



THE ECHOES OF SILENCE

DESIGN BIBLE



The Echoes of Silence - Table of Contents

INTRODUCTION	3
CHAPTER I: THE GAME - OVERVIEW.....	4
STORY SYNOPSIS.....	5
GAMEPLAY SPLIT.....	6
PLAYER INPUT.....	7
ART & TECHNICAL DIRECTION.....	8
Art Style.....	8
Engine Choice.....	8
CHAPTER II: STORY.....	9
GAME STORY FLOW.....	10
ACT I: The Introduction.....	11
ACT II: The Journey.....	14
ACT III: The Resolution.....	14
CHARACTERS.....	15
PROTAGONIST.....	15
ANTAGONIST.....	16
LORE.....	17
History of the World.....	17
Deity.....	18
The World of Humans.....	19
CHAPTER III: GAME MECHANICS.....	21
PLAYER MECHANICS.....	22
The Ancient Instruments.....	22
Instrument Wheel.....	24
Player Movement.....	25
Combat.....	26
PUZZLE ELEMENTS.....	31



Introduction

Welcome to the Game Design Bible for The Echoes of Silence, an adventure RPG which follows the story of a young boy Pyo on his quest to restore the lost sounds of the world.

This Game Design Bible was made with the purpose of guiding myself and others who shall work on the conception of this game, but also to obtain a strategic overview of the game before starting production to avoid making important mistakes later.

This Document describes many aspects of the game in detail, including story, mechanics, level and puzzle design, gameplay loop, art direction, technical choices and more.

Note that all which is described in this document may not be representing of what the final product will resemble. I suspect that most things will be changed or adjusted along the production of the game.



Chapter 4: The Game – Overview

This Chapter acts as an abstract to the rest of the Design Bible; it provides a simplified overview of the game, grossly describing the game with minimal information. A closer focus on detail will be developed in later chapters.



Story Synopsis

There was once a magic-filled world that was driven through sound and music, which were important to humans as they created color and sustained life for all creatures.

One day, sound and music were stolen away from the world by evil beings. As all life and color began to wither away, joy and happiness left all humans as they became lifeless creatures.

Years later, a chain of events led a boy named Pyo from a small, dying village to run across an old man playing a magical recorder in a hidden cave close to his village. Pyo heard music for the first time in years, bringing emotions back to him, and listened to the old man speak to him about what happened to this world. On his dying breath, the old man gave the recorder which still held a tremendous amount of power and set Pyo on a quest to drive out the evil, retrieve the sounds of the world and save all life from falling into silence and darkness.

On his adventure, Pyo fought evil through different regions, retrieving magical instruments that held the balance of sound and silence, allowing sound to return to the regions, to give life to what was once dying. Through this quest, Pyo learned mastery through the use of these magical instruments, and learned to cast powerful spells that could control the elements.

Eventually, Pyo arrived at the source of evil, and fought a great foe, the embodiment of Silence, that possessed an instrument of great power from the land of Silence and held great mastery over it. Pyo, however, also had gained great mastery over the instruments through his perilous adventures and fought the evil with great courage. After an intense battle, Pyo was victorious, as he defeated the evil foe, recovering the last of the ancient instruments, and restoring sound and music to all places from where they had been taken.

