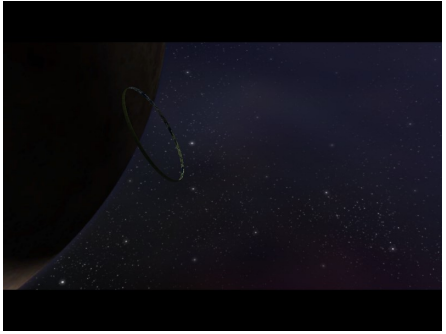
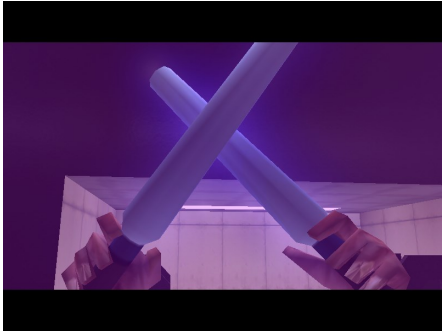
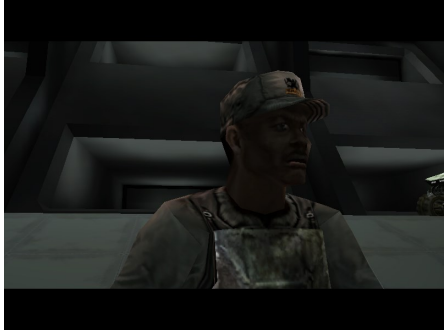
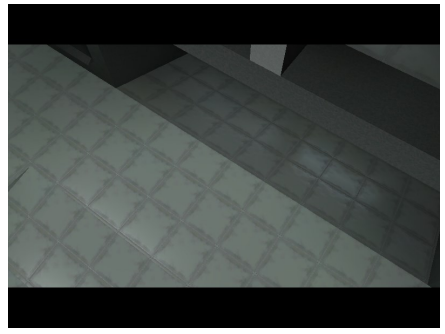







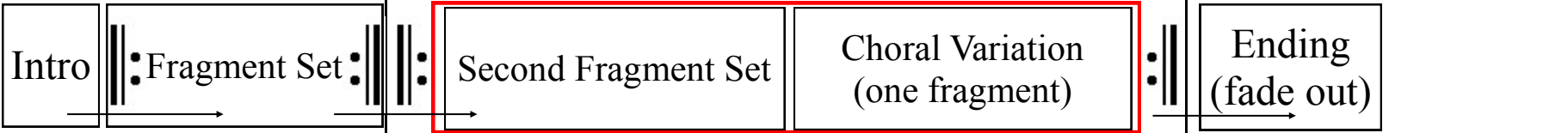

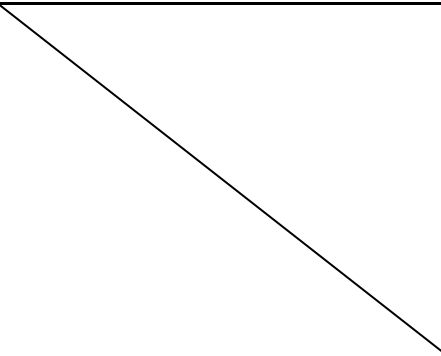


<p style="writing-mode: vertical-rl; transform: rotate(180deg);">TRIGGER</p>				
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">MUSIC STRUCTURE</p>	<p style="text-align: center;">Through-composed Cue</p>	<p style="text-align: center;">Through-composed Cue</p>		<p style="text-align: center;">Through-composed Cue</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">MUSIC DESCRIPTION</p>	<p>Andante mid-range minor mode string chorale topic. Cue possibly emulates Barber's <i>Adagio for Strings</i>, invoking that particular work's accumulated cinematic associations.</p>	<p>First and second cue fade into one another. Second cue consists of timpani, cymbals and snare drum. The cue is a subtly-varying loop on basic military rhythms in duple compound time. This is structured so as to build towards a climax at the end of the cue (increasing frequency of cymbal crashes and rolls, denser rhythmic patterns).</p>		<p>This cue is based upon material from the previous cue, but now with the addition of melodic material in the form of lower string instruments playing pedal notes and alternating tonic and dominant pitches in a militaristic rhythm taken from the snare drum part in the preceding cue.</p>



