

“Beats and Bytes” Script
 Carly Smith and Kyle Robertson

Video

Audio

<p>Music School hallway motion shot, transition to “Skyrim” wilderness b-roll</p>	<p>Orchestral tune-up, 0:00-0:10</p>
<p>Interview-Ryan Chiaino</p>	<p>“It’s nice to be both a gamer and a musician, and then to be able to experience them both at the same time. A lot of us reminisce over this stuff, and it kind of touches you in your heart to hear this stuff being performed by musicians.” 0:11-0:23</p>
<p>Interview-Michael Samson, “Pokemon” concert, “Pokemon” b-roll</p>	<p>“They’re an incredibly powerful experience in that they’re an amalgam of all these different art forms; you have sculpture, drawing, scriptwriting if that’s applicable, music...and all these different art forms are combined into something that’s greater than the sum of its parts. So when you play those games, that music becomes part of your life experience because you sort of live through the games while you’re playing them.” “Pokemon” concert, 0:24-1:27</p>
<p>Interview-Tiffany Lu, “Mario,” “Kirby” and “Zelda” b-roll, back to Tiffany</p>	<p>“You know good music when you hear it; it doesn’t matter if you’re a classical musician, or rock or jazz or anything like that. You know good music. ‘Mario’ is actually full of legitimately great music. I conducted a suite from ‘Kirby’ last semester. ‘Zelda’ is chock full of fantastic themes, and not even in the way where you might think, ‘Oh, you know, they’re good form music for video games.’ They’re just legitimately great themes and great music.” 1:28-1:58</p>

Rehearsal Samson	"4/4 17, one more shot, ready? One, one, two, three, and—" 1:59-2:03
Cut to black, opening titles, "Press Start"	Samson "Final Fantasy" piano, 2:04-2:27
"Colossus" strings rehearsal	"Colossus" strings rehearsal, 2:28-2:34
Interview-Tiffany Lu, rehearsal strings b-roll, rehearsal percussion b-roll, back to Tiffany	"With this stuff it's so important to try and access the emotions that people remember feeling when hearing the music in the game, and that's a cool thing to try and tap into as a conductor on the podium. Just being up there and being like, 'This is what's happening in the game and this is what you remember feeling, so feel that when you're playing the music.' And that's something we sometimes don't remember to do naturally when we see all this black on a page and we're just like, 'Okay, note, note, note, next thing.'" 2:34-3:02
"Colossus" concert, "Colossus" b-roll	"Colossus" concert, 3:03-3:31
Interview-Michael Samson	"Around my sophomore year, I attended a music entrepreneurship lecture because I wanted to write music for video games, and I didn't really know how to go about handling that from the business side of things. So I mentioned that at this lecture, and the person giving the lecture was like, 'Have you heard of

<p>Interview-Michael Samson</p>	<p>“Around my sophomore year, I attended a music entrepreneurship lecture because I wanted to write music for video games, and I didn’t really know how to go about handling that from the business side of things. So I mentioned that at this lecture, and the person giving the lecture was like, ‘Have you heard of this game orchestra at the University of Maryland?’ And I hadn’t, so I checked them out, and I thought if they could do it, why can’t we do it? We have a music school here with a bunch of great musicians just wandering the halls, and sometimes I hear people talking about games and game music, so it sort of seemed like the interest was there and the orchestra could happen and so I thought, why not?” 3:32-4:16</p>
<p>Interview-Alex Ryan, University of Maryland Gamer Symphony Orchestra “Tetris” concert</p>	<p>“We’re very much founded upon or based upon inclusion, which is to say that we’ll pretty much take all comers. I freely admit I’m not the most competent musician; I’ve been playing trumpet since late elementary school, but it was more for something to do and I’m not great at it or anything. I think one of the big challenges is trying to build an orchestra around that idea of inclusion, and I think it’s a really cool thing the orchestra has going for it. It’s a great musical outlet for people who otherwise probably wouldn’t be doing music in college. I was never that interested in music going through high school and stuff, but this kind of opened up a lot of possibilities for me, and I think a lot of other people, too.” UMGSO “Tetris” concert, 4:16-5:10</p>
<p>Interview-Ian Wiese</p>	<p>“When I was in high school, I had this drive to arrange ‘Corneria’ from ‘Super Smash Bros. Melee,’ which I ended up doing here. So, I started trying to do that, and it didn’t work, and then I had the opportunity here to set that for</p>

