

A Musical Story

ROAD TO
PINEWOOD

PITCH DOCUMENT

March 2019



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PRESENTATION

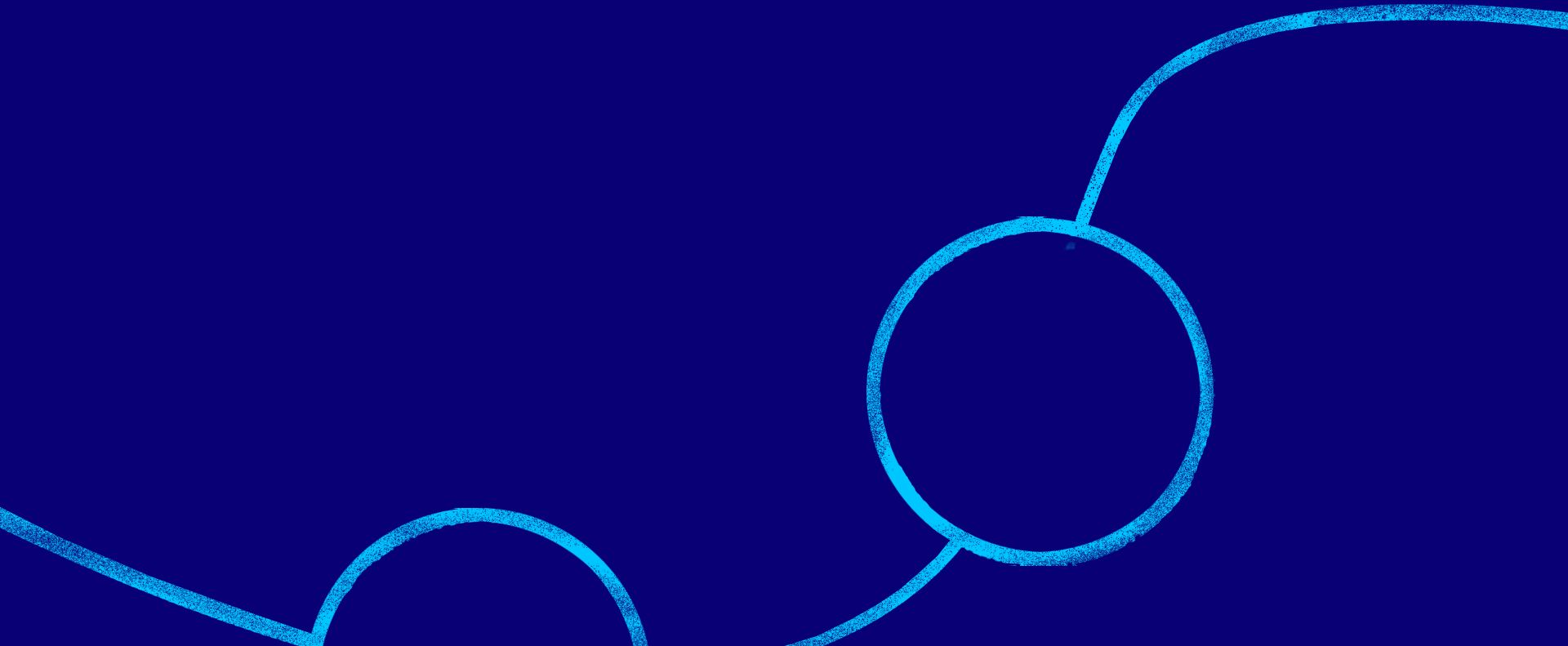
A Musical Story is a narrative musical game of a new genre: Listen to the music, reproduce it, and make the memories of the character appear on screen.

Gabriel wakes up in the hospital ...
Despite his failing memory, he tries to trace the sequence of events that led him here.
To reproduce music is to revive his memories.