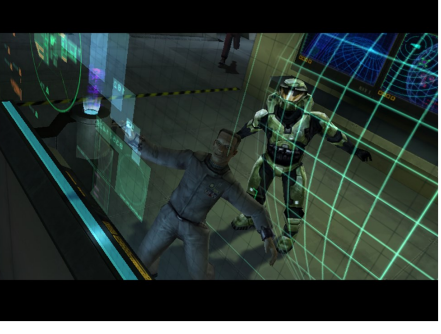

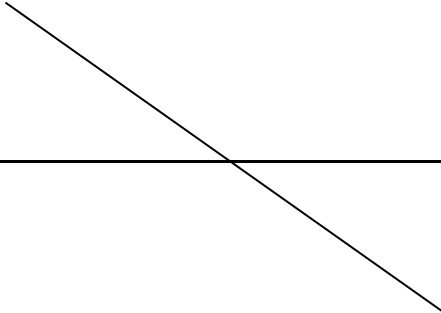
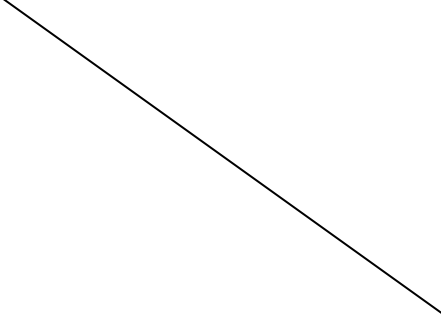
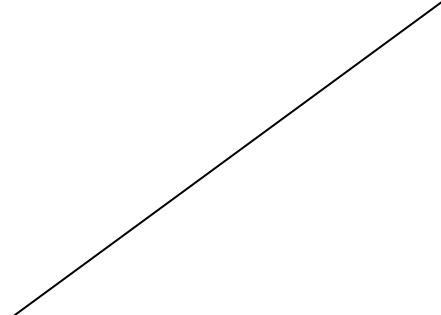
**Halo Level 1: Pillar of Autumn, opening cutscene, part 1 of 2.**

TRIGGER			
	<p>The music fades out over the last lines of the sergeant's speech. Music ends with the visual dissolve to black.</p>	<p>The hero (Master Chief) is resuscitated from cryogenic sleep. As the technicians trigger the thawing procedure, the music begins.</p>	<p>The fading out of the cue bleeds into the gameplay, as the player adopts the first-person perspective of Master Chief and gains control of the avatar.</p>
MUSIC STRUCTURE	<div style="border: 1px solid black; padding: 5px; display: inline-block;">Ending (fade out)</div>	<div style="border: 1px solid black; padding: 5px; display: inline-block;">Through-composed Cue</div>	<div style="border: 1px solid black; padding: 5px; display: inline-block;">Ending (fade out)</div>
MUSIC DESCRIPTION	<div style="border: 1px solid black; width: 100%; height: 100%; position: relative;"> <div style="position: absolute; top: 0; right: 0; border-bottom: 1px solid black; border-left: 1px solid black;"></div> </div>	<p><i>A cappella</i> voices sing a conjunct rising sequence that moves largely stepwise. The effect is one of emphasizing the legendary and quasi-religious aspect of the Chief's character through reference to religious and ritual topics.</p>	<div style="border: 1px solid black; width: 100%; height: 100%; position: relative;"> <div style="position: absolute; top: 0; right: 0; border-bottom: 1px solid black; border-left: 1px solid black;"></div> </div>



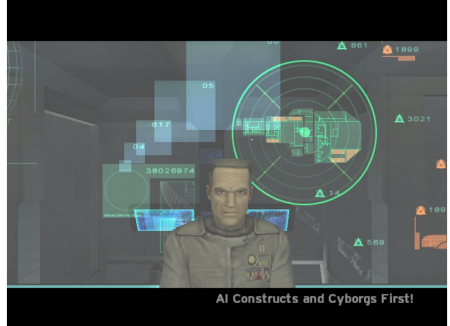
*Halo Level 1: Pillar of Autumn, opening cutscene, part 2 of 2.*

TRIGGER					
	<p>The player walks towards the doorway to trigger the other character to react. This character's reaction, in turn, causes a 'scripted moment' of explosions, with which music begins.</p>	<p>As player approaches door in the darkness, it opens, revealing a mysterious monster that is only partially visible. Once the monster is defeated, the player may move beyond the doorway to the next area and continue through the level.</p>	<p>Arriving at the spaceship's bridge is the objective of this part of the mission. As the player approaches the safe area of the bridge, the music fades out.</p>		
MUSIC STRUCTURE					
					
