

# GRIS



Genre:	Platformer, Adventure
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Studio:	Nomada Studio
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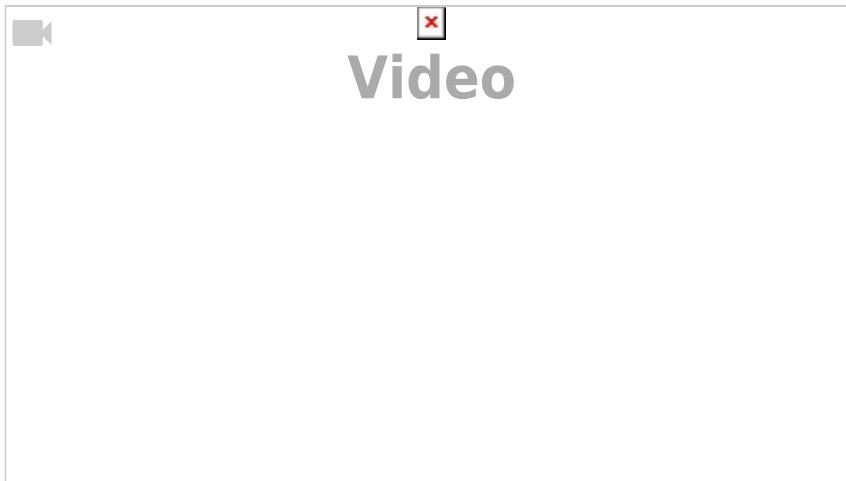
## 1. Game Description

GRIS is an atmospheric platform video game. You hop into the role of Gris, a young girl dealing with a very painful experience in her life: grief. You accompany Gris on her journey through that experience and witness how her view on the world changes gradually. One of the key elements of Gris is its colors. We start in a greyscale world and slowly get the colors back, as well as the character capabilities.

**Full walkthrough video (no commentary):**

[GRIS walkthrough](#)

**Trailer**



## 2. Sound Description

The character goes through a variety of emotions and environments, which are both translated into sound. Sadness, anger, fear, joy, love. Each setting has its own soundtrack and soundscape. In addition to that, key melodies and sound effects indicate important steps in the character's journey or guide it in the game world.

### 2.1 Atmospheric Soundtrack

Music has a great value in Gris and was developed hand-in-hand with the game, with the two thriving on each other. It emphasizes the emotions and different locations' atmosphere. The overall mood is dreamy, but stays dynamic as it adapts to the player's actions. As the player enters a puzzle area, the music switches from intense or emotional to more discreet to let the player concentrate. If it passes through a zone and passes again but with new elements, the music also changes. When we look at the waveform of the music, most of it is alternating melodies and silences, which makes it easy to loop a certain part until the player reaches a point where the music continues until the next loop seamlessly and so on. Everything can be adapted in order to have the perfect timing.



	Soundtracks	Soundscape
Mainhub	<a href="#">meridian.mp3</a>	
Grey	<a href="#">debris.mp3</a>	<a href="#">soundscape_grey.mp3</a> <a href="#">soundscape_grey2.mp3</a>
Desert	<a href="#">perseverance.mp3</a> <a href="#">windmill.mp3</a>	<a href="#">soundscape_desert.mp3</a> <a href="#">soundscape_desertwind.mp3</a> <a href="#">soundscape_abyss.mp3</a>
Forest	<a href="#">komorebi.mp3</a> <a href="#">environments.mp3</a>	<a href="#">soundscapeforest.mp3</a>
Water	<a href="#">ascension.mp3</a> <a href="#">descent.mp3</a>	<a href="#">soundscape_water.mp3</a> <a href="#">soundscape_water.wav</a> <a href="#">soundscape_water2.mp3</a>
Sky	<a href="#">firmament.mp3</a>	<a href="#">soundscape_sky.mp3</a>

Silence has frequently, yet in a clever way, been used in Gris. After intense moments to allow the player to cool down or before important moments to create anticipation and make the player more attentive. Because music and sound has so much importance during the game, silence also is

powerful, contrasting with the bewitching music and immersive soundscapes.

## 2.2 Perception-based

A lot of the character's movements will produce a sound. They adapt to the material the character is on and to the architecture of the scene, whether it's a cave, an empty building, a forest or underwater.

Walkcycles		Physics	
Concrete	<a href="#">walkcycleconcrete.mp3</a>	Underwater Distortion	<a href="#">waterdistortion.mp3</a>
Metal	<a href="#">walkcyclemetal.mp3</a>	Echo	<a href="#">echo.mp3</a>
Ice	<a href="#">walkcycleice.mp3</a>		
Star Bridge	<a href="#">walkcyclebridge.mp3</a>		

In a more discreet manner, many ambient sounds will be triggered with the character's movements (and not its actions), adding to the immersion and density of the environment.