Listen - Play - Uncover



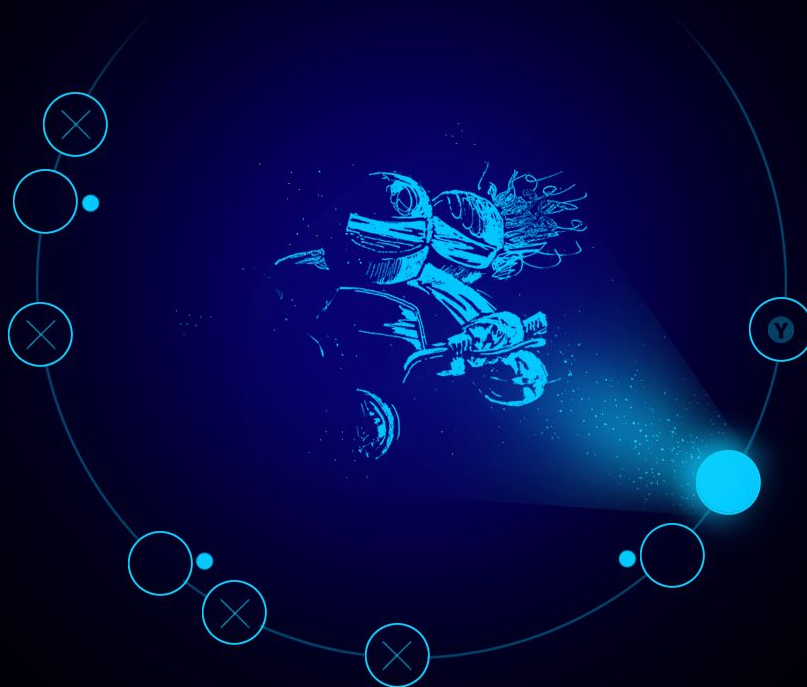
1- GAMEPLAY



LEVEL FLOW

At the beginning of a level, the screen is empty, the memory of Gabriel is not revived yet ... A first musical layer is played.

Listening and then **reproducing a musical layer perfectly reveals part of the memory** and unlocks the next musical layer.



As long as a musical layer has not been correctly reproduced, it **resets and turns in a loop**. This concept of loop is emphasized by the arrangement of the notes in circle on the screen. There is **no Game Over**, the player can immediately retry a musical layer after missing it.

When all the musical layers have been validated, **the memory is rekindled** and the level finished.

HOW TO PLAY

The main mechanics is that of **synchronization to music**. To reproduce a musical layer correctly you must press the right button at the exact moment each note is played.

The colors of the notes indicate the right button to use. **Each color represents a different instrument** within a musical layer. The gameplay is very easy to understand.



Since there is no timeline and the placement of the notes on the screen does not indicate the rhythm, **listening is the only way** for the player to be synchronized with the music.



A VARIED AND DEEP GAMEPLAY

The evolving mechanics and increasing complexity of the music promise **an increasingly deep experience** as the game progresses.

New gameplay variations are gradually unlocked: short notes, long notes, successive or simultaneous instruments, change in the perception of core gameplay, etc.



