

Game Music and Sound Statement by Alessandro Coronas:

Where is my Heart? Sound design and music

My very first goal was to literally translate the experience, the story, the drama of the game design and the game's color palettes, the game's ideas into sounds and music.

Music

I initially was invited to join the 'Where is my Heart?' team as the music composer only. When I first had a look at the game I was really fascinated. It was something totally unique in terms of visuals and game-play. It felt "wide", much wider than I would have expected from this "tiny" and cute little game.

I love when something seemingly tiny makes you feel something big and vast.

The art was displaying a unique approach to the well known 8bit style so I thought I would make use of the equivalent sound palettes. I also really enjoyed the idea of composing an 8bit soundtrack.

At the same time I felt that I wanted to add a completely opposite sound element to the aural experience of the game, in the shape of an acoustic guitar.

Even though its sound is processed, I still liked the idea that a common, familiar, "earthy" instrument like an acoustic guitar is present, which also reflects and translates into sound the peculiar and prominent artisanship that I felt while looking at the art graphics and experiencing the development overall.

My intention was also to deliver a strong, constant aural feeling for the game (as strong and constant as the game-play and the art were), so I tuned the entire soundtrack in D (or Bmin, its equivalent minor). Also many other sound design elements are tuned in the same key.

The idea is to have an aural, "harmonic" thread that silently flows during the game-play to reinforce the overall experience.

Sound Design

When I was invited to work on the sound design as well I thought I could use the same concepts used for the soundtrack: balancing the opposites, 8bit vs. real sounds.

I think the world art is amazingly deep and evocative and I thought it deserved an immersive, pristine and detailed sound scape.

Also there's an accurate use of ambience and sound positioning where the intention is to give the player the chance to really feel out the space around: a bird singing in the distance, a faraway rumble inside a lonesome cave, a waterfall foaming somewhere deep below.

I really wanted those beautiful and intriguing game worlds to "sing their song" of solitude, mystery, creepiness and peace.

On the other hand the cuteness of the characters and their movements in the game

world were designed to embrace an 8bit feeling.
I liked the combination of hearing those familiar jump sounds into an ultra realistic sound environment.

In both the soundtrack and sound design the sonic boundaries of these opposite elements are purposefully blurred and there's not a real line that separates them. The basic idea was to recreate a spectrum ranging from pure natural sounds to pure electronic *old-school* sounds molded into one, single gaming experience. It was also interesting to fill the *mid-range* by designing sounds or themes that owned both characters, making those opposites meet somewhere along the way as a result of a natural, consequent balanced sound spectrum.