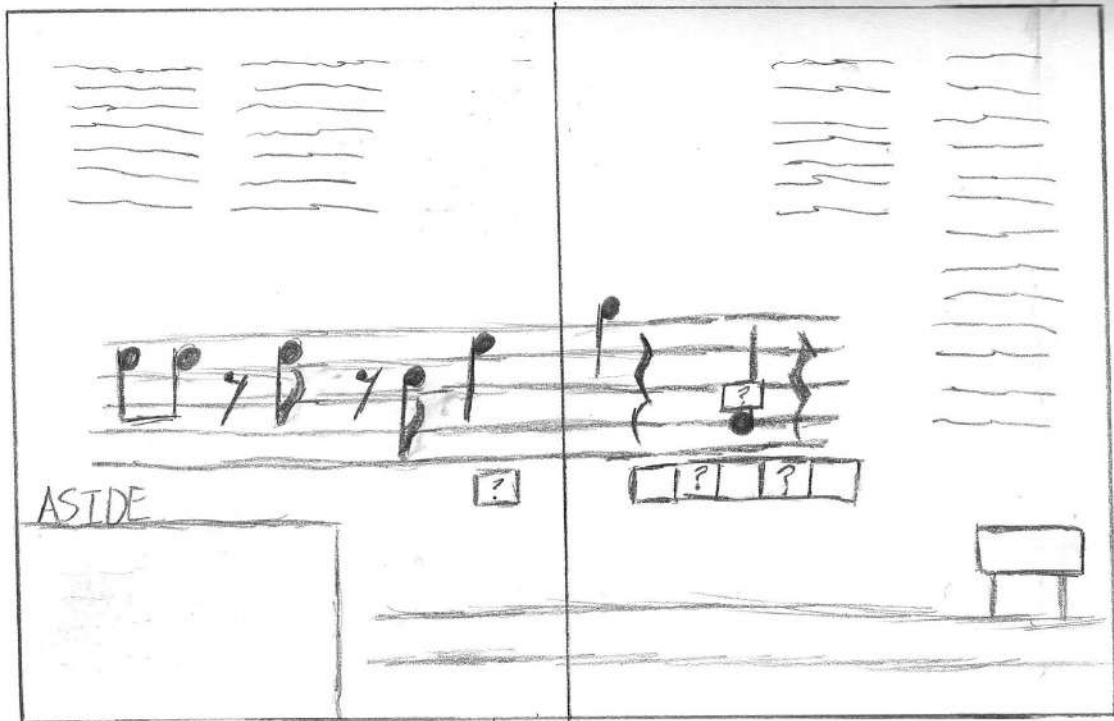
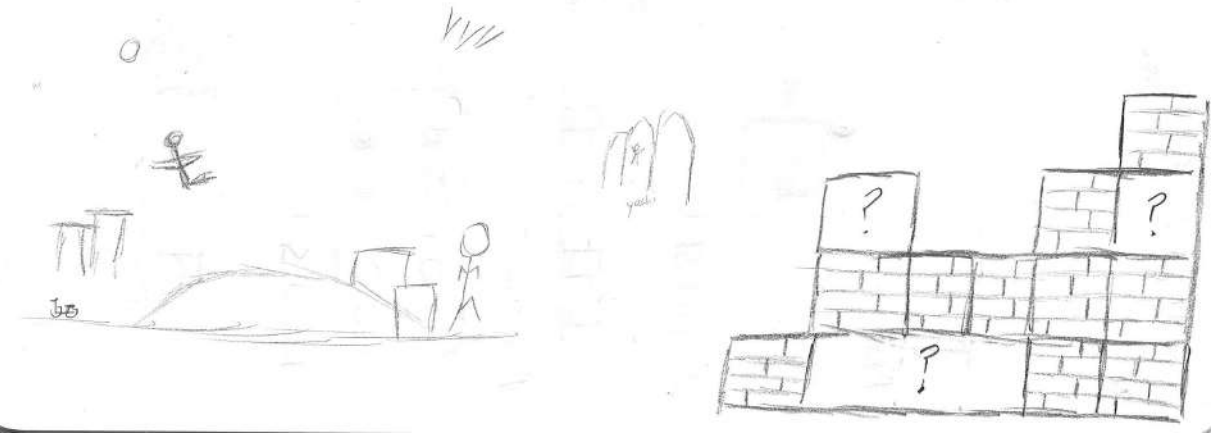


Illustration Artboards

Trying out Different Ideas

I found that trying to sketch layouts didn't work out well for the illustrative approach so I decided to work in Illustrator and trying out my image based ideas rather than thinking about the typography. I wanted to lean into the angle of infographics because of my lack in confidence regarding my illustrative skills. It would also help me use statistics to visualize the scope of Koji Kondo's work. With a majority of it being from the Mario and Legend of Zelda franchises, I kept the idea of highlighting the two in particular throughout these. I tried testing bar graphs and timelines, while also collecting iconography and making line work of Nintendo controllers.

- 1983 Punch-Out!!
- 1984 Golf, Family BASIC, Devil World
- 1985 Soccer, Arm Wrestling, Kung Fu, **Super Mario Bros 40.24M**
- 1986 **The Legend of Zelda 7.37M**, The Mysterious Murasame Castle, **Super Mario Bros: The Lost Levels 2.65M**, Volleyball
- 1987 Yume Kojo: Doki Doki Panic, Shin Onigashima
- 1988 **Super Mario Bros 2 7.46M**, **Super Mario Bros 3 17.28M**
- 1990 **Super Mario World 20.61M**, Pilotwings
- 1991 **TLoZ: A Link to the Past 7.43M**
- 1993 Star Fox
- 1995 **Yoshi's Island 4.12M**
- 1996 **Super Mario 64 11.91M**
- 1997 Star Fox 64
- 1998 **TLoZ: Ocarina of Time 13.82M**
- 2000 **TLoZ: Majora's Mask 6.64M**
- 2002 **Super Mario Sunshine 6.28M**, **TLoZ: The Wind Waker 6.74M**
- 2004 **TLoZ: Four Swords Adventures 0.93M**
- 2006 **New Super Mario Bros 30.80M**, **TLoZ: Twilight Princess 9.98M**
- 2007 **Super Mario Galaxy 12.80M**
- 2008 Super Smash Bros Brawl
- 2010 **Super Mario Galaxy 2 7.41M**
- 2011 **TLoZ: Skyward Sword 3.67M**
- 2013 **Super Mario 3D World 5.84M**
- 2014 Super Smash Bros for 3DS and Wii U
- 2015 **Super Mario Maker 4.01M**
- 2017 **Super Mario Odyssey 18.06M**
- 2018 Super Smash Bros Ultimate
- 2019 **Super Mario Maker 2 5.48M**