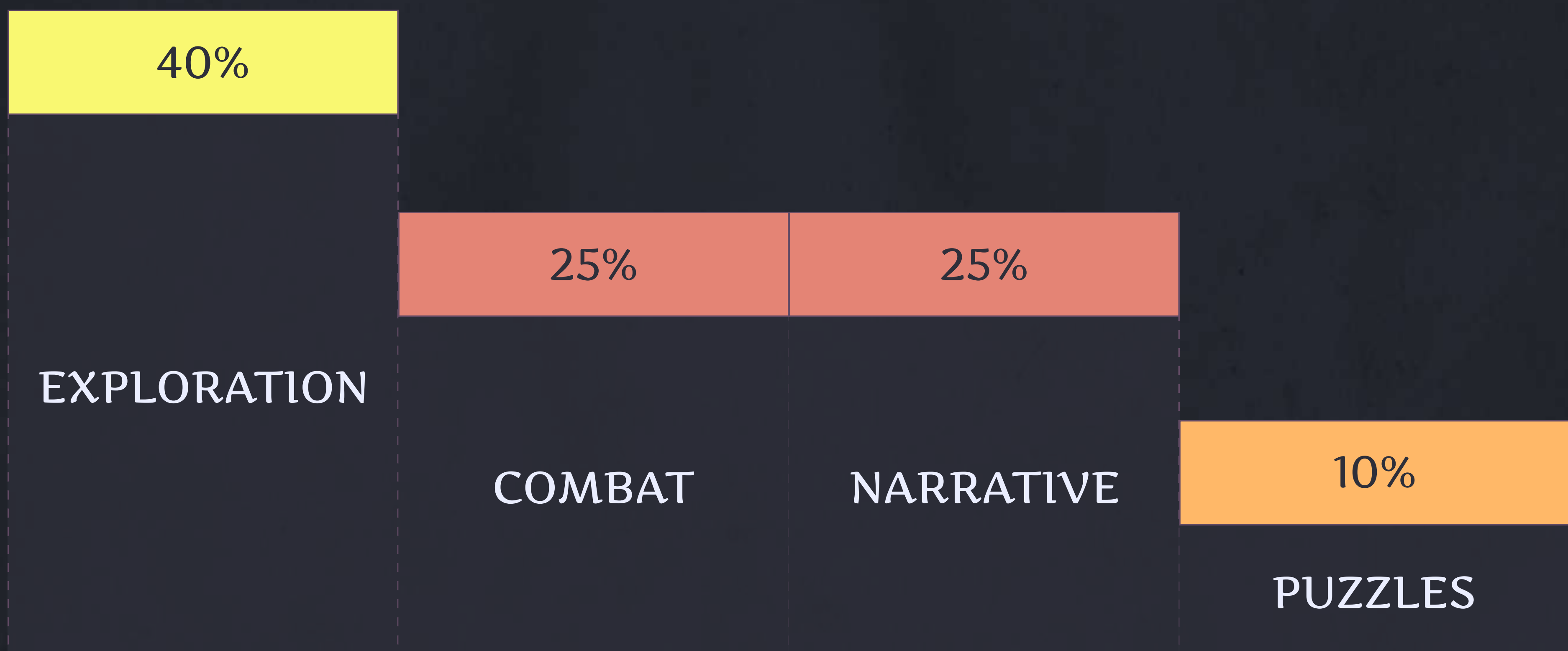
Pyo returned home, to what had been a small dying village, to find it vibrating with light, joy and music. Through retrieving the sounds and music from the world, Pyo had saved his village and all life that he had known and became a hero for the legends that was remembered for eternity.



Gameplay Split & Loop

The gameplay is split into several categories:

1. Exploration – 40%: The player will progress by traveling through different places in search of quests, enemies, and items of interest.
2. Combat – 25%: The player will fight with hostile MOBs, obtaining loot and experience, and allowing the player to complete quests and progress through the wild and dungeons.
3. Narrative – 25%: The game is narrative-driven and will take up a big portion of the player's time while playing. This will include talking to NPC's, reading books and scrolls and small cutscenes.
4. Puzzles – 10%: Puzzles will be an important part of the Gameplay loop, as they will be an obstacle in dungeons or during certain quests.





Player Input

Perspective

The game is played from the protagonist's perspective through a 3D third-person top-down view.

Movement

The player can move the character around freely in X and Z directions and has options for moving vertically such as jumping or climbing a ladder.

Combat

The player has a variety of combat options (see page 26 for details):

- Utilizing Magical Instruments as melee weapons to fight enemies.
- Utilizing the special powers from magical instruments.
- Using the environment around the player

Exploration

The game is not an open world to the likes of *Zelda: Breath of the Wild* or *The Witcher 3: Wild Hunt*, where players may explore anywhere as they wish, but rather a world with different unlockable areas which provide some freedom for exploration while keeping a linear progression system through the map.

For instance, the player will not be allowed to access areas close to the end of the game at the beginning of their playthrough, as they will need to unlock the areas which come before. Different areas open new skills and knowledge and will also uncover the story linearly.

Talking with NPC's

The player can start dialogue with various NPCs in the world and have dialogue options to choose from to get what they need. This can also include talking to shopkeepers who sell specific artefacts.



Art & Technical Directions

ART STYLE

Art will be a very important aspect of the game, as it will shape the environment, smooth animations for satisfying combat and movement, and decide on the overall style of the game.

The game will be made in 3D, but I want to mimic the style of 2D pixelated top-down adventure type games. This will involve using shaders and other things I am not very familiar with now as I have limited experience with 3D art.

On the right side of the page is a mood board of 3D pixel art that will inspire the game.

The art of the game will be setup in this way:

Places where sound has left or is leaving should be dark, with desaturated, cold colors and should have this feeling of emptiness. There should be no movement of things like trees and plants to show that they are dying.

In places where there is sound, the color palette should be much warmer and colorful. The environments should feel less empty and more diverse, and there should be more movement of trees, wind etc.

As sound is restored to areas, the art of the game should then shift for these areas from empty, cold, and dark environments to colorful, warm, and bright environments.



ENGINE CHOICE

Unity will be used for the project. This is the engine I have the most experience with, and it is reliably good for making 3D games.



Chapter 11: Story

Chapter 11 focusses on story elements present during the game. Descriptions for important characters, story flow and structure through the game and Lore of the world are all written in detail in this chapter.