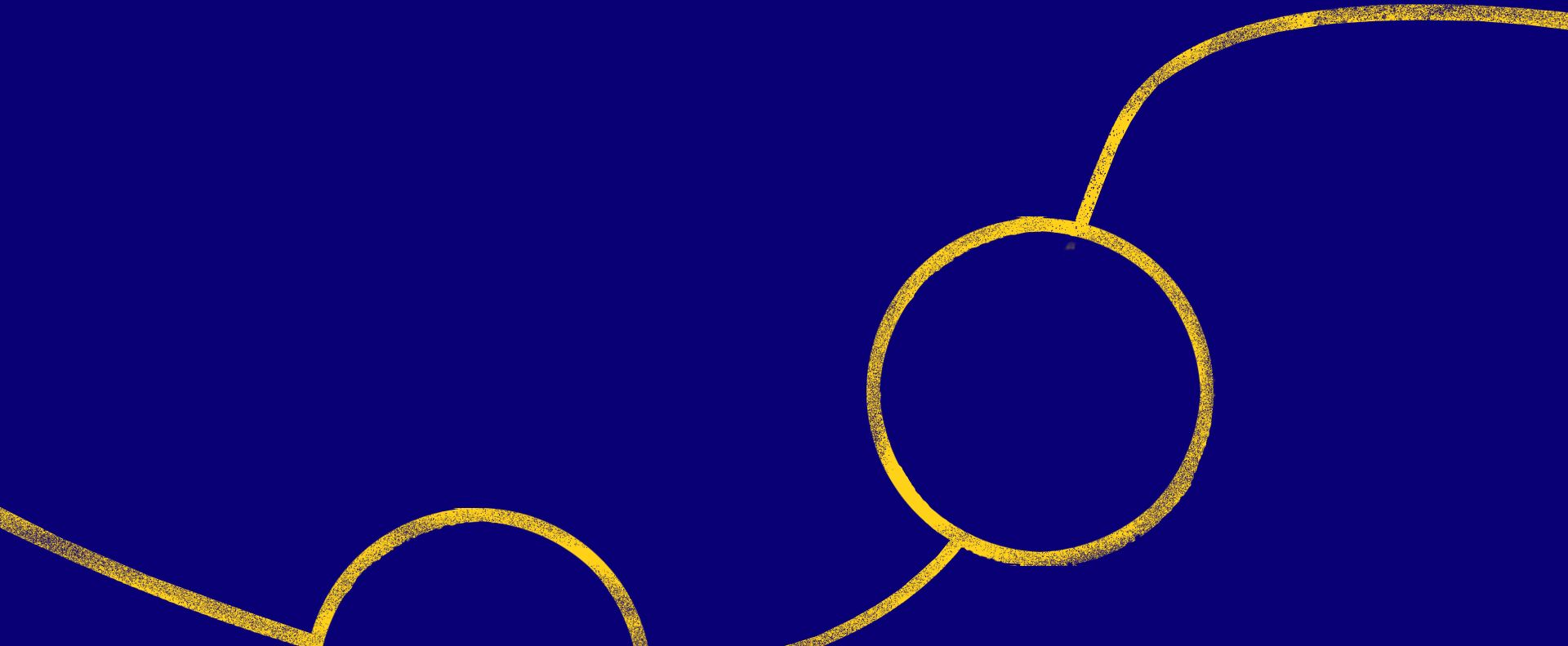
SHARE THE EXPERIENCE

By connecting a second controller, the “A Musical Story” experience **can be shared with a friend** or family member.

Both players must collaborate and **synchronize** each others to successfully validate the different musical layers.



2- STORY & NARRATION



MUSIC AS A WAY TO REMEMBER

#Initial situation of the game:

Gabriel wakes up in a hospital room with overwhelming heat. He has a headache and his memory seems completely fogged ... What could have brought him there?

He looks around him. His arm is connected to a big machine that emits a regular sound ... Beep ... Beep ... This sound ... Its regularity ... It becomes heady .. It gradually invades his whole head ... Then suddenly comes a flash! This regularity, it reminds him of Simon, his best friend, the band's drummer, so precise that they nicknamed him "the metronome".

Memories jostle: the band, their friendship, his morose everyday life, and then a crazy idea: PineWood. But there's something else, something much more important that he still can not remember. Something essential that stirs his guts ... He feels he must absolutely remember it.



A Musical Story tells the story of Gabriel, the guitarist and composer of the band Shades of Blue, who tries to remember what led him to wake up badly injured in a hospital room.