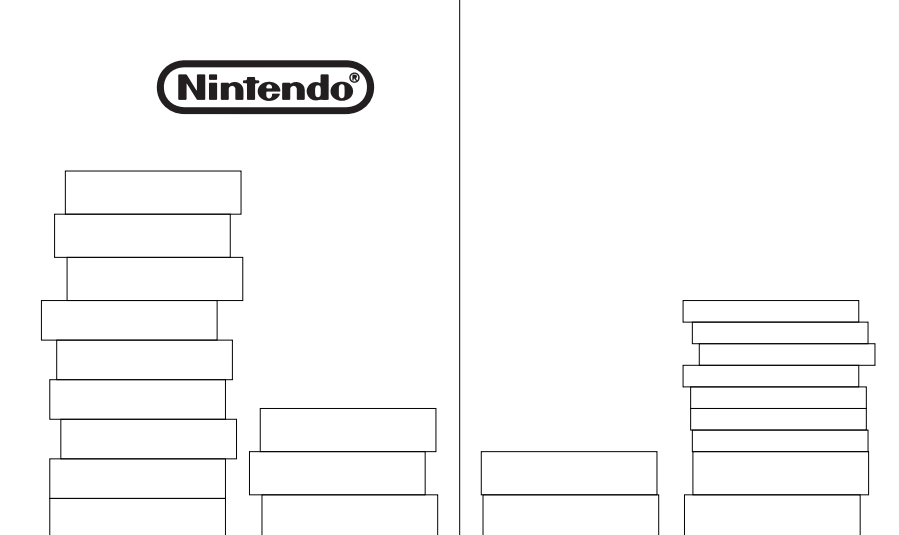
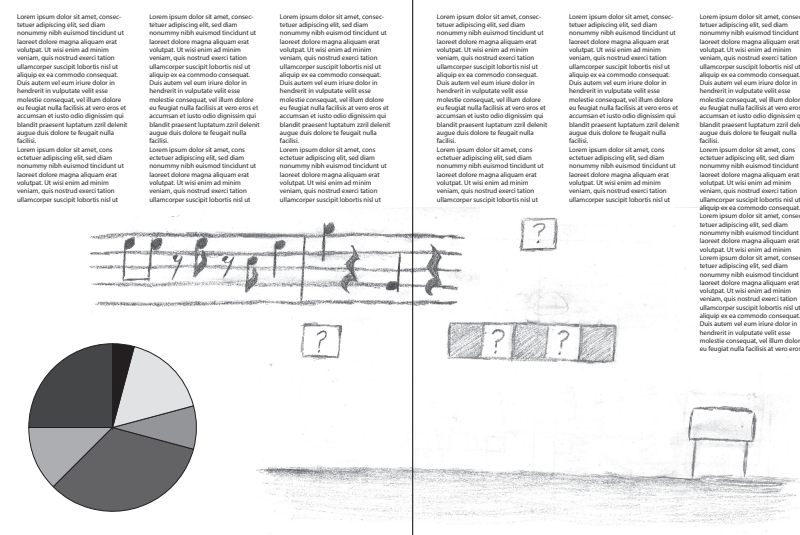
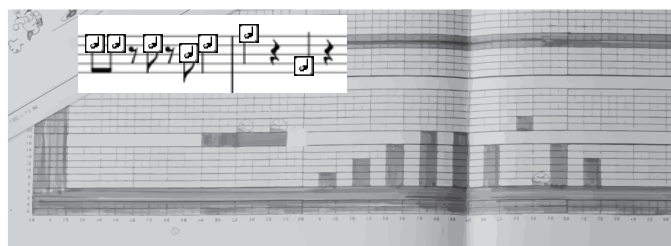
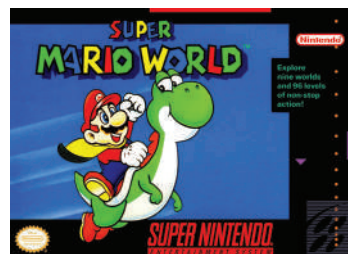
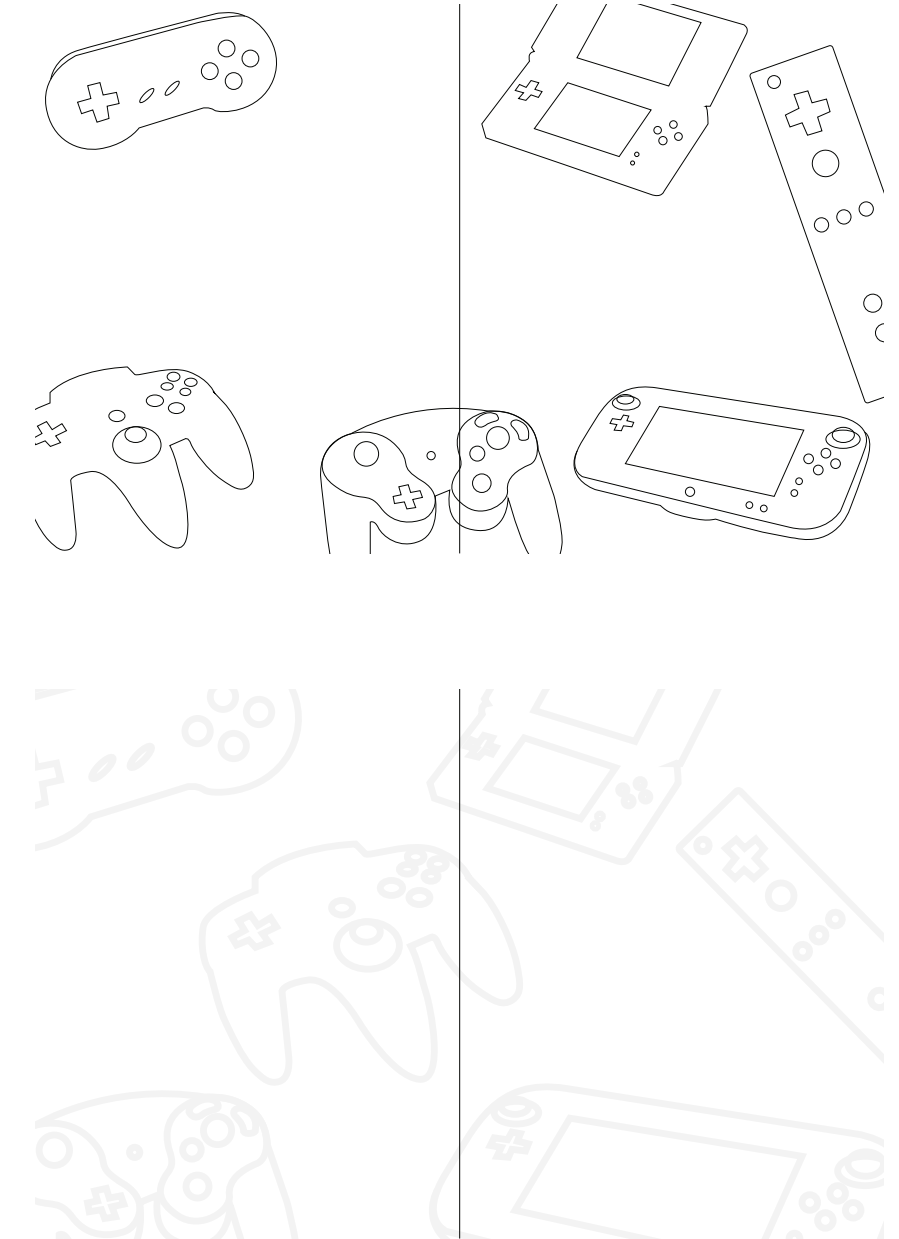
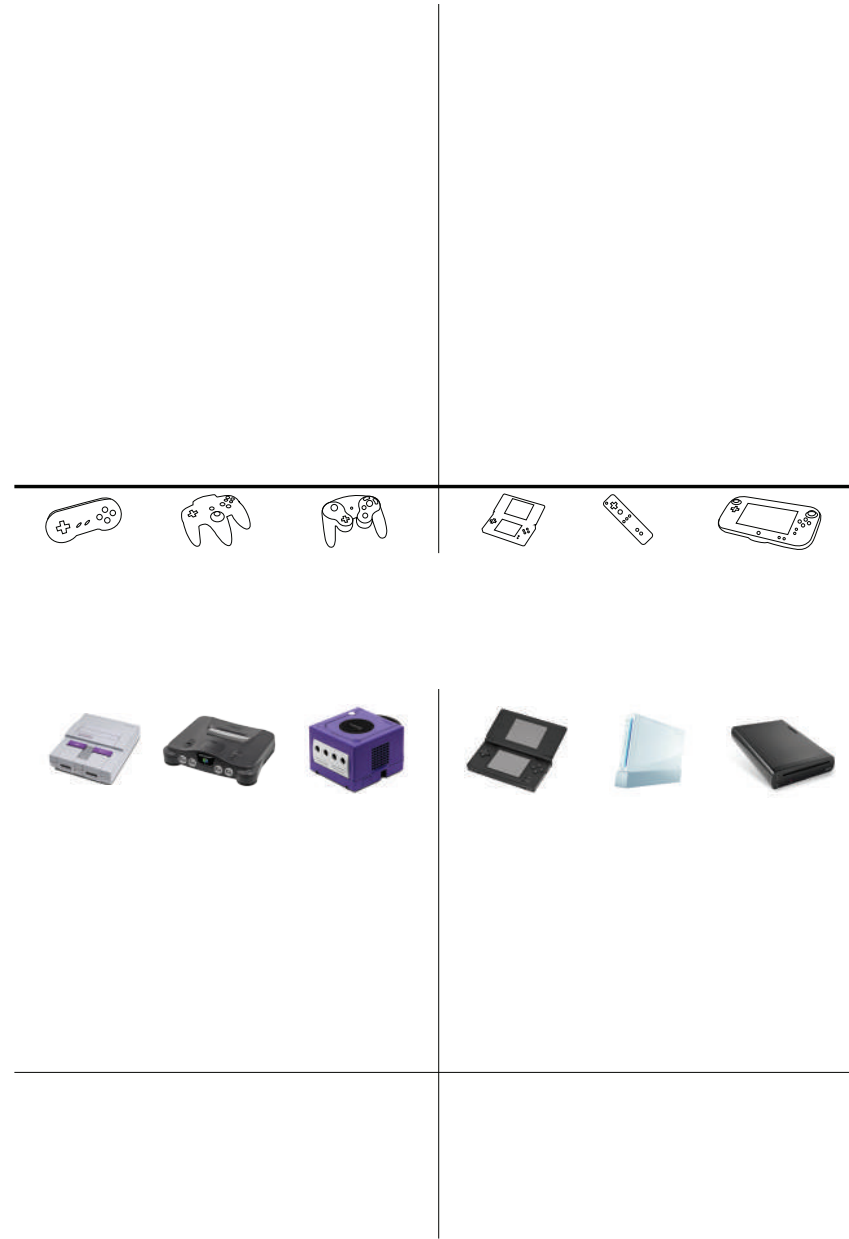
- Punch-Out!!
- Golf
- Family BASIC
- Devil World
- Soccer
- Arm Wrestling
- Kung Fu
- Super Mario Bros
- The Legend of Zelda
- The Mysterious Murasame Castle
- Super Mario Bros: The Lost Levels
- Volleyball
- Yume Kojo: Doki Doki Panic
- Shin Onigashima
- Super Mario Bros 2
- Super Mario Bros 3

15 Mario 8 Zelda



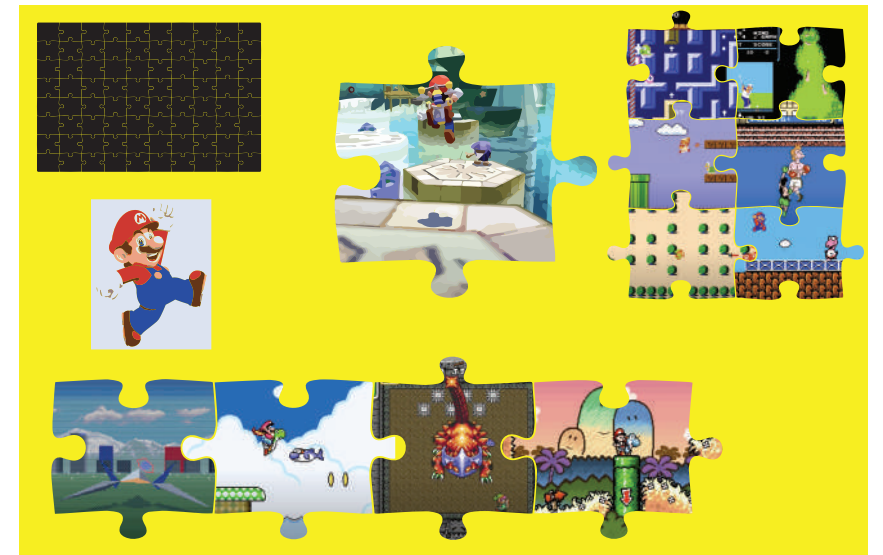
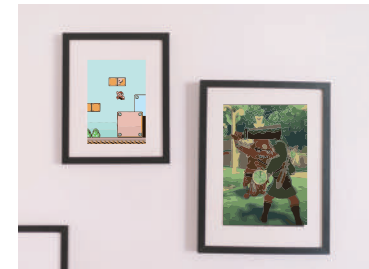
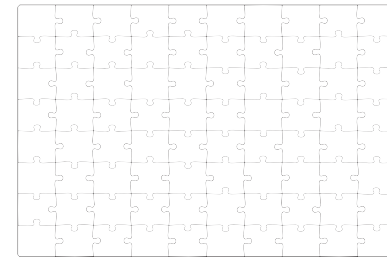
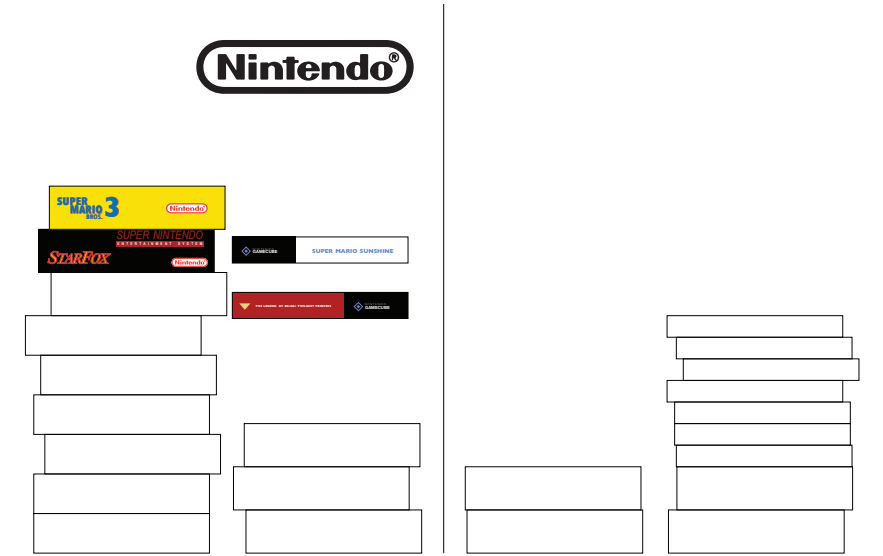
Trying out Different Ideas (continued)

These pages tried to make use of those controller illustrations I made, either as substitute for numbers on a timeline or as subtle background decoration. I also wanted to try developing my idea of making a Mario level sketch into the main visual accompanied with a music excerpt, communicating the idea of building the game and the composition being embedded in the world it is being made for. This was when I started thinking about pushing the purpose of the article as the crux of the visuals. The purpose is to share his legacy and how his philosophy has directed his prolific career. He believes that music must be specifically tailored for the world it accompanies as if it could embody the world even without the visuals.