Game Story Flow

The game can be represented by 3 acts:

Act I – The Introduction

Act II – The Journey

Act III – The Resolution

These will not be explicitly separated in the game, but they act as a structure to the story and to the player experience.

ACT I: The Introduction

Act I is a setup of the story and of the game. It will introduce the player to some lore of the world and of the existing conflict, it will teach the player important game mechanics, and it will most importantly provide a goal for the player. The game starts through the protagonist's perspective, a boy named Pyo from a small village nested near the mountains.

NARRATIVE

Pyo wakes up and gets up from his bed. He looks around the house, a boring, empty, and colorless house at that, and finds a woman slumping on a chair in the living room. His mother, he recognizes. Pyo tries to talk to her, but she does not seem to notice him, and does not respond. Pyo leaves the house, and finds the small village he lives in. Outside, a few people are sitting or standing, motionless, expressionless, apart from a few working, such as a smith polishing an axe on a slow, old grindstone, and a woman standing by the well, seemingly confused.

Pyo attempts to converse with people in the village, but to no success. All give the boy no reaction, except for the woman by the well. The woman does not talk, but points at the well. Pyo then pulls the bucket up from the well, only to find it empty. Pyo thinks to himself 'The well still doesn't have any water... and it hasn't rained in days...'. The boy takes a few water skins laying next to the well, and begins his way outside the village, towards the forest, as he

must walk to the river and obtain some water. Upon entering the forest, Pyo only finds dying trees, leafless and lifeless. This is not a forest as you would expect it, full of mystery and sounds, but it is a quiet, dying forest in the season of spring.

As Pyo makes his way towards the river, he finds the path blocked, as dead trees have collapsed and blocked the way. With no chance of getting through, Pyo must take a detour towards the source of the river, towards the mountains. This is a much harsher route, and much more dangerous, as hostile creatures reside in the peaks, waiting for misled travelers to attack. Pyo makes his way towards the mountains anyway, as there is no other option. On his hike, he comes across a few creatures, which he must either evade, sneak by, or fight with his short sword.

TUTORIAL ON MELEE FIGHTING AND SNEAKING

Eventually, Pyo gets close to the water source, but he notices something strange... Pyo hears sound he has not heard in so long, sound that brings joy and satisfaction to him. Pyo hears music. Although it is faint, it is the loudest thing Pyo could hear. Notes play beautifully in succession of one another, creating a melody that would charm anyone. Drawn to the sound, Pyo starts rushing towards the source. He finds the entrance to a cave aside from the mountain path and does not hesitate to enter it. As he makes his way through the cave, Pyo notices how his steps get increasingly louder, and the walls of the cave become brighter, which are decorated with green vines and colorful flowers. Pyo asks himself how such flowers could grow in a cave, when he has not even seen a single flower near his village in years!

Finally arriving at the warm light at the end of the cave, Pyo finds an old man, half laying, back against the wall of the cave, surrounded by plants and life. The old man is playing a recorder of bronze metal and ebony. A beautiful instrument, playing a beautiful tune. Pyo notices how the light had come from the instrument, as it illuminated the whole end of the cave, and can do nothing but watch, in awe of the performance before his eyes.

The old man, after a few minutes of playing the instrument, ends his performance, and gently sets the recorder down on a patch of green moss next to him.

“Hello, Pyo.” The old man says in a gentle voice.

Taken aback, Pyo is brought great confusion. This is the first time he has heard music and years, and now he also hears a voice?



“I am glad you have found me. You must wonder how I know your name, and how I am able to speak. I am sorry, but there is no time for details, you will have your answers soon enough.”

“You must do something for me, Pyo. This recorder I just played needs to be delivered to an important person. But you see, I cannot perform that task anymore, as I am injured and crippled. My legs don’t work anymore Pyo.”

“You must leave your village and bring this recorder to Master (BIRD). It is imperative that this instrument gets to him. I have seen you Pyo. You hold great courage and perseverance, even in the darkest of times. Take the instrument and bring it to the Master, all will be explained there.”

Pyo thinks of the responsibility of the village, of the water he must collect. Unable to talk, Pyo shakes his head.

“I understand your responsibilities, but you must do this for me. For your village. For the world.”

“You must keep going through the mountain pass, past the river, and continue to the Master’s tower. On the path, you will encounter enemies. The weapon is a powerful magical weapon, you can use it to fight foes in different ways. Here, try against this dummy.”

FIGHTING TUTORIAL STARTS

A dummy made of vines and sticks is created. Pyo takes the recorder, and wields it as a sword, as the instrument emits a magical aura shaped like a sword.

The player is instructed with how to fight with the instrument through melee attacks. They are also taught the Novice spell for the Recorder.

FIGHTING TUTORIAL ENDS

“You are now a Novice musician of the Ancient Instruments, congratulations. Take this map, it will guide you on your way to the Master. I wish you success on your travels, Pyo.”