MUSIC DESCRIPTION	<p><i>Halo's</i> engine selects cue fragments from a sample library, played in a randomized order. The cue uses a drum loop as the basis of variation. Timpani accentuate the compound metre, playing tonic and flattened 7th pitches. Cymbal crashes and a struck metallic sound are added in some fragments. One fragment interrupts the drums with a gong and low string pedal notes. The music provides propulsion and a sense of urgency.</p>		<p>At whatever point the door opens to reveal the monster, the high, dissonant string stinger chord will immediately play, superimposed upon the background musical material. This moment also serves as a trigger point that commands the music system to move to the next set of fragments. The new fragment set maintains the underlying drum architecture of the previous loop, but adds a female vocalist singing in an improvisatory style that mimics Qawwali chant signing. The effect for the player is that this musical element is 'added' to the score. The choral variation fragment maintains some of the 6/8 rhythms, but removes the more abrasive sonorities. Above this percussion ostinato, male voices sing open-vowel vocalizations in a reprise of a choral figure from the 'thaw' cue heard earlier. This chant would seem to relate to the Master Chief, while the Qawwali refers to the aliens.</p>		

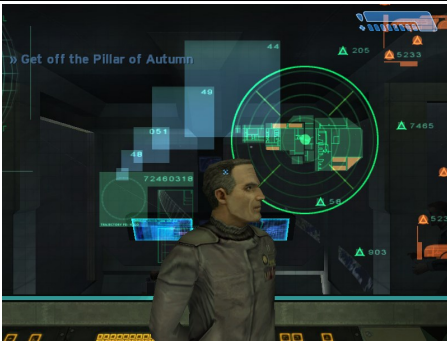




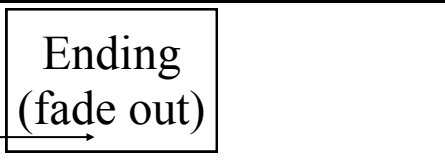
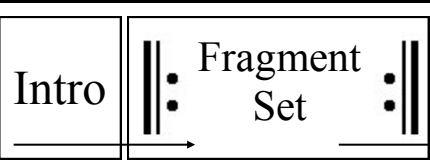
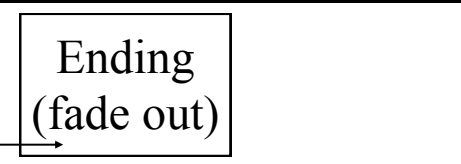
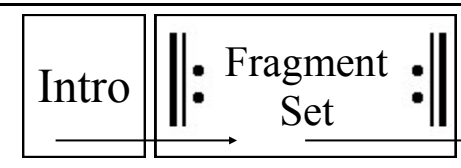
**Halo Level 1: Pillar of Autumn, gameplay section 1, part 1 of 1.**

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">TRIGGER</p>	 <p>The player approaches the captain to trigger a cutscene. Music is introduced when the cutscene begins.</p>	 <p>Master Chief speaks for the first time and converses with Captain Keys and Cortana.</p>	 <p>The ship is suddenly rocked by an explosion.</p>	 <p>Keys barks 'Report!' in reaction to the attack.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">MUSIC STRUCTURE</p>		<p style="text-align: center;">Through-composed Cue</p>	<p style="text-align: center;">Ending (fade out)</p>	<p style="text-align: center;">Through-composed Cue</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">MUSIC DESCRIPTION</p>		<p>An andante, <i>religioso</i> cue is heard as the Master Chief is given his proper introduction. This cue uses an organ-like sound in combination with strings, cymbals/gongs, timpani and a mid-range untexted chorus. While the sung parts are not a direct repetition of the main 'Halo' chant, they nevertheless emulate the gestural outline of these phrases.</p>		<p>The sudden change of mood is accentuated by the introduction of the minor mode cue which features frequent cymbal strikes and rhythmically insistent string figures in the lower registers, alongside fast, agitated arpeggio fragments in the higher registers. This material will be reprised during the central gameplay later in the level, during a sustained attack by the enemy.</p>