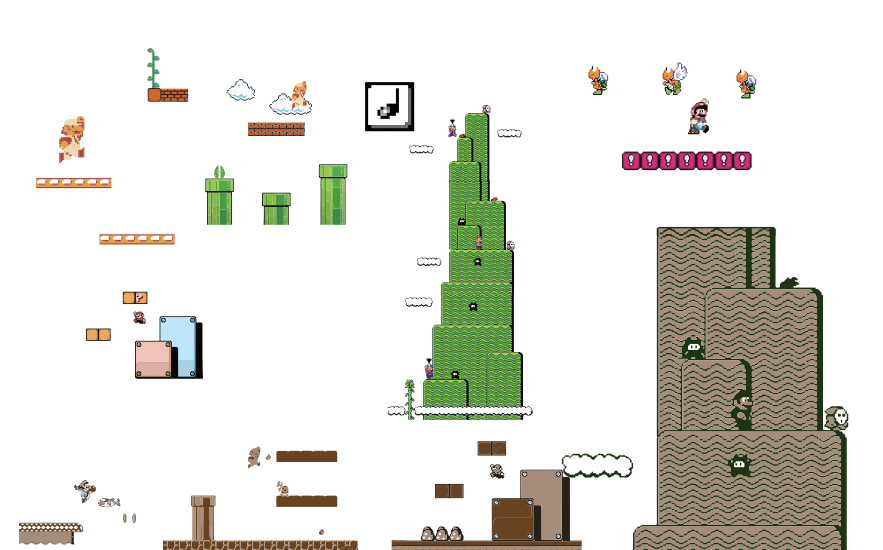
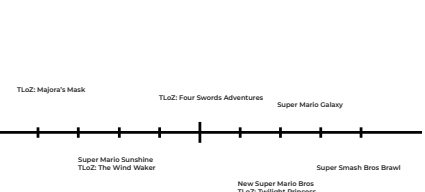
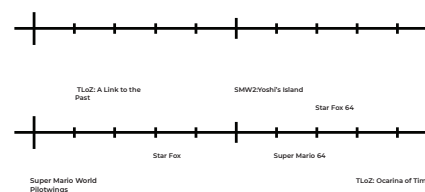
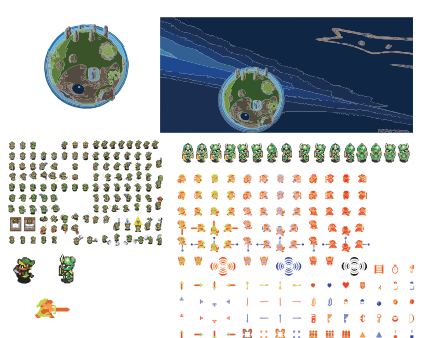


Trying out Different Ideas (continued)

These artboards make use of games Kondo has worked on to present the ideas previously mentioned while sharing a visual glimpse into all these worlds. None of the ideas really clicked and it was daunting to work with so many different things into cohesive idea. I also brought back the timeline because I liked the idea of a timeline that stretches across the whole article. I also decided about reducing the scope of my illustrative presentation. At least for the DPS, I wanted to take and construct moments of 2D Mario games to create a narrative across the pages. So I needed to take moments that encompasses the games I chose. I also took sprites from The Legend of Zelda games to do the same thing. Since the 2D games are top-down and segmented, I couldn't really take things from the worlds of their games. So instead I would take character sprites and put them in quirky situations that could work independent of the environment.



- 1983 Punch-Out!
- 1984 Golf, Family BASIC, Devil World
- 1985 Soccer, Arts Wrestling, Hungry Fc, Super Mario Bros 40,244
- 1986 The Legend of Zelda 7,374, The Mythical Mousame Castle, Super Mario Bros: The Lost Levels 2,654, Volleyball
- 1987 Yummy Yummy, Doki Doki Panic, Shin Origami
- 1988 Super Mario Bros 2 7,464, Super Mario Bros 3 17,284
- 1990 Super Mario World 20,534, Riddewings
- 1991 TLZ: A Link to the Past 7,434
- 1993 Star Fox
- 1995 SMW2/Yooh's Island 4,124
- 1996 Super Mario 64 70,934
- 1997 Star Fox 64
- 1998 TLZ: Ocarina of Time 13,824
- 2000 TLZ: Majora's Mask 6,644
- 2002 Super Mario Sunshine 6,284, TLZ: The Wind Walker 6,744
- 2004 TLZ: Four Swords Adventures 0,934
- 2007 Super Mario Galaxy 12,804
- 2008 Super Smash Bros Brawl
- 2010 Super Mario Galaxy 2 1,434
- 2011 TLZ: Skyward Sword 5,674
- 2013 Super Mario 3D World 1,844
- 2014 Super Smash Bros for 3DS and Wii U
- 2015 Super Mario Maker 4,034
- 2017 Super Mario Odyssey 18,064
- 2018 Super Smash Bros Ultimate
- 2019 Super Mario Maker 2 5,484



Colour Iteration 2

After working in Illustrator, I started pulling my work into the InDesign file and adding some hierarchy to my typography. The colour palette gets utilized more throughout including on the timeline I placed at the bottom. The irregular shapes produced by the information in boxes creates some fun movement to the bottom to contrast the cleaner columns above.

Looking further at the Mario series, he's done work on Doki Doki Panic localized and Super Mario Bros 2, Super Mario Bros 3, and Super Mario World. Being open to any and all music, Kondo loved to experiment and combine instruments and music styles; all the while, pushing the limits of what Nintendo's hardware could do regarding sound capabilities.

Being very busy, Kondo was unable to work on any Zelda titles until 1991's The Legend of Zelda: A Link to the Past. Many more iconic Zelda tunes came out of this soundtrack he composed such as Hyrule Castle, Karkiriko Village, the Zelda Theme and the Ganondorf Theme, among others. A Link to the Past brought this legend closer to a bigger legend; Shigeru Miyamoto. Miyamoto helped to visually inspire Kondo for his compositions that are tightly bound to their settings. Miyamoto would go further and give feedback after the compositions were complete. This type of interaction helped Kondo make Miyamoto's visions a reality.

The next few games he worked on were Pilot Wings, SimCity, and 1993's Starfox. His contributions weren't as recognized but just as important for their step up in the quality of SFX at the time. This is also the first sign of Kondo's transition to more of a supervising role. If you're as dedicated as Koji Kondo, you would know that the only direction for one's own skills is to go up; to evolve. And so Super Mario World 2: Yoshi's Island is a step in the right direction for Kondo's composition skills. As he has done before, his works have demonstrated how well they embody the world of Yoshi's Island and its various locations. At this point, his methods have become routine.

A Jump to 3D
With the release of the Nintendo 64 in 1996, Mario had made the jump from 2D to 3D with Super Mario 64 as a launch title. To facilitate such a huge game, Kondo composed a very diverse and experimental soundtrack. Look at Bomb-omb Battlefield's jazzy electronic melody with brass accompaniment, Dire Dire Docks with its slow calming synths, Lethal Lava Land with its Indian strings and percussion, Big Boo's Balcony with its daunting low vocals, the percussion heavy underground Mario theme serving as this game's underground theme, and Bowser's theme that makes use of an organ in a heavy metal piece.

Following close behind is 1997's Starfox 64, which Kondo co-composed with Hajime Wakai. Even though Kondo's contributions were very little, he gained further experience with orchestral works similar to that of Hollywood sci-fi scores.

As previously mentioned, Mario made the jump to 3D in 1996. Now it's Link's turn to be thrust into the 3D world with 1998's The Legend of Zelda: Ocarina of Time. As was Super Mario 64,

Ocarina of Time was a monumental milestone, which Kondo catered to. Taking what he had learned from his older works, he has created a soundtrack that helped redefine the Zelda franchise. This game was also the first one where Kondo has effectively implemented the use of adaptive music. This was done by segmenting a piece of music in order to apply or remove chord progressions as the situation needed. Following Ocarina of Time's success, Nintendo proceeded to make a sequel. The sequel is The Legend of Zelda: Majora's Mask. As a darker entry in the series, Kondo took a more Asian and "foreign" inspired direction for his new compositions. This helped accentuate the horror aspects of the setting and story. Of course, there are still songs in the same vein as Ocarina of Time as this is a sequel but like the story, the music original to Majora's Mask stands strong on its own. Kondo's influence grows and as a supervisor, he makes sure that his ideas about video game music are preserved by his sound team; to make music that is memorable, diverse, and adaptable.

2 | Who is Koji Kondo? | Who is Koji Kondo? | 3

COMPOSER SPOTLIGHT

Who is Koji Kondo?

by Tristan Sabado

A Biography & Discography

Koji Kondo, a man dedicated to video gaming. Whether you know him or not, you've probably gotten his music in your head from if you are somewhat familiar with video games.

Starting on the NES and SNES
Born on Aug 13, 1961 in Nagoya Aichi, Japan. As a kid of the age of 5, Koji Kondo entered the music world playing the electone organ. Growing up to be a teenager in a clever band, he played jazz and rock. Inspired by cinema scores and soundtracks, he continued to dedicate himself to music. During his senior year at the Osaka University of Arts, Nintendo, which was still young at the time, sent out recruitment messages to the school for potential composers and sound programmers. Kondo successfully applied by 1984. For his first year working at Nintendo, he took his experiences working on games like Golf, Devil World, and the renown Punch-Out, to learn to get a feeling for the type of music he'll do and what would be expected for sound programming.

Kondo's work truly garnered attention with 1985's Super Mario Bros. The soundtrack that he composed holds up today as iconic pieces that make up a lot of what the Mario franchise is today. When composing, Kondo's goal is to make music that fits the settings of Nintendo's fun bright worlds which people never get tired of.

Next in line is 1986's The Legend of Zelda, where he composed four full pieces including the adventurous overworld theme many know and love. With these two huge games added to his discography, his reputation rose significantly as did his position, moving up to being Nintendo's main composer.

1

Kondo's last major work was 2002's Super Mario Sunshine for the Nintendo Gamecube. This game was a very different beast to that of Super Mario 64. Regardless, you can expect Kondo to make his music work. For this soundtrack, Kondo embodied the tropical vacation theme in the music using traditional tropical percussion with light and energetic or slow and relaxing vibes to the compositions. Shinobu Tanaka, a co-composer, handled the cutscene music and ambient themes to complement the direction that Kondo set.

Working as a Supervisor
For the next few years, Kondo remained in the supervisor role, composing sparsely. Of course, sparsely for a dedicated man such as Koji Kondo meant that he regularly contributed to many of Nintendo's franchises. This includes 2006's New Super Mario Bros' Overworld Theme and The Legend of Zelda: Twilight Princess' Prototype Orchestral Piece #1. There is also 2007's The Legend of Zelda: Skyward Sword's Ballad of the Goddess. All these pieces served as the basis to the rest of the soundtrack of their respective games. Koji Kondo's dedication is something fuelled by ambition. He lives for video games in the form of music. He has lived an age of computerized music, into that of live orchestrations, with open arms for both. He loves the concept of change and variety, which reflects in his music. His efforts behind pushing technical limits had him work on the design of the 3DS so that the music and sound quality can be at its best on a handheld device.

While he loves making music, he prefers being in the supervisor role, because he could then listen to music that isn't his. He loves arrangements and remixes for the same reason. "You can go onto YouTube and see all kinds of people using all kinds of instruments and orchestrations of these songs. It was not expected, but it makes me very happy." Speaking of remixes, 2015's Super Mario Maker celebrating Mario's 30th anniversary, consists of arrangements and remixes of his own. The game reflects his workflow, working with pieces to make layers that support the experience of the player. Kondo has been in the industry for a long time and has helped shape the childhoods of many

4 | Who is Koji Kondo?

Colour Iteration 3

This is the next step where I add the Mario and Zelda images. The Mario DPS uses images in order of game releases leading the eye in the shape of an M. The orange arrow was added to tie the images together more and emphasize the feeling of movement in relation to time. The Zelda page doesn't have the same flow from one image to the next. With less space and images without the context of an environment, I just placed them according to the space that they take up. A last minute addition were the musical staffs up in the header. I haphazardly added orange rules in the header to sort of wrap the content, but it felt right to put something more in the header, so I added simplified music excerpts from Mario and the The Legend of Zelda to highlight some famous music and emphasize the music that hangs above all these games.