On his journey to the Master, Pyo encounters numerous enemies which he strikes down with the Recorder. Finally, Pyo arrives at the Master’s Tower, standing tall in a cozy town surrounded by mountains.



Pyo meets the Master, who turns out to be a tall bird, standing on two feet as a human would. The bird has a voice of the angels and a beautifully poetic manner of speaking. The Master thanks Pyo for bringing him the instrument and explains to him all that had happened.

For decades, The Old Man and the Bird Master were two of 7 Masters of Ancient Instruments. The Old man was the Master of the Recorder, a powerful weapon of destruction, able to wield fire in various ways, and the Bird Master was and still is the Master of the Voice, being the only Master whose instrument is attached to their body. All 7 Masters were scattered across the In-Between, with the Ancient Instruments holding balance and equilibrium to sound and silence around them. Some 10 years ago, however, an evil invaded the lands of the In-Between, seeking to steal the Ancient Instruments, to drive out the sound of this land, leaving only silence, and therefore depression and the death of all that is living. Until now, the evil beings had been able to defeat 5 Masters, and their Ancient Instruments were all stolen away, leaving most of the In-Between in a terrible state. The Old Man was hunted, for years, until he finally was injured, and driven out to the mountains, where he hid out in a cave. He stayed there, keeping his Ancient Instrument away from evil, all up until now.

The Bird Master then tells Pyo that through his youth, courage, and strength, he must seek the stolen Ancient Instruments, defeat the Evil that drove this country to depression, and bring back sound and music to the lands of the In-Between.

This marks the end of Act I, and begins the adventure of Pyo, setting him out on a quest to defeat Evil and recover the sounds of the world.



ACT II: The Journey

Act II, the Journey, is the bulk of the game. Pyo goes through 5 different regions, where the 5 masters and their 5 different instruments used to be, seeking to beat the evil that has stolen the instruments, and attempting to recover the instruments, to bring back sound to the regions.

The player first goes through the Windy Plains to North Port (names still undecided), where they find a town being occupied by one of the Mutes. The town is very dark and quiet, as the Trumpet, the town's Master's instrument has been stolen by the Mute in this town. The player must recover the instrument by defeating the Mute wielding the Trumpet.

After recovering the trumpet, the player may now use the instrument for wind movement, which they can use to climb the mountain at the center of the In-Between, to reach another of the Mutes who has stolen the Drum from the Master of Earth.

The player then goes south, to recover the Harp in South Port, the Instrument of water. They then go back North towards Volcano Town, to recover the Lute, and then to the caves in the mountains at the border of the mountain range separating the In-Between from the Land of Silence. After making their way through the caves and defeating the final Mute, the player receives the final instrument, the Devil's Violin.

ACT III: The Resolution

Act III is the resolution of the game, the final battle with the main antagonist. Act III is the conclusion of the game, where the player may finally reach the goal that was set upon them in the Introduction.

Now that the player has retrieved all of the Ancient Instruments, they may fight the Embodiment of Silence, the final boss of the game. The boss resides in the mountains in the Land of Silence, where there is no sound. Going there should be impossible, but the player now has all the instruments which allows for sound to follow them through the mountains.

The final battle involves the player utilizing all the instruments against the Embodiment of Silence, who uses a pipe organ as its weapon. Upon defeating the evil, the player returns to their home village, and sees the world bright and full of music once again.



Characters

PROTAGONIST

Background

The Protagonist is the character played by the player; a boy named Pyo. Pyo comes from a small village which sits at the edge of the mountain range bordering between the Land of Chaos and the In-Between Lands. Pyo is young and remembers when the village used to be full of joy, movement, and music. Since, the village has changed, there is no more music, no more energy from the people, and no more color or vibrance from what used to be a beautiful place.

Pyo learned through the years that people have stopped talking to each other. He now notices how humans live merely for the sake of living, performing their every task without any trace of enthusiasm or excitement. Pyo is also affected as the other villagers. Pyo used to be a curious and creative child, who could find small things such as birds or trees exciting and interesting. Now, years later, he has become saddened, struggling to find motivation in doing the things he used to like to do. The child-like stubbornness in his heart, however, leads him to believe that things will get better, and that the village will find once again the liveliness that it used to have.

Character description

Pyo is small and somewhat skinny. He has messy, short, brown hair that covers his forehead. He wears simple clothes: a long sleeve dirtied white button shirt, brown ragged pants and black, worn-out boots.

Pyo is courageous, brave and humble. He is one of the few that still holds hope for the world, and is always ready to perform any task which he is asked.



ANTAGONIST

The Antagonist is the Evil being that came from the Land of Silence to the In-Between to steal away sounds and life from living things.