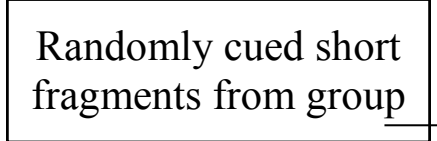

**Halo Level 1: Pillar of Autumn, mid-level cutscene, part 1 of 2.**

TRIGGER			
	<p>Attention turns to the Halo object. It is revealed that Halo will be the Chief's (and the human characters') destination. The mysteriousness of Halo is emphasized.</p>	<p>Keyes gives orders to the Chief (and, by proxy, the player), outlining his (and the player's) objectives for the next part of the game. Cortana is transferred to Master Chief.</p>	<p>As player regains control of the character, and the view changes to the first-person, the previous cue crossfades into a loop which is maintained during the gameplay section that immediately follows.</p>
MUSIC STRUCTURE	<div style="border: 1px solid black; padding: 5px; text-align: center;">Through-composed Cue</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">Ending (fade out)</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">Intro</div>
MUSIC STRUCTURE	<div style="border: 1px solid black; padding: 5px; text-align: center;">Ending (fade out)</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">Through-composed Cue</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">Ending (fade out)</div>
MUSIC DESCRIPTION	<p>The 'action cue' fades into a quieter section of music which features the opening 'Halo chant', but here heard in upper strings and female voices, against harmonizing string parts in a high register. The phrases of the chant alternate between being string-led and chorus-led. This securely associates the main theme with the Halo object.</p>	<p>The cue begins as a reprise of the musical material from the opening of this cutscene, but introduces the female chorus towards the end of the phrase. This combination is used as a method to extend the passage through melodic variations. The chorus and upper strings form a homophonic texture which ascends to a high register, creating an ethereal effect. It may well be that the female-gendered AI construct is here represented by the women's voices. Just as Cortana is joined with the Master Chief, so the female chorus is combined with the musical material previously heard when the Master Chief first spoke.</p>	<p>As the screen fades to white and the player is returned to the first-person viewpoint, the previous cue blends into a low string pedal note which will be sustained until a trigger point later in the level. The music here serves to bridge the division between the non-interactive cutscene and the main gameplay, smoothing over and providing continuity to the change of interaction mode.</p>







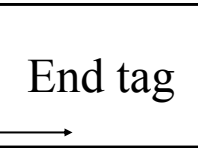
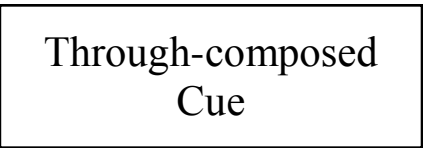
*Halo Level 1: Pillar of Autumn, mid-level cutscene, part 2 of 2.*

TRIGGER					
	<p>The player returns to control at the end of the cutscene.</p>	<p>Moving beyond a door threshold (shown above) triggers the cue's ending tag.</p>	<p>Walking through this doorway triggers a scripted moment where the ship shakes and with this event a new cue begins.</p>	<p>When the player moves sufficiently far forward, or is in a position to see around the next corner, an attack by the aliens occurs.</p>	
MUSIC STRUCTURE					
					
MUSIC DESCRIPTION	<p>The three sound tags of this cue (start of note, constant sustain of note, end of note) are used to create a low string pedal pitch that continues until the player enters the room indicated in the screenshot in next column.</p>	<p>The pedal note ends by the music system playing the end tag. At this point, however, there is a bug in the music system. Upon certain actions by the player (often, if he/she progresses through the doorway and into the body of the room too quickly), the 'fade out' end tag is not played, and the note is abruptly silenced.</p>	<p>This cue uses fragments that constitute three low-string phrases, which are randomly cued in turn and all feature a constant lower pedal note. Above this pedal, which acts a tonic, a second part plays pitches from the minor scale, degrees one to five, in a sequence (phrases 1 and 2) or a simple descending phrase (phrase 3).</p>	<p>While the string cue fades out, a percussion pattern begins featuring a variety of drums (similar to the first in-game cue, but in simple time), and a synthesizer timbre similar to pizzicato strings. As though to accentuate the synthetic nature of this sound, more realistic pizzicato string sounds are introduced in an upper register. Might these timbres represent the human ('true'/'non-synthesized') in contrast with the alien ('false'/'synthesized')?</p>	