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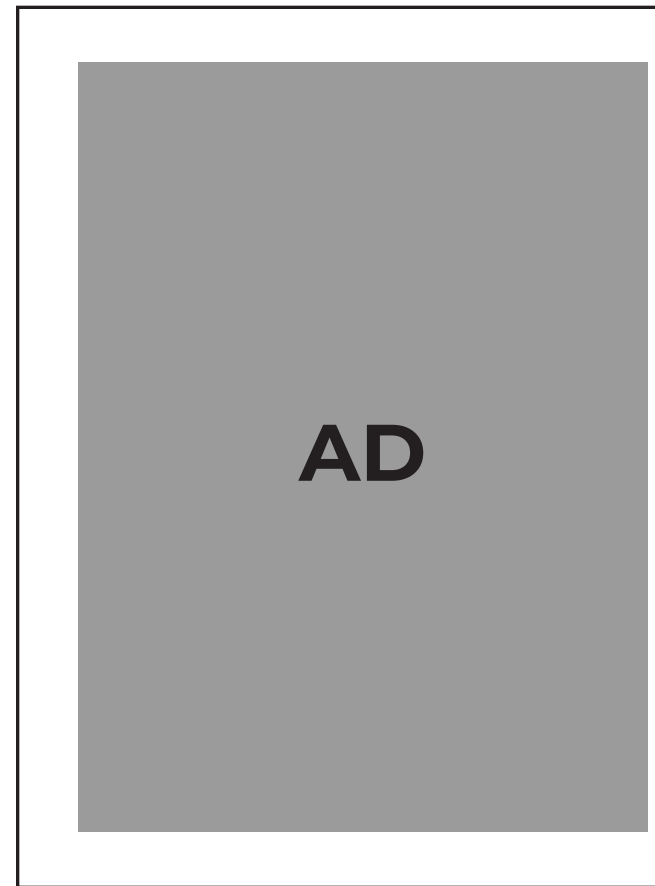
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2 | Who is Koji Kondo?



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1980: GOLF, FAMILY BASIC, DEVIL WORLD, PUNCH-OUT!, SOCCER, ARM WRESTLING, KUNG FU, SUPER MARIO BROS.

1985: YUME KOSO: DOKI DOKI PANIC, SHIN ONIGASHIMA, THE LEGEND OF ZELDA: THE MYSTERIOUS MURASAME CASTLE, SUPER MARIO BROS: THE LOST LEVELS, VOLLEYBALL, SUPER MARIO BROS 2, SUPER MARIO BROS 3.

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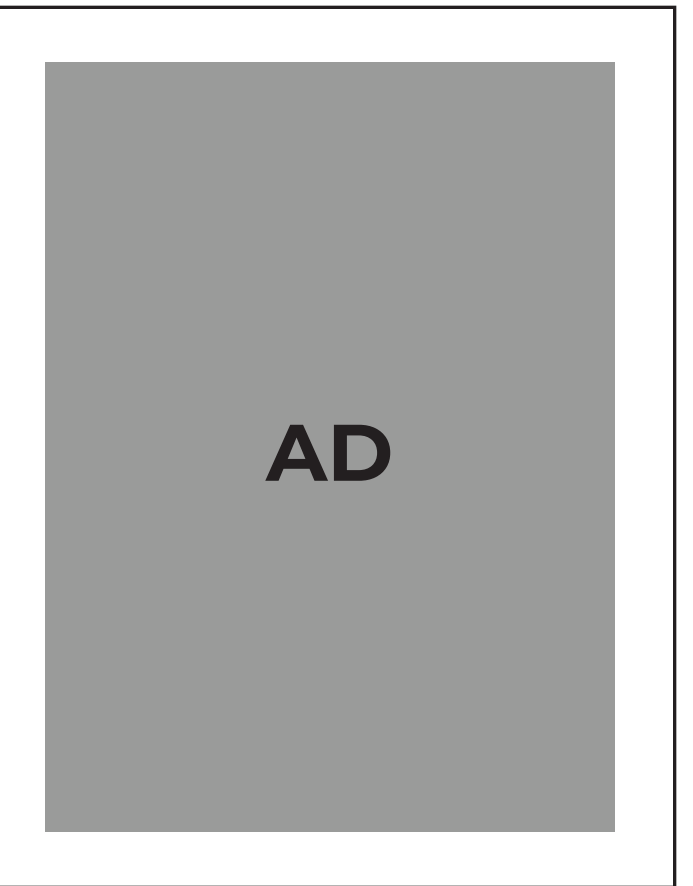
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2010: SUPER MARIO GALAXY 2, TLOZ: SKYWARD SWORD, SUPER MARIO 3D WORLD.

2015: SUPER SMASH BROS FOR 3DS AND WII U, SUPER MARIO MAKER, SUPER MARIO MAKER 2, SUPER SMASH BROS ULTIMATE, SUPER MARIO ODYSSEY.

4 | Who is Koji Kondo?



YSDN3011 Editorial Design

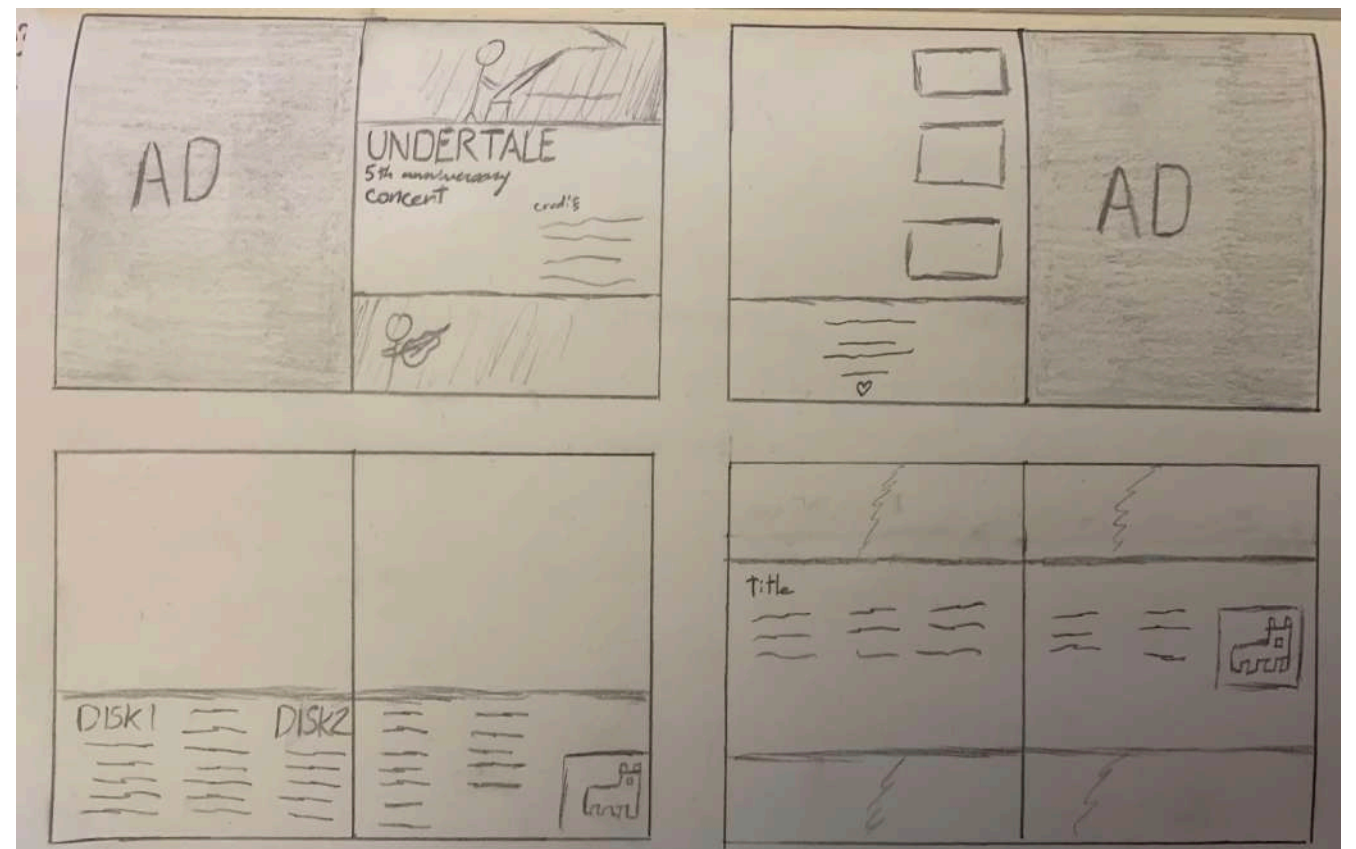
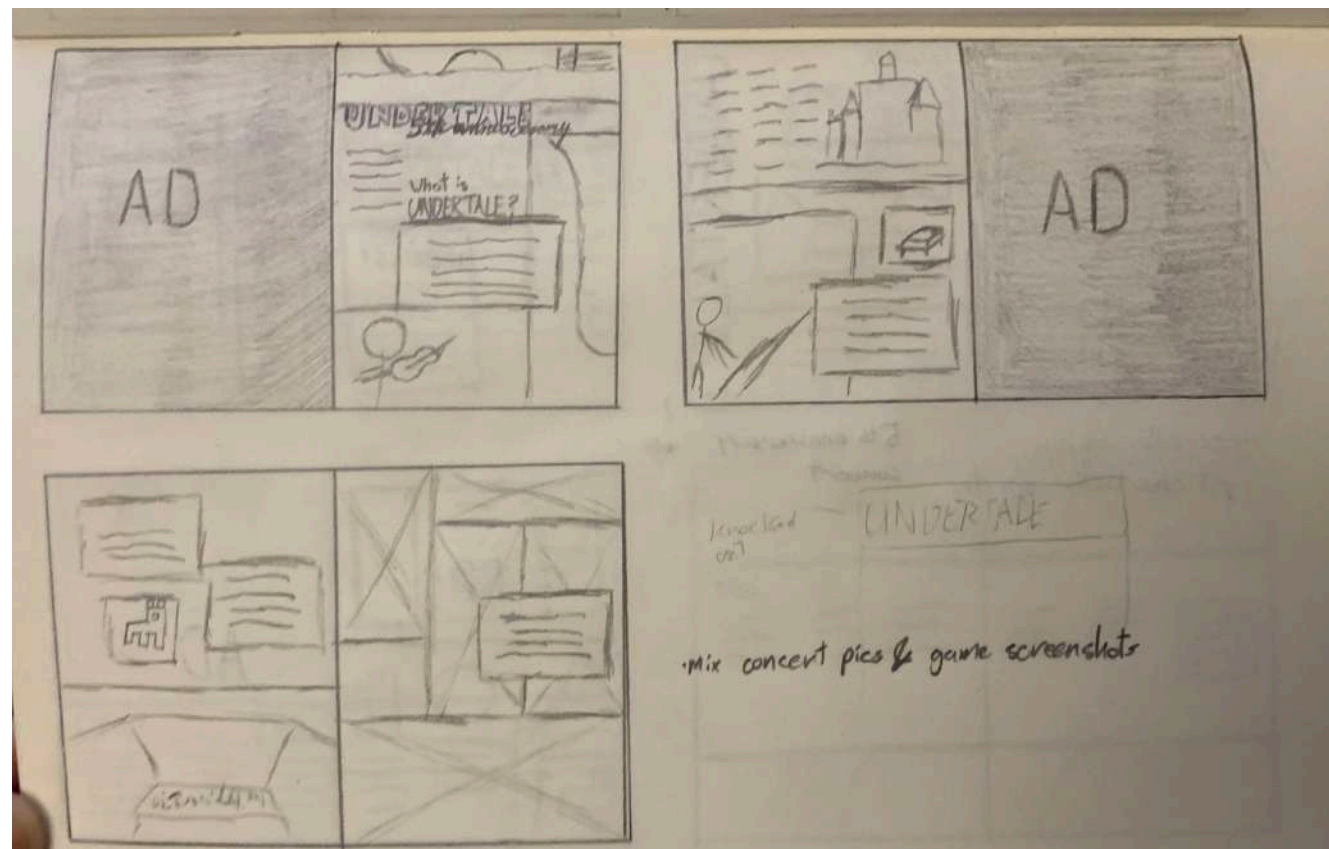
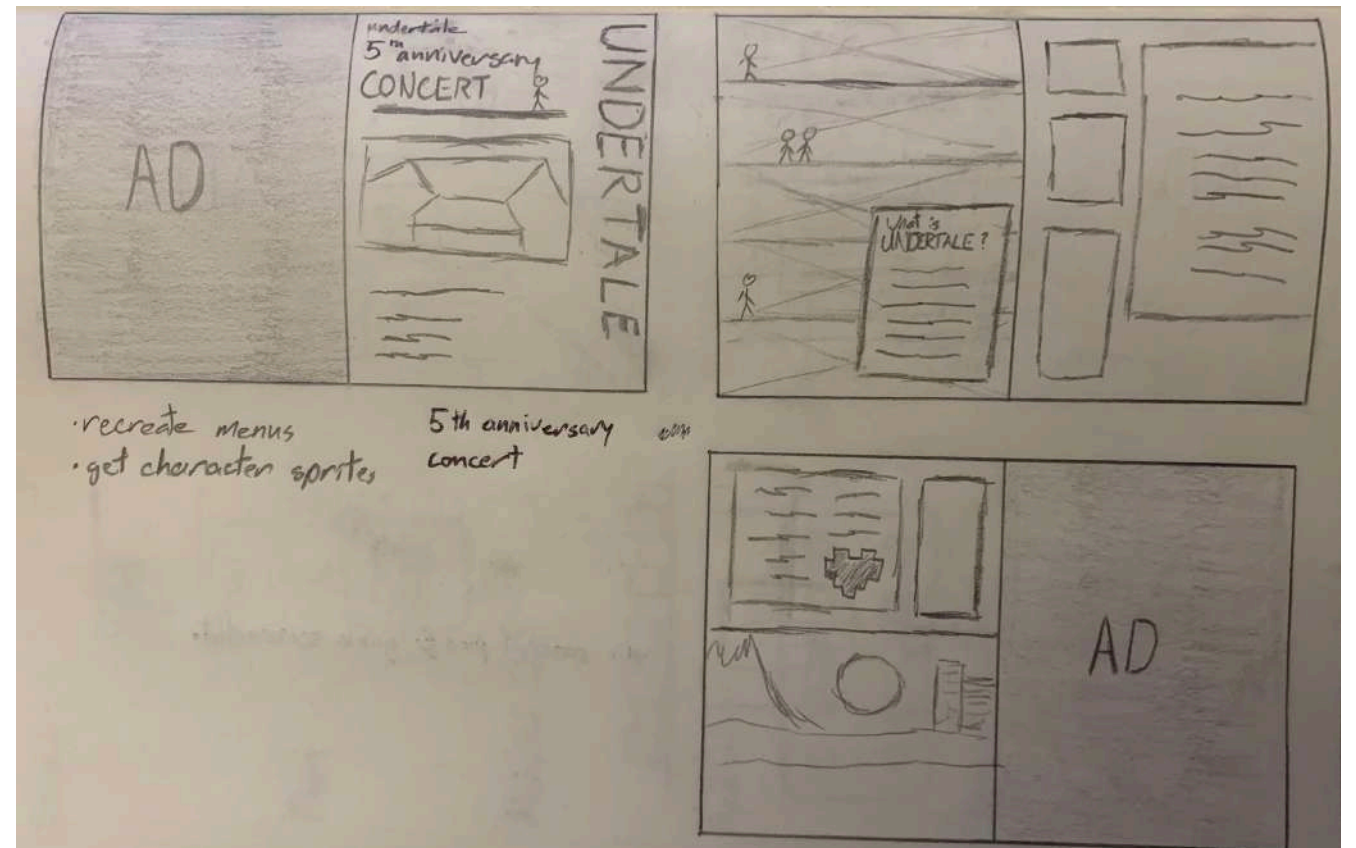
Phase 3 Process Work