Backstory

This evil being used to be a man, a humble farmer that lived in the East before the land turned to Silence, when it was prosperous. When sound left the East, most living things died, but just a few stayed living. The farmer was among those that lived, they were called the Mutes. Hundreds of years of silence should have led to the Mutes dying, but they stayed living through their hatred and anger towards those who had stolen sound from them.

Being in a world absent of sound and color led to the farmer going mad, and turning into a terrible being that none could describe as human: The Embodiment of Silence. Forgotten by the world, the lingering beings of the East plotted in silence through the years, swearing that one day, they would make those who had doomed them pay.

Character description

The Embodiment of Silence is the final boss of the game which the player must fight. The Embodiment of Silence is a large, ghost-like figure, with 6 arms and two legs. The antagonist does not possess any of the ancient instruments, and resides in the tall mountains in the East of the In-Between, where no sound reaches.

The Embodiment of Silence wields one Instrument, that was not created in the same way as the other Ancient Instruments, a piano organ which creates a black hole of Silence which destroys sound. This organ was created from nothingness, the source of Silence.



Lore

HISTORY OF THE WORLD

The creation of the world happened millions of years ago, when there was nothing but Deities existing independently from each other. One day, two of those God-like entities collided, as their opposing natures created an attracting bond between them. The Deities were Silence and Chaos, the embodiments of silence and of sound itself.

The collision created a beautiful world of balance and equilibrium, a world where living things evolved and lived in harmony. This world contained a perfect blend of sound and silence, and sooner or later, humans became one of the most evolved species of this world.

One day, in the Western Hills, humans' greed and need for exploitation led them to dig deeper than they should have, where they found a terribly magical ore: The Heart of Chaos. This godly ore had a property that humans could never have imagined; it emitted immeasurable sound-like frequencies, frequencies which allowed for the manipulation of the elements, creating a "sound magic".

Humans were quickly able to build instruments out of this ore, magical instruments which required precise mastery to wield, but that could evoke powerful magic. 7 instruments were created, which were given to 7 masters of sound, skilled musicians who were able to wield the magical tools with great dexterity.

What humans did not know, however, was that the Heart of Chaos attracted sound as mass attracts other mass, and so sound from all over the world started moving towards the source of the ore, in the Western Hills. As sound left the East, life started to perish. The East became a barren desert, a land where only few lingered between life and death, a land of Silence. In the West, on the other hand, silence was unable to stay, as there was only noise, and a saturated land of Chaos was created. Constant storms and noise brutally killed all living things, and so the world of life was on the verge of collapse.



In between the lands of Silence and Chaos, a strip of land encircled by tall mountains allowed life to live on. This was where the 7 Masters of Sound had been, and as they possessed the ancient instruments, some sound was charmed and stayed in this world, in the In-Between. This land maintained a balance between sound and silence, allowing all life to prosper.

Hundreds of years passed, and all life was allowed to stay in the In-Between. As for in Silence and Chaos, almost no living beings were allowed to live. There were some, however, which lingered on. In the West, a few humans lived through unimaginable anger and hate. These beings, against all odds, survived through the desolate lands, in which they survived through the unfairness of the world, as others' greed in the East had created a world of pain for them. The Mutes were not beings of flesh anymore, but creations of silence and hatred, and seeing as how humans had survived in the In-Between, they marched their way across the mountains towards where sound was. Through their furtivity, the Mutes attacked civilization, in search of the magical instruments. They beat 6 Masters of Sound, and took their ancient instruments, forcing sound to slowly leave most of the lands.

DEITY

All Deity exist independently of each other except for the two responsible for the creation of the world of mortal things: Chaos and Silence. Gods are not worshipped or even understood by humans, but only known, as they do not decide the world of humans, and are only responsible for the creation of the mortal world itself.

Although Gods are Gods to humans, they are not all powerful. All Gods live through one common parent, Time, and without Time, no Gods can exist, and no worlds can therefore be created. The true God of creation is Time itself, and other Gods are only children of Time.



CHAOS

Chaos was created by Time with its sibling Silence. Chaos is the embodiment of all Sound, a terrible black hole of saturation and noise. Chaos is a source of life, but also of destruction. Alone, it creates and destroys simultaneously, leaving only nothing.

SILENCE

Silence is Chaos' sibling and counterpart. Chaos is Sound, and Silence is silence. Silence is nothingness, and it does not attract nor create. Silence is what is before and after life, it is neither creation or destruction, it is what lies before creation and after destruction.

OTHER GODS

Other Gods are unknown to humans, as they are not of their world.

THE WORLD OF HUMANS

The World of Humans is land that spreads across far and wide. Three major regions are known to humans, the Land of Chaos, the Land of Silence, and the In-Between.

THE LAND OF CHAOS

The Eastern part of the World is the Land of Chaos, a land of pure noise and destruction, where humans cannot live. This land was known to humans before, but is now inhabitable. It is a land of mountains and hills, filled with storms and without any life.