The game therefore deals with forgetfulness, amnesia following a major shock. **What if the music, through the emotions and sensations it conveys, served as a guide to this great introspective journey?**

The story of Gabriel is that of a young man in the 70s who's gonna experience everything beautiful and terrible life has to offer, for the duration of a trip: sharing, friendship, love, hope, sexuality, but also drugs, separation, or decay. It is in this **initiatory experience** that the player will dive in the twenty or so levels that make up the game.

AN INITIATORY ROAD TRIP IN THE 70s

1976. Posters, radios, and even televisions talk about it: soon, at the other end of the country, will start a **music festival that every band would dream of: PineWood**. Gabriel, Nathan, and Simon, the 3 members who make up the band Shades of Blue, make a crazy bet: cross the country in a van to play a concert at PineWood.

The 70s give a very strong historical, cultural, and artistic context to the game. Evolving mores, artistic creativity, drugs, dress styles, the trip of Gabriel will be more than a simple road trip in varied landscapes, it'll be a true initiatory journey, discovering himself.



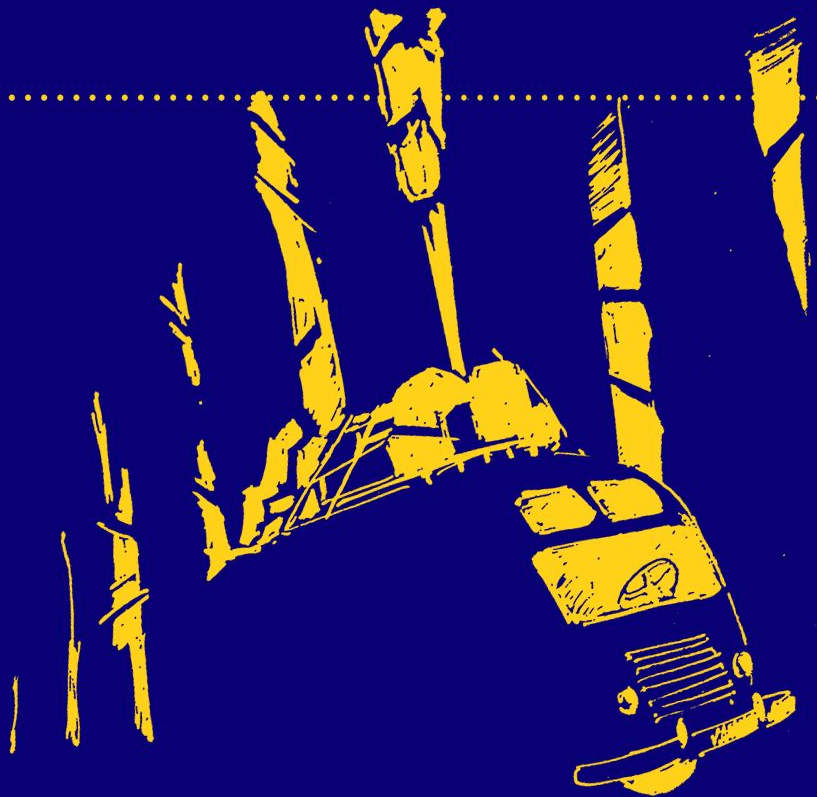
A UNIQUE NARRATION PROCESS

In A Musical Story, it's the music that reveals the scenery, the characters, the action, and therefore the story. **It is because the player succeeds in reproducing the music that the story advances.**

