ACTION	DESCRIPTION OF ACTION	MUSIC CUE AS A RESULT FROM ACTION	LENGTH OF CUE	INSTRUMENTATION OF CUE	DESCRIPTION OF MUISCAL CHANGE	CAUSATION OF MUSICAL CHANGE	DOES THE CUE CROSSFADE TO/FROM OTHER CUES?	DOES THE CUE LAYER ONTO EXISTING CUES?	DOES THE CUE LOOP?	IS THERE VARIATION WHEN THE CUE LOOPS?	IS HORIZONTAL RESEQUENCING USED?	IS THE TRANSITION QUANTIZED?
ACTION 1	Stay alive as long as possible, don't deal any damage to boss, or enemies, observe musical development and find looping point.	Cue 1	2:03	Full symphony orchestra with choir	Cue 1 begins when entering boss area, as long as Action 1 goals are met it continues to loop with no variation	Enter boss fight area	No	No	Yes	No	No	Looping is Quantized
ACTION 2	Stay alive as long as possible, deal no damage to boss or additional enemies. Observe the time it takes for additional enemies to stand up, see if musical material is correlated with that.	No new musical object observed			In observation, the first additional enemy stands up at 26 seconds, the second additional enemy stands up at 46 seconds. At 26 seconds the male choirs enter, and at 46 seconds the staccato violins enter. This was confirmed by multiple re-dos of this action.							
ACTION 3	Deal no damage to boss, kill additional enemies as soon as possible, see if they consistently stand up in correlation with musical events or specific elapses of time.	No new musical object observed			In observation, it can be observed that it seems each additional enemy when killed, will stand up again at the beginning of a new musical phrase. Further analysis of video must be done to confirm the exact musical phrase that the enemies can stand up, however, it seems that any new major 4 bar phrase is applicable for the entry of a new enemy. This shows that there are either time markers on the music that indicate times at which new-enemy animations can begin (if there are not three enemies total). Initial observations show that there are consistent points at which enemies stand up in the music unless the enemy dies too closely to the beginning of that musical phrase. It is confirmed however that the music does not change based on the player's pace of killing enemies, rather, the enemies stand up based on the current players situation in alligment with the musical phrasing. Exact timing of enemies spawns and deaths can be seen in the video.							
ACTION 4	Deal no damage to boss, kill additional enemies as soon as possible. Time the duration of an additional enemies downtime to see if it is consistent, or if it can be determined that they spawn in correlation with musical phrasing. Note: we have tried to kill enemies OFF the musical phrasing as to see if they will spawn off the musical phrasing.	No new musical object observed			This observation is quite difficult to make, because it means we must kill the additional enemies as soon as they spawn, before time passes that would allow a 3rd to spawn if the position was available. However, initial observations show that the nemies are standing up at different time intervals, and always in correlation with musical phrasing. Observation 5 will be a repeat to try again.							
ACTION 5	Repeat of Action 4	No new musical object observed			This observation proves that the additional enemies do not stand up at set time intervals consistently - EVEN if the opportunity to stand up at consistent intervals is available. The times enemies arose in this action are (in seconds from each other when immediately killed): 20, 20, 28, 18, 25, 34. These times and clip provide another video sample that shows enemies always rising just at, or just before a new musical phrase. However, this does not have a dynamic effect on the music.							
ACTION 6	Slowly chip away at the main boss's health to see if any changes in music are triggered -continue to do this until the boss is nearly dead, but do not kill him because then we won't be able to access him any longer for studying.	Cue 2 (Transition 1)	0:15	Full symphony orchestra, however, much thinner orchestral textures, more emphasis on winds and female voice.	Cue 1 continues as normal, but Cue 2 plays when boss enters second phase of fight (fire stage). Where the music would normally loop back to its beginning, Cue 3, an entirely new track begins after Cue 2 finishes.	Making boss enter second stage of boss fight (fire stage) triggers Cue 2 (Transition 1) to happen at some point during Cue 1. This Transition 1 means there is some form of horizontal sequencing happening. Action 8 will confirm this.	Yes, crossfades from Cue 1 to Cue 3	Yes	No		Yes	Yes
(6 continued)	Listening to Cue 3	Cue 3	2:22	Full symphony orchestra	Listening to Cue 3		No, Is horizontally resequenced to begin after Cue 2	No	Yes	No	Yes	Yes
ACTION 7	Send boss to second phase (fire stage), and confirm if music object "Cue 2" is an additive layer ontop of Cue 1, or if it replaces part of Cue 1.	No new musical object observed			Cue 2 (Transition 1) can occur as horizontal resequencing at the beginning of the loop of Cue 1. It is important to determine if this transition can happen at the end of any given musical phrase. The following several Actions will show if Cue 2 can be horizontally placed at the end of each musical phrase in Cue 1 - if this is so, this will illustrate how modular segments of Cue 1 are structured.							