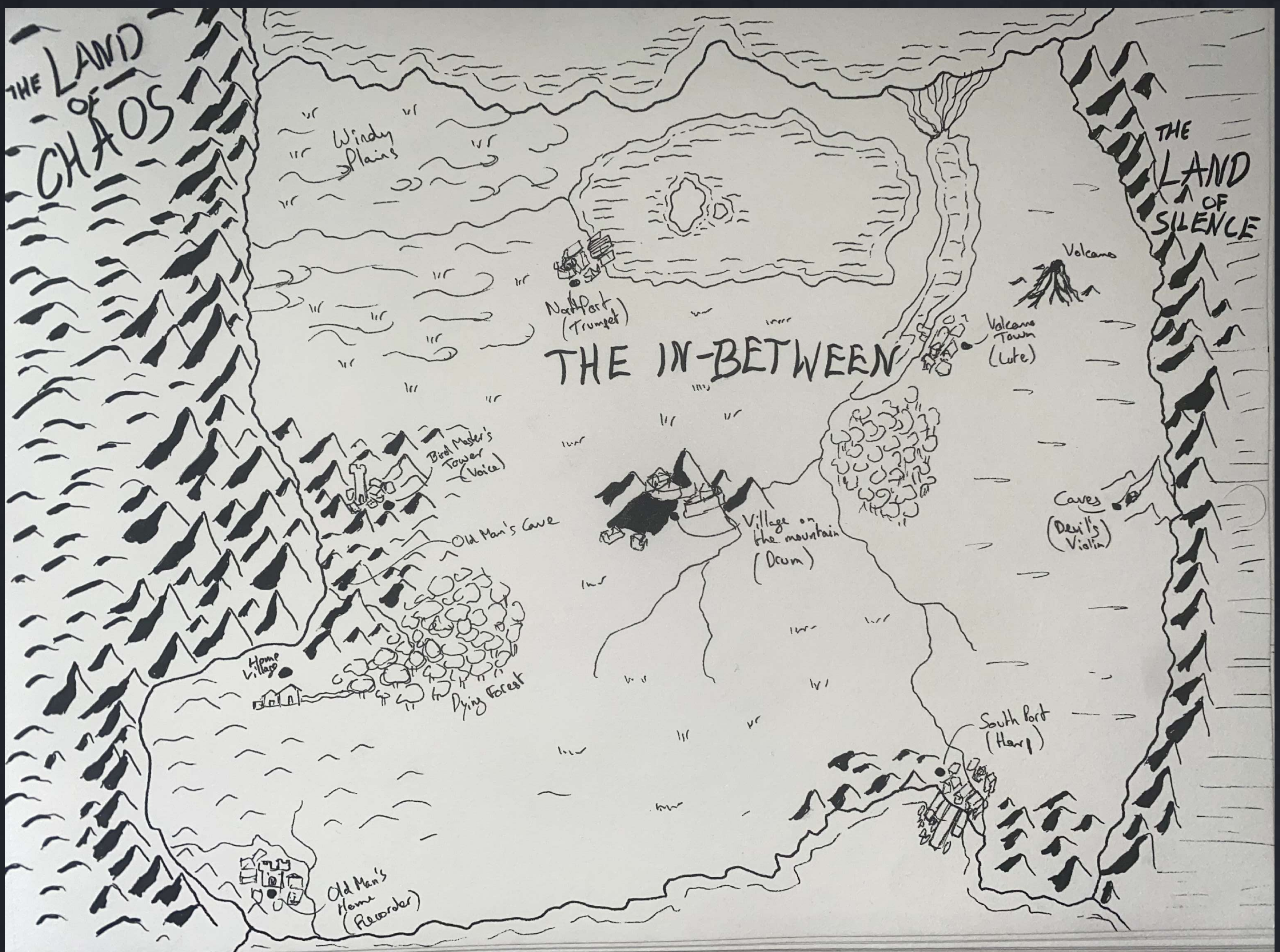


THE LAND OF SILENCE

The Western part of the World is the Land of Silence, a flat, deserted land of nothingness. The Land of Silence holds nothing but Silence and does not allow for most life to prosper. There are some that linger there, in hatred and anger.

THE IN-BETWEEN

The In-Between is where all life is. It is a strip of land between the Land of Silence and the Land of Chaos, with tall peaks which create borders between the other regions. The In-Between is a large area of varying geography, landscape, and climate, with 7 major cities inside.





Chapter III: Game Mechanics

Chapter III focusses on the different Mechanics of the game. This chapter takes a closer look at player movement, combat and magic system, and how puzzle elements can be incorporated.



Player Mechanics

THE ANCIENT INSTRUMENTS

As explained in the Lore, the Ancient Instruments are created from the Heart of Chaos, a magical ore which attracts and charms sound. If wielded correctly, the instruments can control the physical elements of the world, a form of magical power which can prove to be extremely powerful.

