ORIGIN
SOUNDTRACK
SERIES
The Music of Ultima VII
and Strike Commander

ORIGIN ®

Think of your favorite motion pictures, and chances are you'll think of the music that went along with them. Maybe it's the ominous thump, thump, thump from *Jaws*, the captivating love theme from *The Godfather*, or the triumphant fanfare from *Star Wars*. In any case, great movies and great music flow together.

That's the attitude ORIGIN has in producing "interactive movies." We want to make sure that what's coming out of your computer's sound card is just as entertaining as what's on your screen. That's why we have a full staff of composers, musicians and recording experts. Every one of our games features a completely original soundtrack—with an important twist.

YOU'RE THE CONDUCTOR

When Hollywood scores a movie, the composer and the musicians are already one step ahead. They look at the edited film and plug in appropriate themes and transitions. It's a luxury you don't have in creating computer soundtracks. The key here is interactivity. In ORIGIN's games, the player controls everything: where to go, what to do, how to fight, what to say—everything. The challenge is to compose and program music with that same total freedom. In effect, your mouse or joystick becomes the conductor's baton. In *Strike Commander*, you may take off from an airstrip and begin to

hear the foreboding musical theme that signals an approaching enemy. It swells into a full-blown battle chorus as the missiles begin to fly. The tone changes to one of dire danger as your wing is strafed by a bogey's bullets, but then bursts into an exultant victory theme as the bandit goes down in flames. And the transitions are all seamless.

ORIGIN games are meticulously programmed with music in mind. The soundtrack may have as many as 100 main themes, with the last note in each measure designed to match the first in 50 or so transition themes. As the player makes a split-second decision to launch a missile or even something more simple like just open a door, the soundtrack responds. It lives along with the game's world, never the same experience twice.

WHAT ABOUT THE CRICKETS?

Music is just one part of ORIGIN's audio story. Different sounds are all around us in everyday life. Take an evening walk in Britannia (in *Ultima VII*) and you'll hear the crickets chirping or perhaps the distant thunder of an offshore storm. The tranquility may be shattered by the booming voice of the evil Guardian taunting you from another dimension. Likewise, in *Strike Commander*, you'll hear the whine and boom of long-range bombs as well as the frantic mayday calls of downed pilots. Like the musical score, these sounds must be constantly at the ready,

dependent upon the player's decisions. But the end result is a gaming world that looks, feels and sounds real.

WHERE NOW?

Just like other computer technology, sound capabilities are evolving at lightning speed. Ideas which would have been impossible just a couple of years ago are core parts of game design today. The massive storage capacity of CD-ROM drives is opening new avenues for data-hogs like digitized speech and special sound effects. DSPs (digital sound processors) along with general MIDI standards (Musical Instrument Digital Interface) are giving composers and programmers the ability to make the computer imitate hundreds of instruments. Soon, it may be commonplace to have the sound of an entire orchestra accompanying you as you play. And right now, technology is being developed to expand audio experiences into a full 360-degree environment, the next step toward true virtual reality.

THE FUTURE

ORIGIN will continue its commitment to quality sound and music, forging ahead with each game and taking advantagement of the latest in audio technology. Hopefully—if we've done our job correctly—you'll look forward to becoming a part of the interactive movies as a fully-involved character, and afterwards, you might even walk away from the computer humming the soundtrack. Thanks for playing!