Photographic Treatment

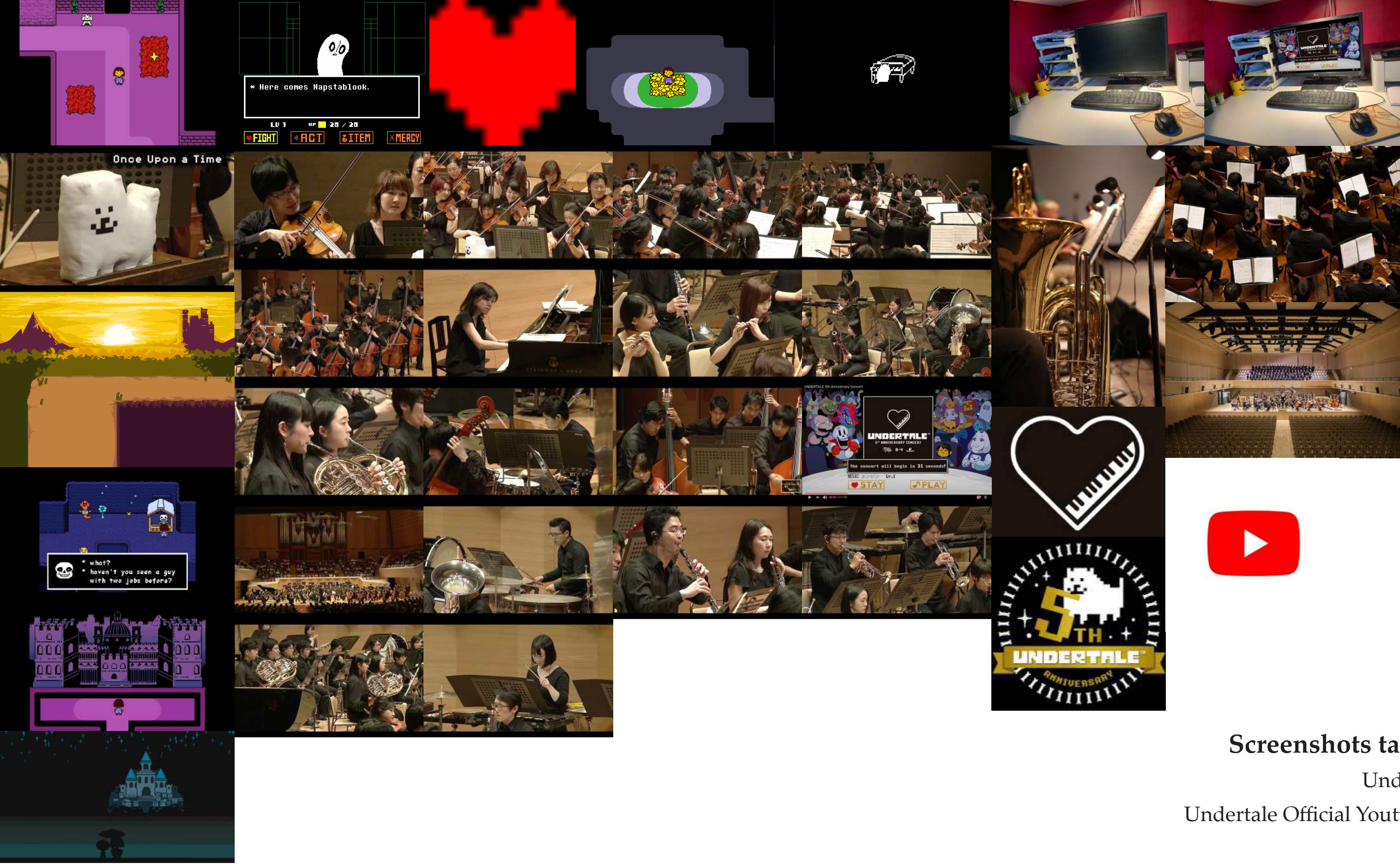
Tristan Sabado

Instructor: Adam Rallo

Sketch Sets

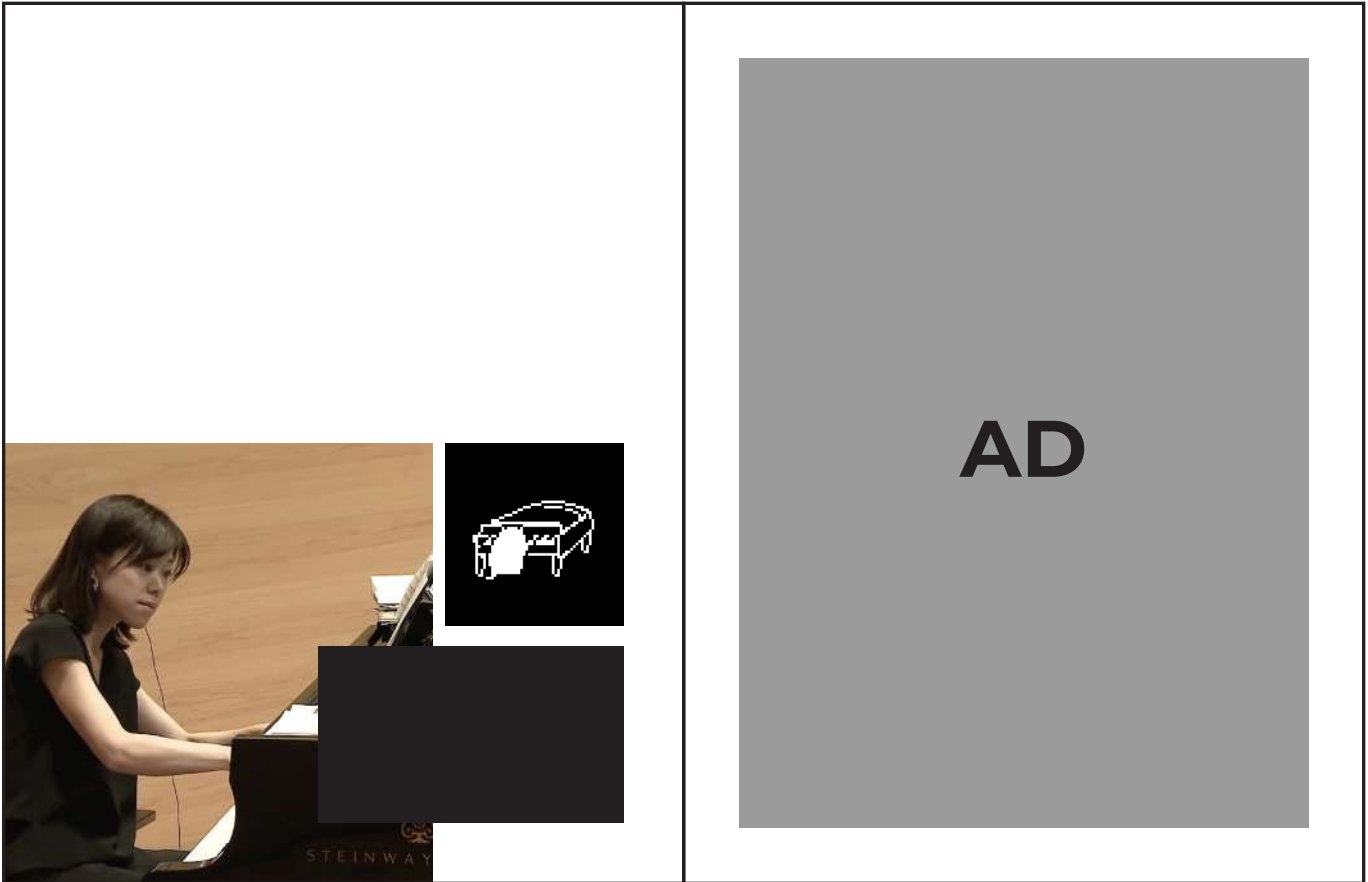
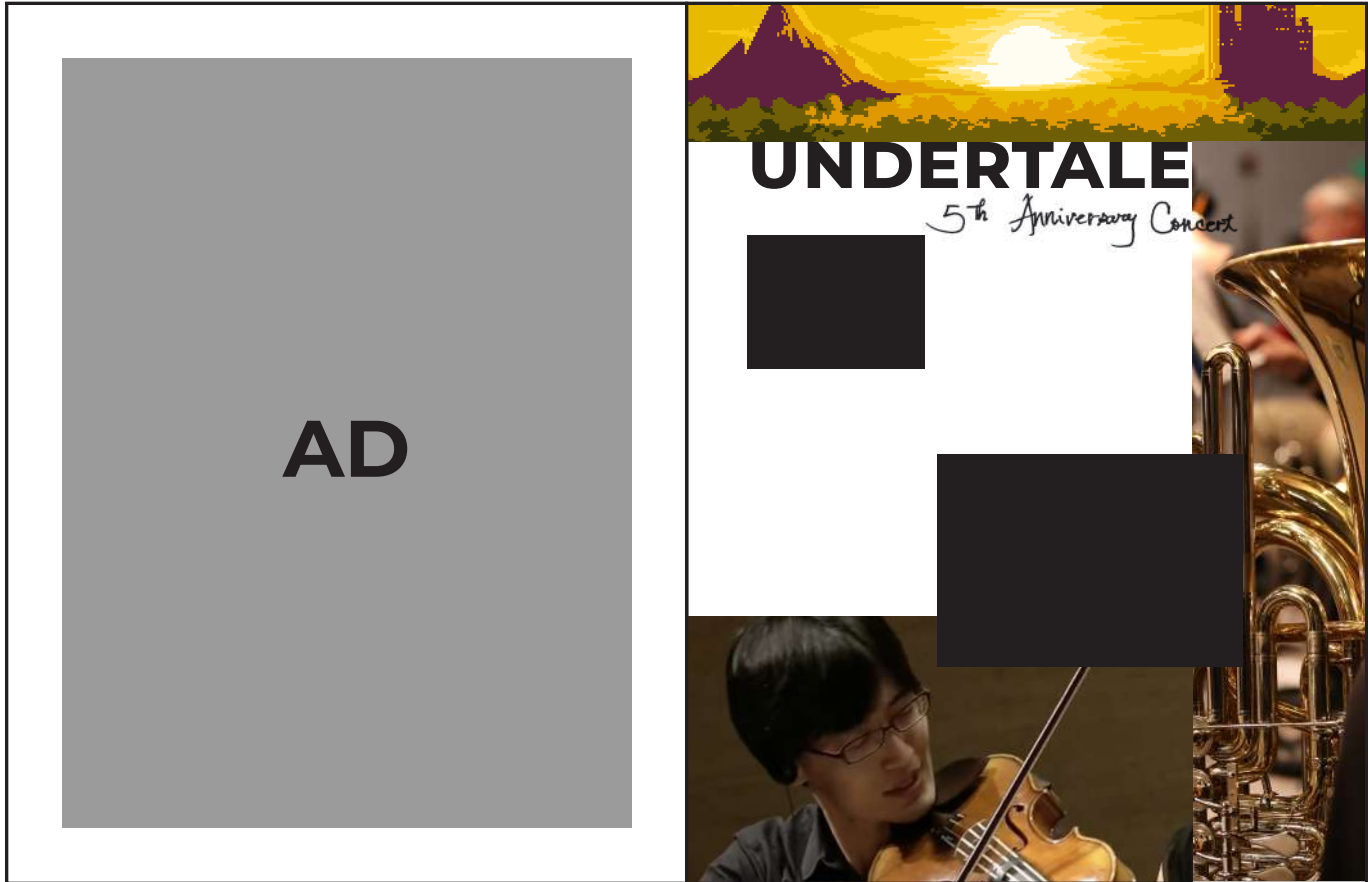
