



INTERVIEW WITH JORGE & GUILLERMO OF BADOLATO MUSIC

Interviewer: Eric

Eric: Let's start off this interview with **Zombie BBQ**. How did you get the opportunity to work on this classic Nintendo DS game?

Jorge Badolato: We contacted the company, sent them our bio and demos, and a few days after, they called us back and started working on their next three videogame titles.



Eric: Do you find it a lot harder to work on cartridge games than CD-based games?



Guillermo Badolato: It's always a challenge to work with the limited memory & cartridge storage resources available to the smallest consoles. The main difference is that instead of directly using samplers and/or live instruments as you would do on a CD music production, you usually have to compose the music in Nintendo DS midi format, building the instruments from the ground up using just a few samples, compressing them to the maximum you can so they fit on the space you have available on the cartridge and still sound good.

Depending on the game and after knowing what is available for audio, we'll have to calculate the compression settings for both sfx and music instruments needed for a given project, the number of instruments to use on each track, polyphony, etc..

Using so limited number of samples, you'll have to achieve expression by real-time volume changes to simulate for example strings crescendos / decrescendos, panning automation, etc.

There are a few games that use normal audio tracks highly compressed and the result is better than NDS midi, but this is mostly reserved for just the intro, because it takes a lot of space and the developers always look into production costs.

All music we did for the **Doodle Hex** NDS game, is compressed WAVs, however **Zombie BBQ** includes a track like this with real guitars when the game starts, as most of NDS games do.

Eric: Would you have changed anything if **Zombie BBQ** was a CD game?



Jorge: Sure! We would have done all music production without the limits mentioned earlier, using the best sampler libraries available and all orchestration that we would have wanted to use for each track.

Additionally, nowadays most of next-gen console games use dynamic music systems, which allow to build the music in layers, and mix them depending of what's

happening on the gameplay and screen. That would have been great for this game! We composed the music for *Wheelman* videogame that way.



Eric: What moment in *Zombie BBQ* stands out as the best musical aspect of the entire game?

Guillermo: Well, we think that the gamers would have to answer that question. Hummm, we like most the intro and some bosses moments.

Eric: *Animal Boxing* just came out this week for the Nintendo DS. Can you give us a run down on this game?

Jorge: It's a boxing game that uses an innovative gameplay mechanic in which you have to turn the DS so it shows your opponent's body on the touch screen. You play hitting them with the stylus directly where you want. There are a lot of animal characters to fight with.

Eric: Was it a lot different working on a game like this than *Zombie BBQ*?

Guillermo: When starting a new DS project, the difference is always basically related to adapt to the game producer's taste and the memory resources available. Working on various projects allows you to change music styles, which is much fun.

The main difference between these two games, is that *Zombie BBQ* has general terror, creepy tracks, and *Animal Boxing* uses fun background music related to the place of the combat (jungle, arctic, forest.) We would have liked to had the same memory resources for a boxing game than what we had for *Zombie BBQ*, though.



Eric: Badolato Music has worked on other consoles. Recently Playstation 3 owners got the chance to download a little game known as *Elfunk* on the PSN Store. How does it feel to have worked on a game that has such a huge following on Sony's latest console?



Jorge: Feels really good! That game was a lot of fun to do. It's a very humorous and fun platform game to play. We mixed the tracks we did for it in surround 5.1, and although they had to be short in length, the quality was CD standard, so we could use anything we wanted.

Eric: Are there any other PSN games you guys are working on at this time?

Guillermo: Not for PSN at this time. We're working on a few unannounced projects though.

Eric: Role Playing Games are known for having some of the best music in the video game industry. Would Badolato Music like to work on an RPG sometime in the near future?

Jorge: Absolutely! That would be great work to do. We enjoy composing all styles of music, as well as playing all types of games. RPGs allow composing tracks using the full orchestra and hybrid elements, which we love to do.

We've already recorded original works and orchestrations with The Budapest Film Orchestra for a CD of Sonoton's Music Library, and it would be great to have the opportunity of working with a live orchestra again.

Besides other styles, we have some RPG-style demos on our website. We daily use one of the best orchestral sampler libraries when the developer's budget doesn't allow to record live, which is almost always.

Let's see what future brings!



Eric: Before we end this interview, I think everyone here would like to know about **Wheelman**. How does it feel to work on one of the most anticipated games of 2009?

Guillermo: It's been a honor for us to work with Midway on this title. We clicked with them from the start, and we had a lot of liberty on the music composition, which is great. Working on a game so amazing as this one, is a blast. Can't wait to play the final version!



Eric: In general, what does the current soundtrack to **Wheelman** sound like? Does it have a lot of variety, or is it full of rock tunes?

Jorge: Although much of the trailers feature the rockiest tunes, the game play soundtrack features a combination of mixed styles inspired by the music of the actual classic car chase films. You can expect intense modern orchestra music tracks, spiced with a mix of electronic, rock and Spanish elements.

The game features a dynamic music system that makes the music sound less or more intense depending on the action. For the video cut scenes, the music we composed is also cinematic orchestral style.

Eric: When can we expect to see **Wheelman** in stores?

Guillermo: It's expected to be out in February 2009. There's a countdown that can be checked on their Web site, www.WheelmanGame.com.

Eric: Thank you for taking the time to answer my questions. I can't wait to play and hear **Wheelman** in 2009.

Jorge & Guillermo: Thanks to you Eric, it's been a pleasure for us.