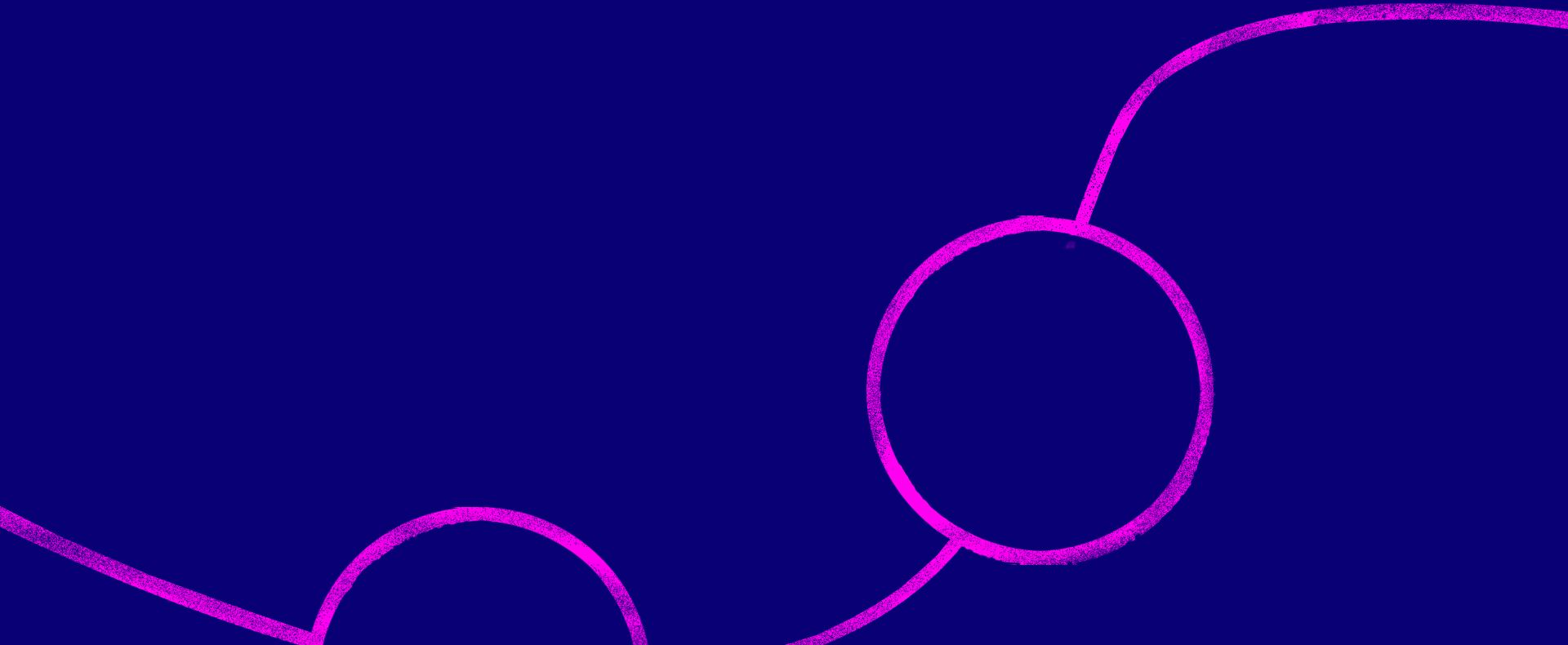
Oblivion is also materialized by the notion of action that runs in a loop, as if the character replayed the scene in his head until he remembered it entirely. **This looping principle also makes it possible to create a new narrative vocabulary**, one that has not been used in literature and cinema.

The camera also plays an important role in the narration of the game.

Within a level, it moves musical layer after musical layer to reveal different facets of the same scene. Travellings, rotations, close-ups, wide shots, movements and camera positioning are therefore thought of as **support for the storytelling.**



3- MUSIC



A KEY ELEMENT IN GAMEPLAY

It's the music that defines the progression of the difficulty in the game, and all the visual actions synchronize on it. In A Musical Story, **even sound design is musical!**

A REFLECTION OF THE STORY

The music, by its style (indie-folk-electro), its selection of instruments, or even its unfolding, **is thought of in a cinematographic way.** It tells the intensity of each action or narrative moment, and is inspired by the creative freedom of the 70s to emphasize all the events of Gabriel's initiatory journey.