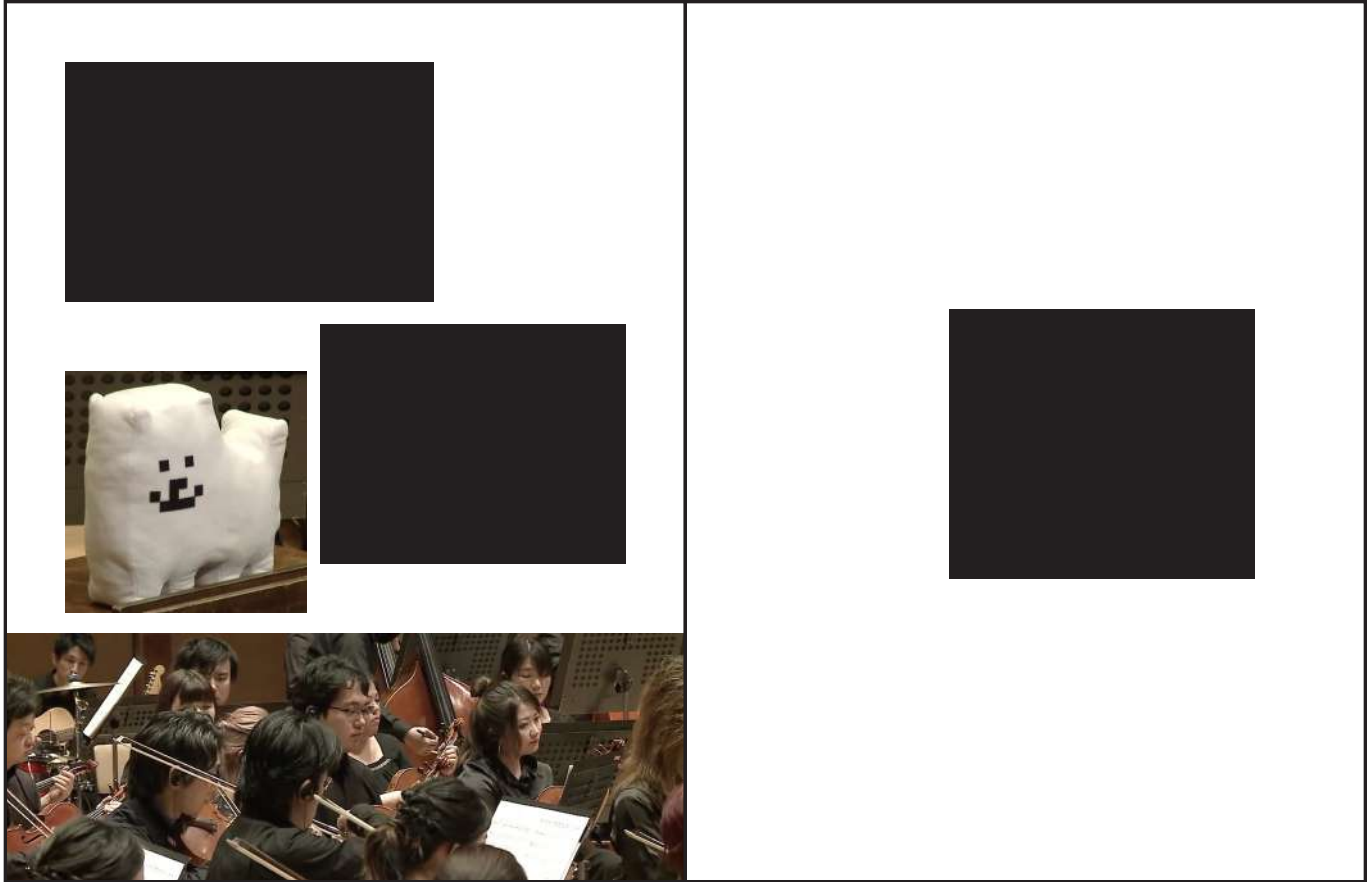


Photos and Images Used



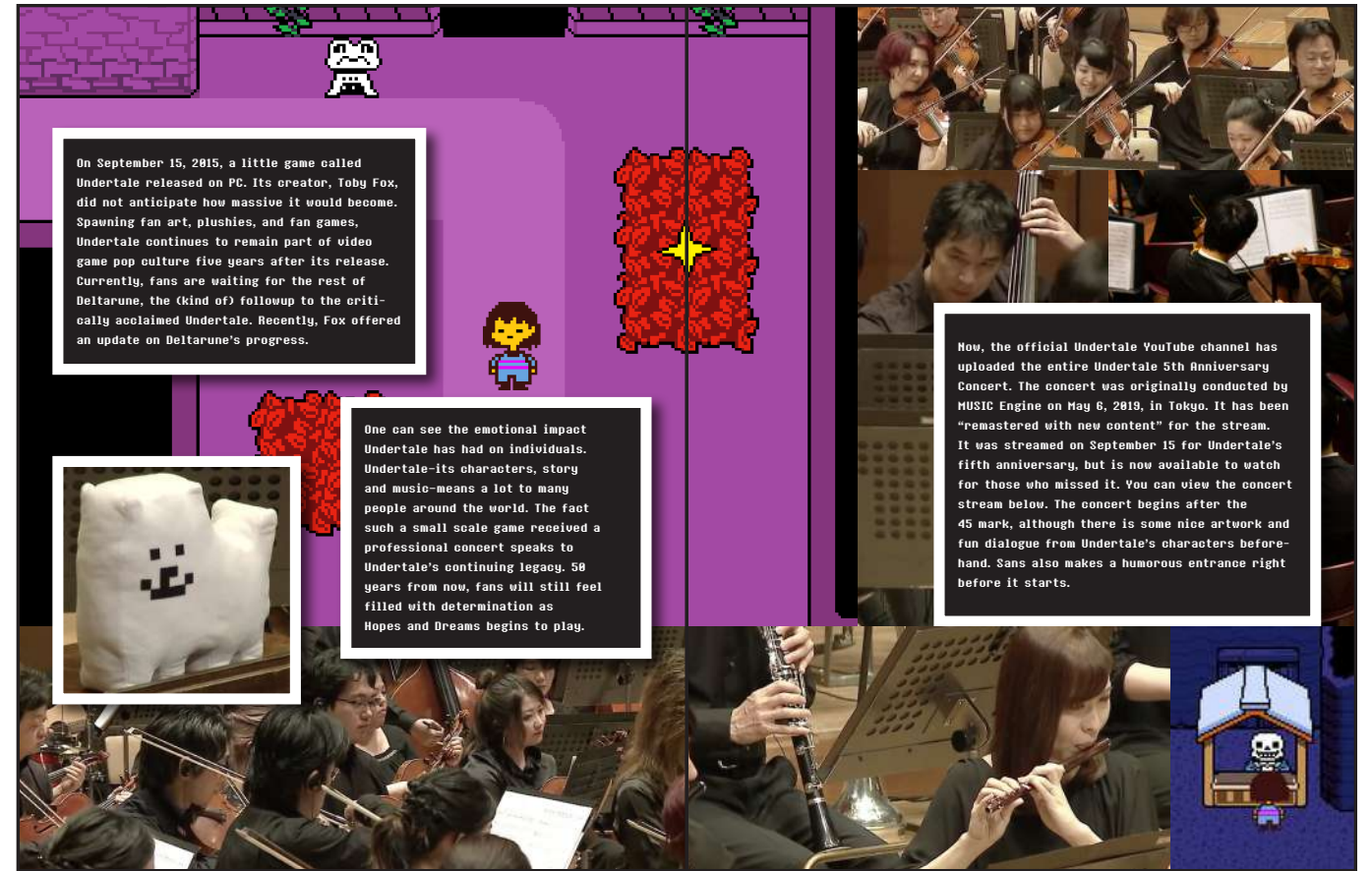
Screenshots taken from:
Undertale (2015)
Undertale Official Youtube Channel
Unsplash