<p>Interview-Shota Nakama, "Call of Duty: Black Ops 2" b-roll (ground and air)</p>	<p>"Video game music is fully a fusion of technology and also musicality, especially in the recent games. In the recent games you have these layers of music, right? So when you go to one scene, almost like a background music-ish things start, string sustaining and stuff, right. But then when the enemy shows up, on the top of it the percussion begins...there's all sorts of tricks you can do, and you don't do that for films or any other kinds of games because everything else is linear. There's a definite start and a definite end." "Call of Duty" audio, 5:54-6:38</p>
<p>Interview-Shawn Jimmerson, "COD" b-roll (street), cut back to Shawn, "COD" b-roll jungle without sound</p>	<p>"One of the ironies of sound's contribution is that I feel that if I do my job right, then most people don't notice. It becomes one thing; the brain puts the sound with the visual, when in fact they're very separate things made by completely separate people. If you get sound right, people just have an experience when they see it or hear it. Usually when you create a sound—let's say a building falling down or something—you go into the library and find several different elements; maybe one is the just the glass, rock crumbling down, girders bending...and then you take those into software and blend them in the way you want. And often you have a visual reference, like a rendering from one of the other departments, that you're working from; as the visuals are evolving, you're trying to make sure your sounds match what you're seeing and really sell that. People do the same thing in films, but in our case it's all animated, so you really want the sound to enhance that and sell it so you feel like you have that experience when you see it." 6:52-7:52</p>

<p>"COD" b-roll jungle</p>	<p>"COD" b-roll jungle, 7:53-8:09</p>
<p>Interview-Alex Ryan, "Banjo Kazooie" rehearsal</p>	<p>"When you're composing for games, you kind of have to guess a general feel that the game is supposed to have at that given time, so I think maybe that ties in with why people like game music. Rather than capturing a specific scene or specific events, you're trying to capture a certain feel for the environment or a certain situation that you're in regardless of what's happening at that given time. You can sit back and almost kind of imagine a scene going along with it regardless of what the track is about or what it was actually meant for." "Banjo" rehearsal, 8:09-8:59</p>
<p>"Banjo Kazooie" concert, cut to conductors, back to concert, "Banjo" b-roll, cut to black</p>	<p>"Banjo" concert, 9:00-9:24</p>
<p>Interview-Michael Samson, b-roll Austin Wintory homepage</p>	<p>"'Journey' is this incredibly artful and powerful experience. By the end of it I felt like I had gone through something incredible." 9:25-9:36</p>
<p>Interview-Austin Wintory, "Journey" b-roll</p>	<p>"'Journey' had already racked up this immensely high emotional score, so the majority of the awards season, which ended up being this monstrous freight train, was kind of a whole thing of its own. The Grammy nomination came on December 5, which was at the front end of a lot of the awards season, so the main way in which the game had already been so intensely emotional in its experience was from player feedback, which had been off the charts from anything I had ever expected at all. And then there's</p>

<p>Interview-Austin Wintory, "Journey" b-roll</p>	<p>"'Journey' had already racked up this immensely high emotional score, so the majority of the awards season, which ended up being this monstrous freight train, was kind of a whole thing of its own. The Grammy nomination came on December 5, which was at the front end of a lot of the awards season, so the main way in which the game had already been so intensely emotional in its experience was from player feedback, which had been off the charts from anything I had ever expected at all. And then there's hundreds and hundreds of e-mails from people saying things like, 'My father died of cancer and this game was the last—was like—we played this game together, and it was the last thing we ever did together, and without this game I don't think I would have been able to emotionally cope with what happened,' and getting not one, not a dozen, like hundreds of e-mails with that level of intensity." "Journey" audio, 9:37-10:52</p>
<p>Interview-Tiffany Lu</p>	<p>"The interesting thing about video game music is that it has so many more facets than most of us are used to thinking about. And in that respect, I think that normal, more classical, symphonic or chamber music actually has something to learn from the collaborative aspect this stuff requires." 10:53-11:08</p>
<p>Interview-Michael Samson</p>	<p>"One of the things about video game music that I find so fascinating is that it is the only kind of music that is inherently interactive." 11:09-11:18</p>
<p>Ending Sequence: Interview-Austin Wintory, rehearsal b-roll, "Skyrim" concert chorus, cut back to Austin, conducting b-roll, "Skyrim" concert chorus, "Skyrim" b-roll, "Skyrim" concert chorus, cut back to Austin, b-roll cluster</p>	<p>"Music that is at least driven by or informed by the thoughts and whims and decisions of the listener has no precedent at all of any kind in the whole of human history. So imagine if you're a musician giving a performance, and</p>

Credits	"Wind Waker Symphonic Movement," 12:19-13:23
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