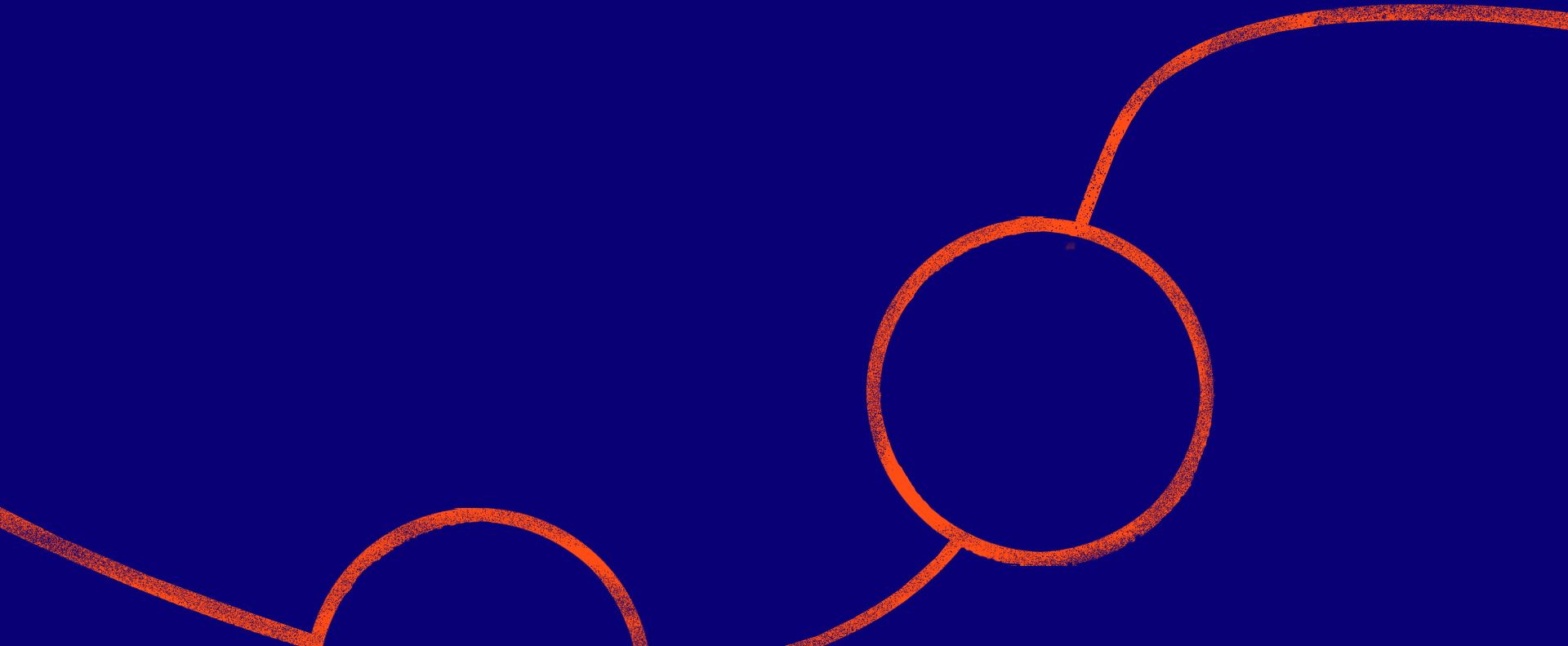
A LEARNING TOOL

As there is no timeline, **the player learns to develop his sense of listening and rhythm** gradually throughout the game.

The construction of the music in successive layers gives a didactic aspect to the game, and allows better understanding of how a music track can be elaborated.