Layout 1 Iteration 1



Layout 1 Iteration 2

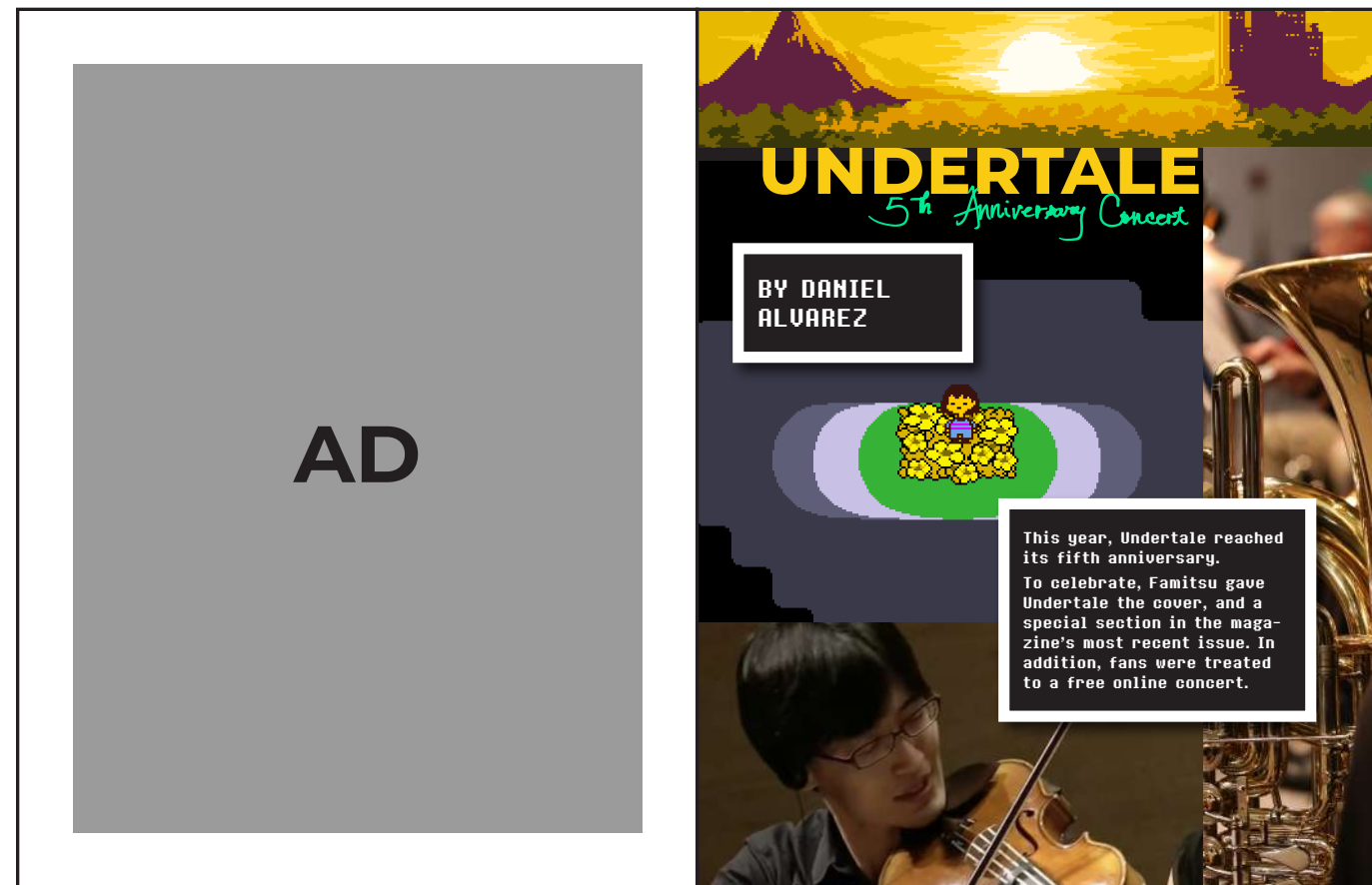
This direction integrates pictures of the concert and the game in a collage that serves as a backdrop to the body copy distributed across the pages. As an anniversary that brings fans back to the game, I wanted to start with that beautiful image of the ending sunset that blends in with the yellows and browns of the surrounding images. I also wanted to make the event feel more fancy by scanning in decorative cursive for the type following the title of the game. The treatment of the body copy throughout this and the second layout direction makes use of the text boxes of Undertale. In this one I also use the same typeface as the game and felt like it was too hard to read in such large chunks, which gets fixed later.



On September 15, 2015, a little game called Undertale released on PC. Its creator, Toby Fox, did not anticipate how massive it would become. Spawning fan art, plushies, and fan games, Undertale continues to remain part of video game pop culture five years after its release. Currently, fans are waiting for the rest of Deltarune, the (kind of) followup to the critically acclaimed Undertale. Recently, Fox offered an update on Deltarune's progress.

One can see the emotional impact Undertale has had on individuals. Undertale-its characters, story and music-means a lot to many people around the world. The fact such a small scale game received a professional concert speaks to Undertale's continuing legacy. 50 years from now, fans will still feel filled with determination as Hopes and Dreams begins to play.

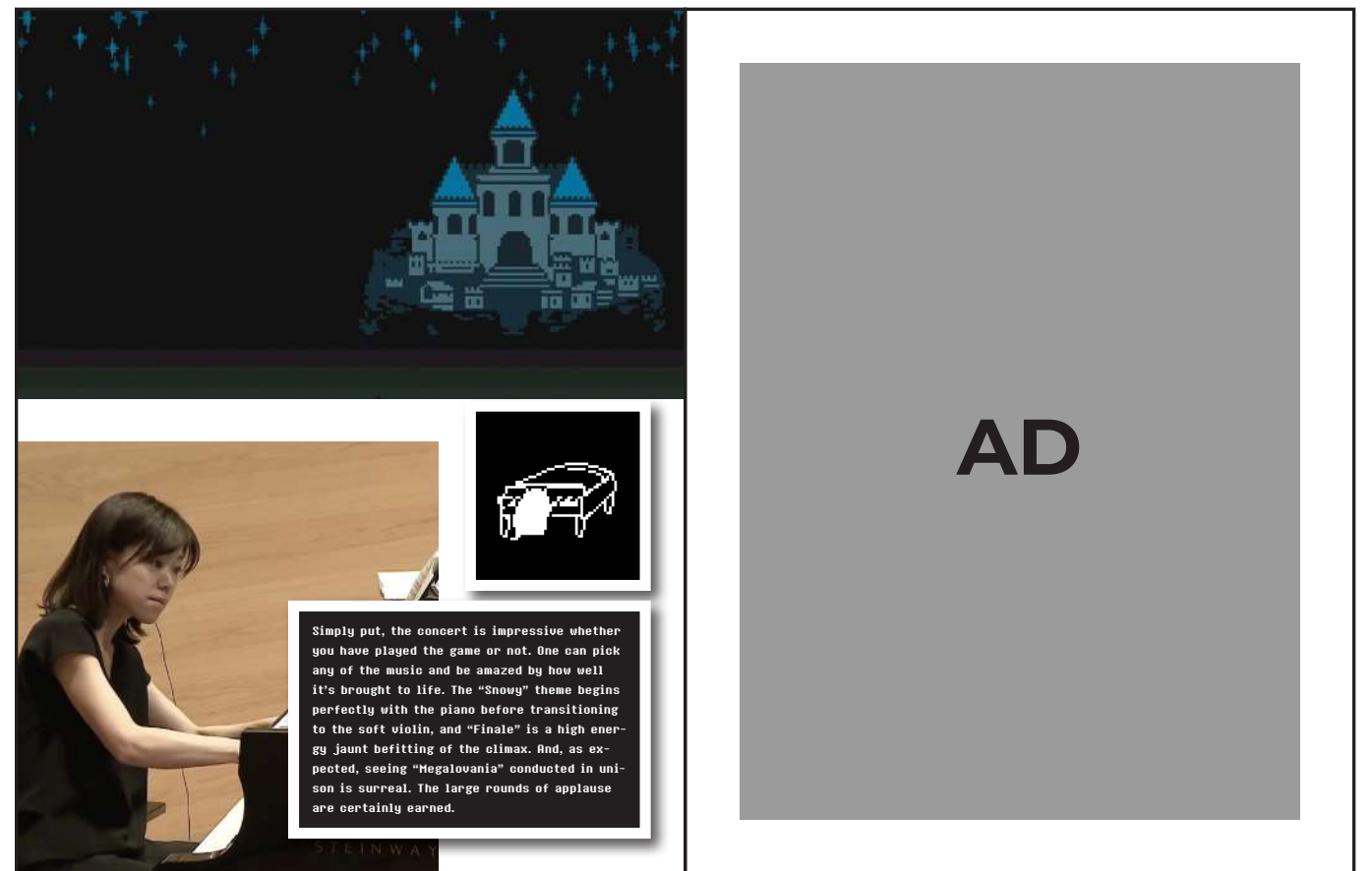
Now, the official Undertale YouTube channel has uploaded the entire Undertale 5th Anniversary Concert. The concert was originally conducted by MUSIC Engine on May 6, 2019, in Tokyo. It has been "remastered with new content" for the stream. It was streamed on September 15 for Undertale's fifth anniversary, but is now available to watch for those who missed it. You can view the concert stream below. The concert begins after the 45 mark, although there is some nice artwork and fun dialogue from Undertale's characters beforehand. Sans also makes a humorous entrance right before it starts.



UNDERTALE *5th Anniversary Concert*

BY DANIEL
ALVAREZ

This year, Undertale reached its fifth anniversary. To celebrate, Famitsu gave Undertale the cover, and a special section in the magazine's most recent issue. In addition, fans were treated to a free online concert.



Simply put, the concert is impressive whether you have played the game or not. One can pick any of the music and be amazed by how well it's brought to life. The "Snowy" theme begins perfectly with the piano before transitioning to the soft violin, and "Finale" is a high energy jaunt befitting of the climax. And, as expected, seeing "Megalovania" conducted in unison is surreal. The large rounds of applause are certainly earned.

Layout 1 Iteration 3

Realizing that this article needed two DPS spreads, I went about extending the first page without breaking the complete composition it had originally. That meant I needed more type and I needed pictures that didn't pull too hard from the content on the first page. I also reduced the font size of the body copy as was suggested in critique and it still didn't sit right with me.

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UNDERTALE

5th Anniversary Concert

BY DANIEL ALVAREZ

Fangamer and 8-4 are proud to present a very special 5th anniversary online concert broadcast of the music of UNDERTALE. Arranged and performed by MUSIC Engine, filmed in May 2019 in Tokyo, Japan and remastered with new content for this digital stream.

This year, Undertale reached its fifth anniversary. To celebrate, Famitsu gave Undertale the cover, and a special section in the magazine's most recent issue. In addition, fans were treated to a free online concert.

This moment of **celebration** fills you with **determination.**

* Here comes Napstablook.

LU 1 HP 20 / 20

FIGHT ACT ITEM MERCY

Simply put, the concert is impressive whether you have played the game or not. One can pick any of the music and be amazed by how well it's brought to life. The "Snowy" theme begins perfectly with the piano before transitioning to the soft violin, and "Finale" is a high energy jaunt befitting of the climax. And, as expected, seeing "Megalovania" conducted in unison is surreal. The large rounds of applause are certainly earned.

AD

Layout 1 Iteration 4

Here, I have all the type I needed and adding more typographic hierarchy helped fill out space. Placing iconography also helped with that. Using the typographic settings from Layout 2, I changed the body copy to use Charter and then made further adjustments. Struggling to find quotes, I took the idea from Layout 3 to incorporate references in the subheadings, almost like quotes, bring out some of the game's personality, while tailoring them to the context of the article. Concerned over the noise the background collage made, I tried to make use of my empty spots which I coloured purple from the sunset image, and stretched them across the whole page. I reduced the opacity of every image and that reduced their hierarchical strength and tied them together with that purple tint.