ACTION 8	Bring boss to low health, wait until music reaches first musical phrase, immediately send boss to phase 2. Observe how music transitions from the first phrase of Cue 1 to Cue 3 during the cutscene.	Observing Cue 2			Cue 1 plays through the cutscene while boss enters phase 2. Cue 2 was heard fading in after the cutscene. The music faded in relatively close to the end of a musical phrase, and seemed to be designed to create a sudden cadence with the ascending soprano in Cue 2 - this cadence justifies Cue 3.							
ACTION 9	Observe how Cue 2 enters if Cue 1 is at a later musical phrase. Observe when Cue 2 begins to fade in.				It seems that Cue 1 has at least a few different modules. In this action, Cue 2 did not start until Cue 1 completely finished. Contrary to the previous action, the crossfade did not start immediately, this suggests the triggering of Cue 2's crossfade is quantized.							
NOTE	Through the process of revising and completing this analysis I was able to identify that Cue 1 is split into 8 individual stems. Each stem will be referred to as its own "Phrase".	Phrases 1-7 are each 4 bars long, coming consecutively after one another. Phrase 8 is 8 bars long, and then returns to Phrase 1.										
ACTION 10	Observe how Cue 1 behaves when sending boss to second phase during Phrase 2.	Observing Cue 1 and Cue 2 (Transition 1)			When killing boss during Phrase 2, the cutscene and blackscreen ended (and is likely but not certain to end) during Phrase 7. when this happens Cue 2 fades in at the beginning of Phrase 8.							
ACTION 11	Observe how Cue 1 behaves when sending boss to second phase during Phrase 3				When sending boss to second phase during Phrase 3, the cutscene and blackscreen ended (and is likely but not certain to end) at the very beginning of Phrase 8. When this happens Cue 2 fades in at the beginning of Phrase 1.							
ACTION 12	See Action 9 to observe how Cue 1 behaves when sending boss to second phase during Phrase 4				When sending boss to second phase during Phrase 4, the cutscene and blackscreen ended (and is likely but not certainly to end) at the beginning of Phrase 8. When this happens Cue 2 fades in 8 bars later, at the beginning of Phrase 1. Notice that when sending boss to his second phase in both Phrase 3 and 4 result Cue 2 crossfading in Phrase 1. This is because Phrase 8 is 8 bars long.							
ACTION 13	Repeat of action 11, but try to send boss to second phase at the beginning of Phrase 2 (instead of the end).				When sending boss to second phase during the beginning of Phrase 2, the cutscene and blackscreen ended (and is likely but not certainly to end) near the end of Phrase 7. When this happens Cue 2 fades in at the beginning of Phrase 8.							
ACTION 14	Observe how Cue 1 behaves when sending boss to second phase during Phrase 6.				When sending the boss to second phase during Phrase 6, the cutscene and blackscreen ended (and will likely but not certainly end) during Phrase 1. When this happens, Cue 2 crossfades at the beginning of Phrase 2.							
ACTION 15	Observe how Cue 1 behaves when sending boss to second phase during Cue 1's Phrase 8				When sending the boss to second phase during Phrase 8, the cutscene and blacksreen ended (and will likely but not certainly end) during Phrase 3. When this happens, Cue 2 crossfades at the beginning of Phrase 4.							
ACTION 16	Observe how Cue 1 behaves when sending boss to second phase at the end of Phrase 8 (instead of the beginning).				When sending boss to second phase at the end of Phrase 8, the cutscene and blackscreen ended (and will likely but not certainly end) during Phrase 5. when this happens, Cue 2 will crossfade at the beginning of Phrase 6.							
ACTION 17	Observe how Cue 1 behaves when sending boss to second phase during Phrase 7				When sending boss to second phase during Phrase 7, the cutscene and blackscreen ended (and will likely but not certainly end) during Phrase 2. When this happens, Cue 2 will crossfade at the beginning of Phrase 3.							
ACTION 18	Observe how Cue 1 behaves when sending boss to second phase at the very end of Phrase 8				When sending boss to second phase at the end of Phrase 8, the cutscene and blackscreen ended (and will likely but not certainly end) during Phrase 4. when this happens, Cue 2 will crossfade at the beginning of Phrase 5.							
ACTION 19	Observe how Cue 1 behaves when sending boss to second phase at the very end of Phrase 1				When sending boss to second phase at the end of Phrase 1, the cutscene and blackscreen ended (and will likely but not certainly end) during Phrase 6. When this happens, Cue 2 will crossfade at the beginning of Phrase 7.							
ACTION 20	Complete playthrough											