4- ARTISTIC DIRECTION



4 COLORS : 4 INSTRUMENTS

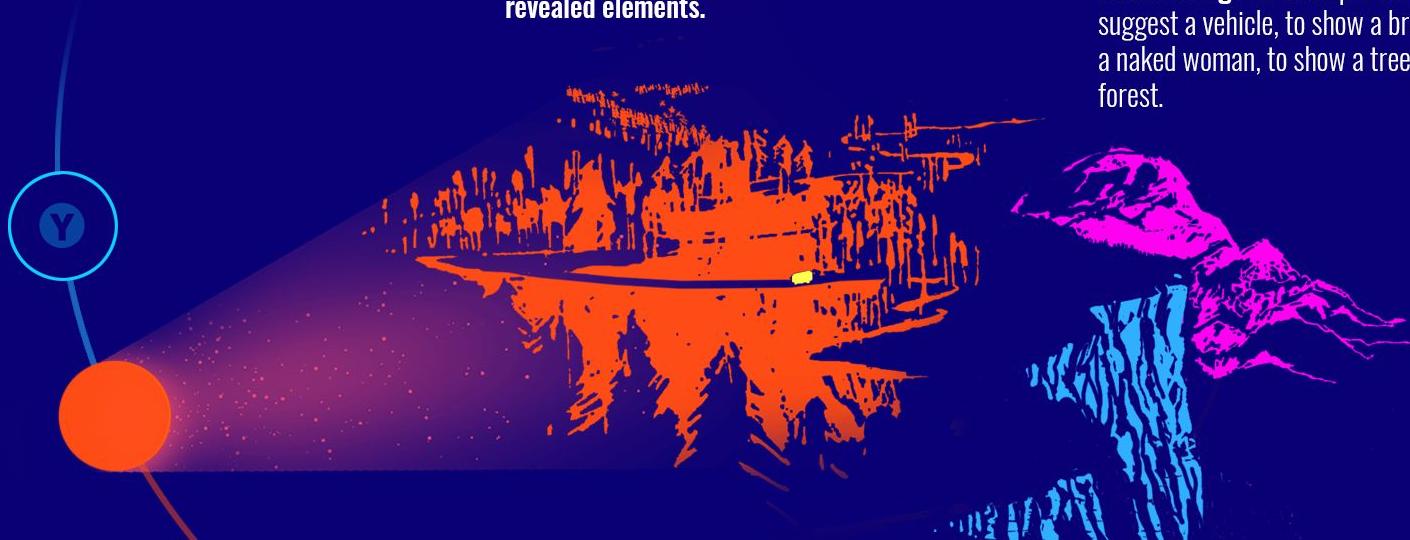
The 4 colors correspond to the 4 different instruments that can intervene during a musical layer. Red and yellow are used for percussive instruments, Cyan and Magenta (blue and pink) for melodic instruments.

LIGHT : THE MAIN MATERIAL

When a yellow note is successfully played, it sends a yellow flash of light that momentarily illuminates the elements present in the center of the memory bubble. The same goes for other note colors. When the player succeeds in playing the musical layer, the light persists on the revealed elements.

AN ELLIPTICAL IMAGE

In addition to a very reduced color spectrum, the fragility of the memory is also expressed through distinct chiaroscuro on very selected elements. The images are built according to the following rule: **show a part to suggest the whole thing**. For example: to show a wheel to suggest a vehicle, to show a breast to suggest a naked woman, to show a tree to suggest a forest.