The Game & The Emotions

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3 5th Anniversary Concert

5th Anniversary Concert 4

UNDERTALE
5th Anniversary Concert

BY DANIEL ALVAREZ

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A Collab to Share love and not LOVE.

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5th Anniversary Concert 2

What are you waiting for? GO! It's FREE! You like FREE things right?

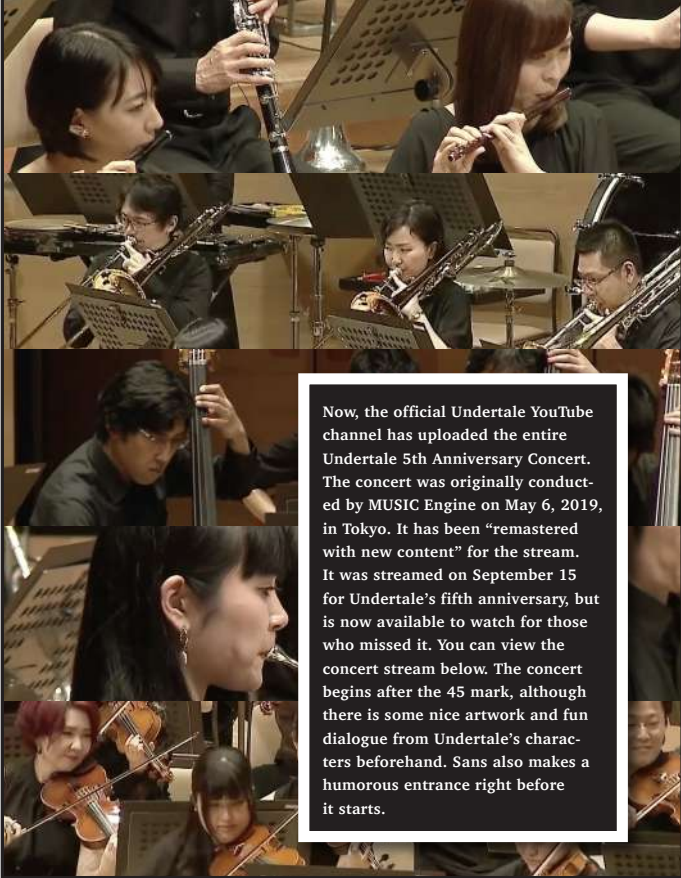
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AD

5th Anniversary Concert

Layout 2 Iteration 2

This direction is similar to the first but I wanted to make use of more vertical elements and accompany them with sprites from the game. I also wanted to have full page screenshots of the game be in the background so that the content would be like menus over the game. However leaving the backgrounds as flat colours and looking just at the layout, it felt bland. Deciding to not use this one early, I used it to try out typographic treatments.

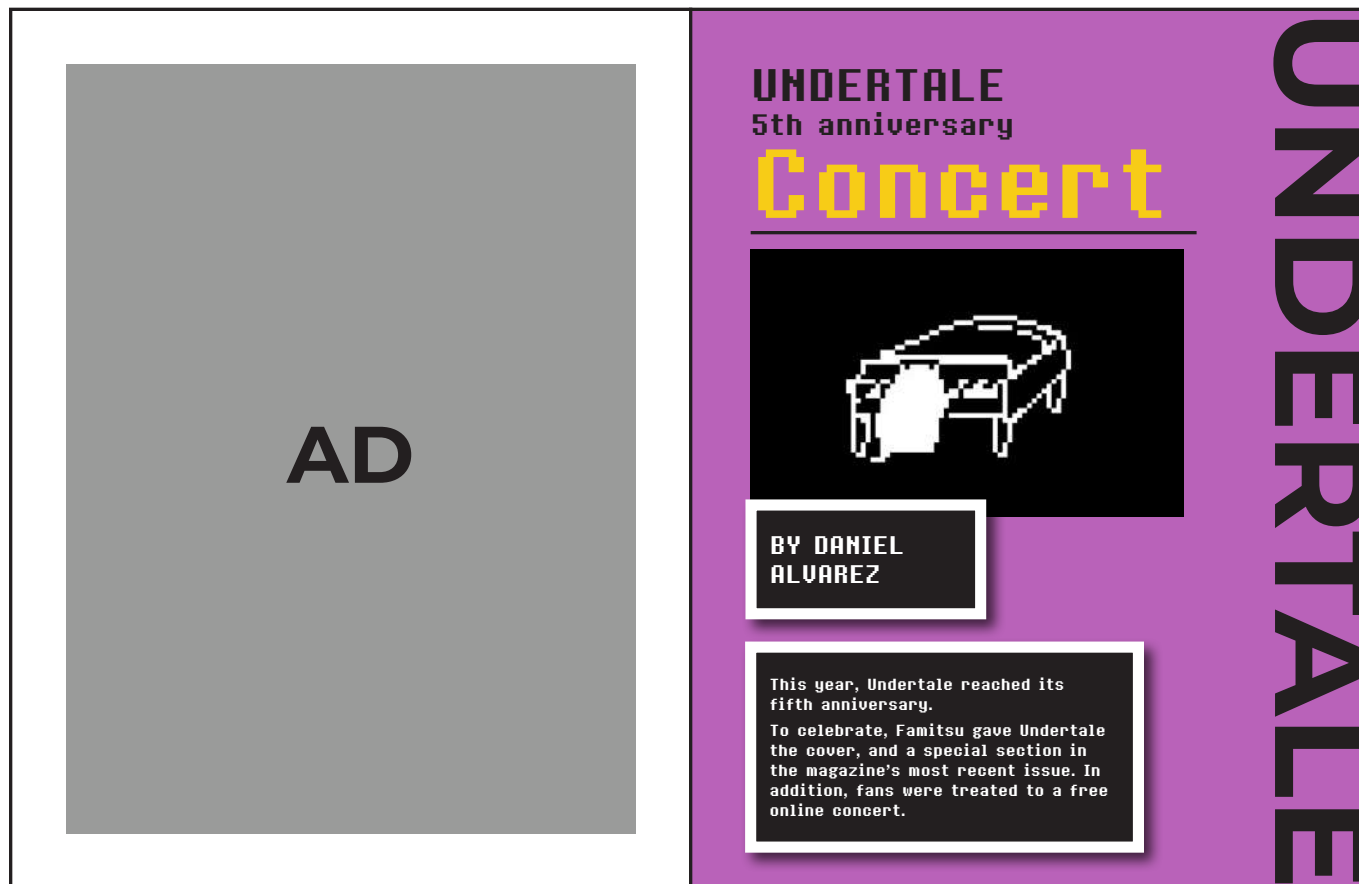


**What is Undertale?
How Big is It?**


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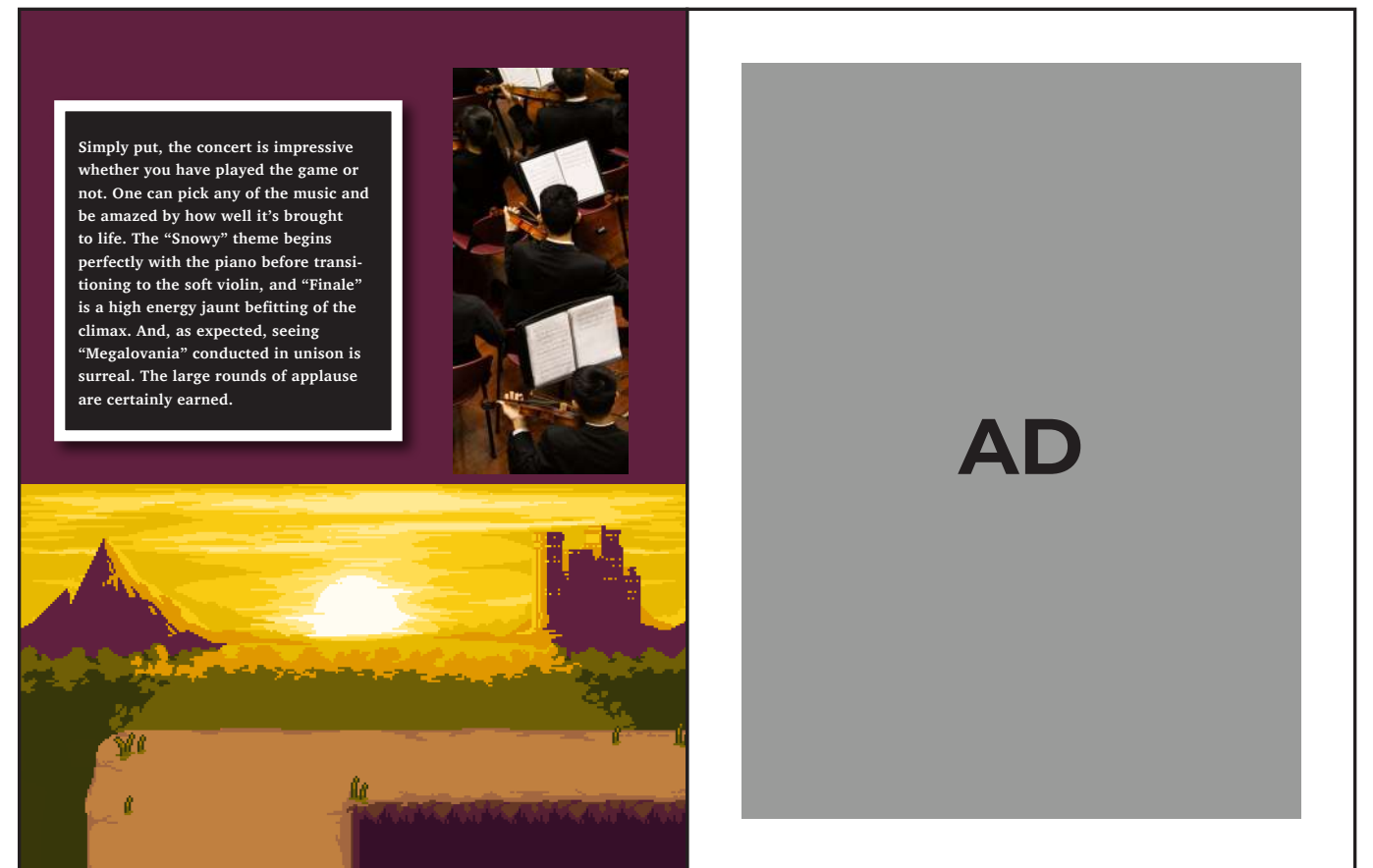
UNDERTALE
5th anniversary
Concert



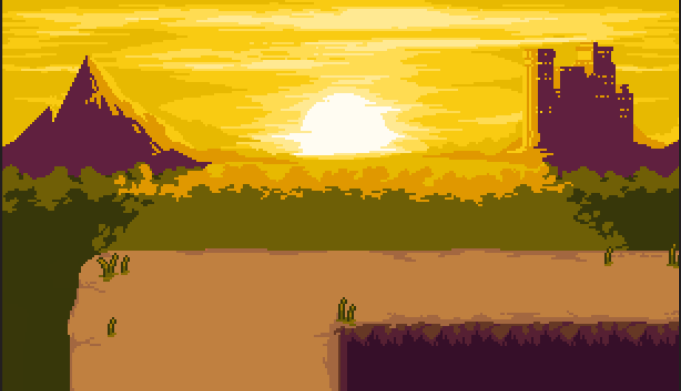
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AD

Layout 3 Iteration 1

This direction makes use of a layout where the text is vertically centered and the visuals border the top and bottom of the pages. It felt like a good way to “montage” the pictures as if it’s a video montage of the content presented. The last page would be like a closing remark to a letter, which is why I went with an off white background colour. I personally liked the idea conceptually, but as brought up in critique, my images aren’t striking enough or specific enough to tell any story across a period of time.