*Halo Level 1: Pillar of Autumn, gameplay section 2, part 1 of 3.*

TRIGGER				
	<p>When the player moves towards the light-end of corridor the introduction of the new musical element to the loop is prompted.</p>	<p>Moving beyond the door threshold triggers the score to play an ending tag after the conclusion of the current loop.</p>	<p>The score begins again when moving through a doorway (pictured) into the maintenance shaft. This part of the level challenges the player to avoid the enemies by remaining undetected.</p>	<p>Back in the main corridor, approaching this doorway trips a trigger that stops the score fragments from playing.</p>
MUSIC STRUCTURE		<p style="text-align: center;"><b>End tag</b></p> <p style="text-align: center;">(two versions: one to conclude horn variations, one if second fragment set has not sounded)</p> 	<p style="text-align: center;"><b>Randomly cued short fragments from group</b></p> 	<p style="text-align: center;"><b>Stop playing fragments</b></p> 
MUSIC DESCRIPTION	<p>Player exploration triggers a switch of fragment sets to one that includes horn melodies. This structures the progression of play and might reward and encourage the player. Much of the horn material is based on the 'Halo' theme, with one fragment featuring a rhythmically augmented sounding of the motif. The theme's presence reminds the player of the narrative context as the humans battle the aliens for control of Halo. If the player moves through the level quickly, a musically appropriate moment to begin the second fragment set is not reached and the music is not heard.</p>	<p>Once the player passes the trigger point, the tutti ending tag is cued to play. This forms a distinctive and decisive end to the cue, which emphasizes a cinematic aesthetic, rather than simply using a fade-out as an ending, which can seem an obvious solution to the uncertainty of play duration in a game. This ending is impactful in its clear definition. Two ending cue fragments are available: one to conclude the second fragment set (horn variations), and one to end the cue if the horn variations have not yet played.</p>	<p>Rather than using a single continuous loop, for this sequence, the music system plays musical fragments performed by string instruments, separated by musical silence. Often, these fragments use extended string techniques: one fragment is an aleatoric-sounding mass of small oscillating glissandi, another, many instruments playing <i>col legno</i>. At other times, such fragments consist of pitches combined in turn to build up chords.</p>	<p>With the frequent silences in the previous cue, it is often difficult to tell exactly when the music has stopped playing. This is an alternative way of concluding a scored sequence, rather than fading the cue out or programming an ending tag.</p>

**Pillar of Autumn, gameplay section 2, part 2 of 3.**

TRIGGER	 <p>After another section of the level set in the access corridors, the player must exit into the main hallway of the ship to trigger the final battle of the level. Opening the shown door prompts the cue to accompany this last firefight.</p>	 <p>Moving towards the archway triggers the variation set to be cued and start playing at the next musically-appropriate juncture.</p>	 <p>To trigger the level's final cutscene, the player must walk towards the remaining escape pod. The music may continue into the cutscene if the 'end tag' has not finished sounding before the cutscene begins.</p>	 <p>During cutscene, music begins when the escape pod's doors close. Master Chief and the marines depart the ship and aim to land on Halo.</p>
MUSIC STRUCTURE				
MUSIC DESCRIPTION	<p>This cue helps to create the climax to the level and clearly punctuates the beginning of the 'action sequence' at the end of the level. The cue consists of low strings playing rhythmic repeated figures on a single pitch, with timpani, an untuned drum, and a snare drum. This musical material is borrowed from the cue that follows Keyes's line, 'Report!' in the cutscene described above.</p>	<p>The variation fragment set introduces string interjections of fast, angular fragments and an organ part. The organ and string parts provide antiphonal interplay over the ostinato from the first fragment set. This musical material is directly reprised from the cutscene, unifying the game between modes of interaction, through the music.</p>	<p>A definitive end is provided to the loop, finishing with an extended low string pedal pitch and cymbal crash. This not only provides a sense of finality but prepares the game rhythm for the end-of-level cutscene. If there is insufficient time for the end tag to sound, the score is simply faded out.</p>	<p>The music does not begin immediately with the start of the cutscene. Instead it is triggered midway through the sequence. This allows the 'end' music tag from the previous cue to be played without interruption. In this lifepod full of marines, it is appropriate that the material from the marine cutscene at the start of the level returns. Quickly added to this music are choral elements, and an orchestral texture is built that culminates in a spectacular tutti.</p>

*Halo Level 1: Pillar of Autumn, gameplay section 2, part 3 of 3.*