5- MARKETING & PRODUCTION



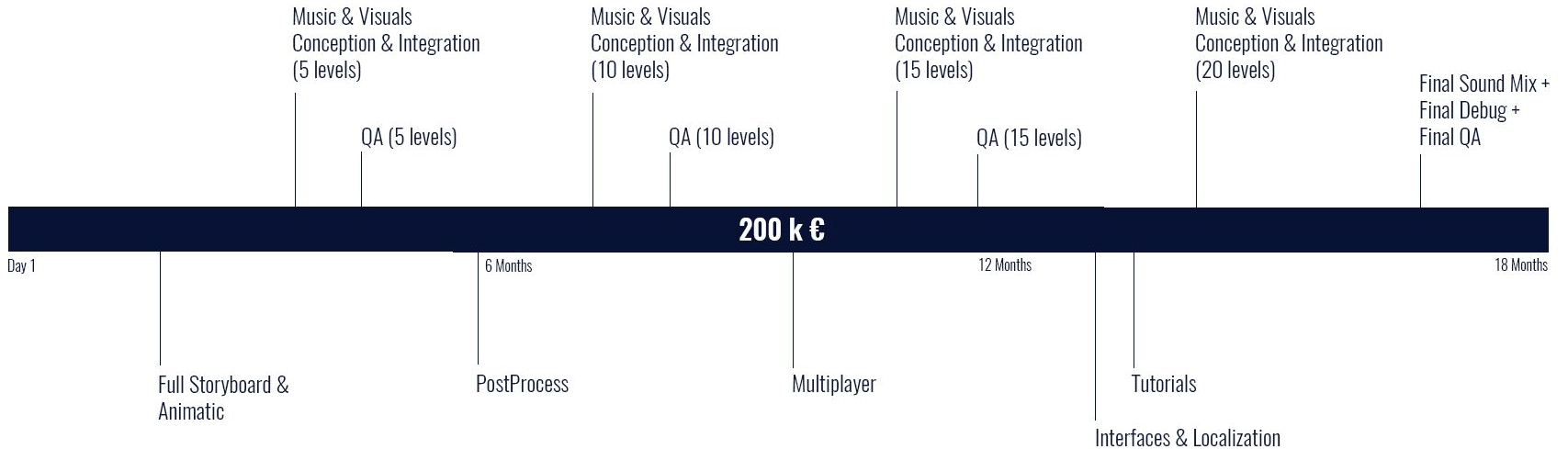
A DEMATERIALIZED DISTRIBUTION

- Switch (Nintendo eShop)
- PC (Steam, ...)

THE TARGET AUDIENCE

- Players aged 16+
- Players who like original experiences with immersive gameplay
- Players who like games with a strong artistic and narrative identity

MILESTONES AND BUDGET



6- GLEE-CHEESE STUDIO



PHILOSOPHY



We are a small french video game studio, whose motto is to develop **innovative games** with a strong artistic identity.

CHARLES BARDIN

.....

Glee-Cheese Studio Co-founder /
Game Designer / Composer / Writer



Audio Director / Composer / Sound Designer
Stellar Overload (Steam - 2015 to 2017)

Audio Director / Composer
Sky Break (Xbox One / Steam - 2016)

Composer / Sound Designer
Audiois & Alleuil Games (IOS / Android - 2015)

Co-Creator / Co-Presenter
Web series After Bit (jeuxvideo.com / Youtube /
Gamekult - 2013 to 2015)

VALENTIN DUCLOUX

.....

Glee-Cheese Studio Co-founder /
Director / Composer



Audio Director / Composer / Sound Designer
Served (Switch - 2018 / 2019)

Audio Director / Composer / Sound Designer
Outskirts (Steam - 2017)

Director / Editor
Dev Diaries - 2Dark (BigBen - 2017)

Director / Co-Creator
Web series After Bit and press documentaries
(jeuxvideo.com / Youtube / Gamekult - 2013 to 2017)

ALEXANDRE REY

.....

Glee-Cheese Studio Co-founder /
Artistic Director / CG Artist



Artistic Director / Computer Graphic Artist
Stellar Overload (Steam - 2014 to 2017)

Computer Graphic Artist
Nexus London (2014)

Director
Sun of a Beach (Short film - 2013)

MAXIME CONSTANTINIAN

.....

Lead Developer / Game Designer



Developer / Co-Game Designer
Served (Switch - 2018 / 2019)

Developer / Game Designer
Outskirts (Steam - 2015 to 2017)

Unity3d speaker
Gamagora (2016)

Developer (Computer Vision)
GlobeVIP (2015)

CONTACT US

Mail : charles.bardin@glee-cheese.com

Phone : +336 62 87 94 61