The Ancient Instruments are the main mechanic for players to perform magic in combat, puzzle solving and better movement. The instruments can also be utilized as melee weapons, with each instrument emitting an aura resembling that of a conventional weapon, such as a sword or an axe.

As of now, there are 6 magical instruments that the player can collect in the world. One of the instruments is not collectible, the voice, as it is physically bound to one of the Masters.



Each instrument has its own magical properties and may be used in different scenarios. All instruments require musical genius to use their powers, and stamina to use them as weapons. Musical genius works as some type of energy or mana, a limited resource which can be used to evoke spells from the instruments.

Mastery of each instrument determines the magical powers which can be conjured through the wielder (the player). If the player has low mastery in an instrument, they will only be able to conjure magic of low power. Players must learn mastery through the different masters, by???

Water can be used to enhance the instruments' powers, as sound carries well over water. This can take the form of using the environment to one's advantage, using vials of water or summoning bodies of water with the Harp.

On page 23 is a table of the instruments and a description of their uses and properties.



Instrument	Magical Power	Melee Properties	Resource costs
Old Man's Recorder 	The Recorder commands fire. This instrument is the primary damage instrument. Through the wielder's breath, fire is created and released out the other end of the instrument.	Used like a short sword, medium damage, and high attack speed.	Low stamina cost, medium musical genius cost
Drum 	The Drum commands earth and the ground. It is a good utility instrument which can also damage enemies.	Used like a shield to block attacks or push enemies back. Low damage and low attack speed.	High stamina cost, low musical genius cost
Trumpet 	The Trumpet commands the wind. Through its use, wind may be utilized to push or damage objects or enemies,	Used like a club, high damage, and low attack speed.	High stamina cost, medium musical genius cost
Lute 	The Lute is a supportive instrument. It can buff the player in different ways.	Used like a battle axe, high damage, and low attack speed.	High stamina cost, high musical genius cost.
Harp of the Sea 	Instrument of the water. Summon bodies of water that slow enemies and amplify other instruments' powers	Just a big heavy harp. Medium damage, very low attack speed.	Very high stamina cost, high musical genius cost.
Devil's Violin 	Instrument of Hell. Summon hellish spawns to fight at your side	Used like a hand axe. Medium damage, medium attack speed	High musical genius cost, low stamina cost.



INSTRUMENT WHEEL

The instrument wheel is a UI element which allows the player to quickly swap between instruments while playing. Below is a quick mockup of what the wheel could look like.



As the player collects magical instruments, they become part of the instrument wheel and may be selected by the player anytime.

Opening the instrument wheel will not pause the game, but it will slow it down, to give the player some time to pick, even during intense battles.

There should be almost no drawbacks to switching between weapons, as they will be the main mechanic for the player, and instruments will have their own purpose and power.



PLAYER MOVEMENT

Player movement while playing the game is possible in the x and z direction through a 3D space. WASD/joystick input will allow the player to move freely in the space available and will by default run. Vertical player movement is also possible, either through jumping, climbing ladders/ropes and other climbable things.

Sprinting will be a possibility, which most likely will be set as a default of holding down shift. Sprinting, however, will burn stamina, and it will therefore be important to choose wisely when to sprint, especially during combat. Sprinting will allow players to get to locations they want faster, run away from enemies, or run faster towards enemies.

By default, stamina regenerates slowly when running normally, and it regenerates even faster when standing still.

Movement may also be enhanced by using some of the Ancient Instruments:

The Lute – One of the Lute's potential buffs is a movement speed increase. Using this power will make the player faster both when running and sprinting for a short duration.

The Trumpet – One of the trumpet's features is that it has recoil when used. This means that a powerful blow with the trumpet will strongly push the player back in an impulse. This can be risky, but it can also be used to the player's advantage. Closing a gap, dashing from a platform to another, or stop yourself from being thrown by an enemy. This player push back can also be used vertically after a jump, mimicking a double jump, or directly from the ground itself.

The Harp – The Harp creates bodies of water, which do not directly influence the player's movement. However, since water has amplifying capabilities, creating a body of water, standing in it and using either the Lute or the Trumpet will amplify the effects, either increasing the movement speed buff from the Lute or the impulse from the Trumpet.



COMBAT

TYPES OF COMBAT

Combat is something which will take up a lot of time in a playthrough, and it is therefore imperative that combat is interesting and fun for the player.

Combat against foes can involve different strategies.

Firstly, players may fight in melee combat. This can either involve using a player's fists or any of the Ancient Instruments. As described in the Ancient Instruments table on page ???, all instruments shape an aura of energy to mimic different weapons. The instruments can therefore be used as these weapons, with no cost of musical genius.

Utilizing these Instruments as melee weapons will use up stamina, some more than others.

Secondly, utilizing almost any of the Ancient Instruments, players may cast different spells that they can learn through their mastery of the instrument to deal damage, apply debuffs or create dangerous situations for enemies.

INSTRUMENT CASTING

Here is how the Instrument Spells work.

Each Instrument has 3 spells: A Novice, Apprentice and Master spell. Novice spells are the first spells you can cast with an Ancient Instrument. As you utilize the instrument more, your mastery over the instrument increases, and can learn at some point to utilize the Apprentice and Master spells.

When casting a spell, a challenge is given to the player. The world slows down (or not) for a small period, and the player is asked to play specific notes, in a specific order, or simultaneously to create chords, and/or in a specific timing to match a beat. The higher the mastery of the spell, the more difficult the challenge will be, as the power of the spell will be higher.



The quality of the spell depends on how well the player completes the challenge. If the player completely fails the challenge, the spell also fails, and the player loses some of his musical genius. If the player does the challenge perfectly, the spell deals maximum damage, and costs the player the minimum amount of musical genius.

If the player completes the challenge in any other way between absolute failure or success, both damage and cost of resources change based on the magnitude of success. An example of this would be playing 4 out of 5 notes correctly, which would create a powerful spell with low cost of musical genius. On the other hand, if the player only gets 1 out of 5 notes correctly, the spell will still be cast, but it will be weak and will cost more musical genius.

In terms of player input, the notes are played by pressing different keys on their keyboards, or buttons on their controller.

INSTRUMENT SPELLS

The Old Man's Recorder

Recorder spells are good for DPS and apply a burning to enemies who can be burnt, dealing more damage over time.

Novice Spell: Fireballs

Sends small fireballs where aimed. Fireballs that hit enemies inflict some damage and burns enemies over a small period. Can be used from some distance. Good for single target damage and keeping distance from enemies.

Apprentice Spell: Flamebreather

Breathes out a constant stream of fire for as long as the player wants or can hold it. Utilizes musical genius over time. Good for close range DPS.

Master Spell: Wall of Inferno



Summons a giant wall of flames in front of the player which lasts for a set amount of time. Much higher, instant cost of musical genius than fireballs. Good for AOE damage.

The Drum

Drum spells can deal some damage but are mainly used to change the environment to help the player or detriment enemies.

Novice Spell: Ground Shake

Creates small earthquakes in a line in front of the player, slowing enemies and slightly damaging them.

Apprentice Spell: Earth Column

Create pillar of earth where aimed. Can be used to create high ground for the player.

Master Spell: Giant Well

Creates a large hole in the ground, making all who standing above fall and perish.

The Trumpet

The Trumpet

Novice Spell: Wind Impulse

Blow out an impulse of wind, pushing what's in front of the instrument forward and the player in the opposite direction.

Apprentice Spell: Wind Slash

Blow out a blade wind in a cone, dealing damage to all enemies hit and pushing them back slightly

Master Spell: Wind barrier

Creates a small tornado of sharp wind around the player, damaging enemies that run into it.



The Lute

The Lute inspires the player, with the ability to give them boosts of different kinds. It is a good instrument for increasing the player's performance.

Novice Spell: Prestissimo

Increases the player's movement speed for a short period.

Apprentice Spell: Toccata

Increases the player's damage output from any source for a short period.

Master Spell: Rubato

Gives the player a protection barrier, preventing the next attack to deal damage.

The Harp

The Harp does not deal damage, but summons water which can aid the player to amplify spells from other instruments.

Novice Spell: Water Pool

A small, shallow pool of water is summoned. When casting other spells over the pool of water, they are amplified, increasing the power of the spells.

Apprentice Spell: River

A long river of water is summoned. Casting over this river amplifies spells.

Master Spell: Liquid coat

The player is coated with water for a specific amount of time. In that time, all spell casts are amplified.



The Devil's Violin

The Devil's Violin is a conjurer's instrument. It can summon creatures that come to your aid in fights.

Novice Spell: Fiend Summon

Summons a fiend to fight by your side for a short amount of time.

Apprentice Spell: Cerberus Summon

Summons a Cerberus to fight by your side for a short amount of time.

Master Spell: Demon Summon

Summons a powerful demon to fight by your side for a short amount of time.



Puzzle Elements

Puzzles are a small part of the game, yet they are still an important aspect which will give variety to gameplay. Most puzzles should be sound based, as per the theme of the game, and should be additive towards the experience of the player and towards their knowledge of how sound works in the world.

ENVIRONMENT PUZZLES

Environment puzzles are for entering special areas or getting to a place the player needs to get to. These puzzles require the player to utilize the instruments to move, destroy or create things to advance through an obstacle.

These puzzles should not be difficult, but they should require the player to have a good understanding of what the spell they know do.

MUSIC PUZZLES

Music puzzles will be logic based puzzles that involve music. This could be through utilizing certain melodies or even basic music theory. The puzzles will aim to teach the player something about music and sound, and make them understand how certain things work in the world.