### Ambient Sounds

Birds	<a href="#">birdflyaway.mp3</a>
Mushrooms	<a href="#">mushroomssqueak.mp3</a>
Bells	<a href="#">bellring.mp3</a>
Water	<a href="#">splash.wav</a>
Fan	<a href="#">fanopening.mp3</a>

## 2.3 Related to (inter)action - sound?

Every action the player performs triggers a sound which adds fluidity and gives a sensation of good responsiveness from the controls.

### Controls

Jump	<a href="#">grisjump.mp3</a>
Land	<a href="#">fallland.mp3</a>
Box	<a href="#">grisbox.wav</a>
Stone Rustling	<a href="#">stonerustling.mp3</a>
Slide	<a href="#">slidebranch.mp3</a>
Fly	<a href="#">grisfly.wav</a>
Swim	<a href="#">grisswim.wav</a>
Sing	<a href="#">grissing.wav</a>

## 2.4 Related to communication with player

Using no text in the game, Gris relies a lot on visuals and sound to deliver messages to the player, give it feedback or warnings. On her journey, the character collects glowing orbs which we will call stars. They have their own distinct range of sounds which give the player feedback on some status.

## Stars

Close to Star	<a href="#">starclose.mp3</a>
Picked Up	<a href="#">starcollected.mp3</a>
Stars Missing	<a href="#">starmissing.wav</a>
Stars Filling In	<a href="#">startoskymainhub.mp3</a>

Another element Gris can encounter is mementos, representing memories. They are collectable which activate as you pass in front of it.

## Memento

Memento Activated	<a href="#">memento.mp3</a>
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As said previously, Gris is getting colors and abilities back on her way. As the small cutscene is played, a distinct melody is played.

## Progress Milestones

New Colour	<a href="#">opaque.mp3</a> <a href="#">lift.mp3</a> <a href="#">sparks.mp3</a> <a href="#">symmetry.mp3</a>
New Ability	<a href="#">newability.mp3</a>

There is no real enemy in Gris but we can identify a threatening figure, under the form of a shapeshifting black substance. It follows the character and appears from time to time, with a characteristic theme and orchestration.

## Black Substance

Soundtrack	<a href="#">comparison.mp3</a>
Soundtrack	<a href="#">karasu.mp3</a>
Soundtrack	<a href="#">tobu.mp3</a>
Soundtrack	<a href="#">unagi.mp3</a>

It also has a strong identity in the sound fx used for it. Very low, deep growling and rumbling when it's moving and a chilling scream, broken voice coming from deep down. This figure has its own language and is then simple to apprehend for the player.

## Black Substance

Scream	<a href="#">blackscreech.wav</a>
Destruction	<a href="#">blackdestroy.mp3</a>
Substance	<a href="#">blacksubstance.mp3</a>

At two steps of the game, a mechanic consists of a repetitive, regular event the player has to deal with. Both are pre-announced to warn the player so it can have the correct timing. The change of

gravity also is symbolised by a sound.

## Timing Mechanic

Sandstorm	<a href="#">orgueprevent.mp3</a>
Freezing	<a href="#">icecrackling.mp3</a>
Change of Gravity	<a href="#">upsidedown.mp3</a>

## 2.5 Related to space

For every section of the game Gris uses music which fits every surrounding of the game. Beside the beautiful soundtrack it uses sometimes a bit more sometimes a bit less environmental sounds like leaves, thunder, wind or little animals which you can hear in the woods. Even if the player doesn't travel the same location twice it has its own landmarks. Somebody who played the game can tell in which part of the game which ambient was played if they can listen to it.

## 2.6 Related to narration & dramaturgy

Like mentioned in section 2.1 *Atmospheric Soundtrack* Gris uses silence and music to create tension or to relax the player. A player can tell just from the audio if something is going to happen or if he/she has time to overcome a puzzle.

## Narration

Prologue	<a href="#">grispt1.mp3</a>
Epilogue	<a href="#">grispt2.mp3</a>

## 3. Personal Conclusion

It would have been nice if they added some sounds to the paper birds which enables you to jump quite high. If you play the game with a controller you get a rumble if the character collides with them. Some chimes could add some more feedback to it if the player doesn't use a gamepad.

## 4. Comparison to LIMBO

Limbo is a game whose soundtrack may be surprising at first glance but which, in relation to its subject matter and design, makes sense. The sound design has been done in a precise, and delicate way (although a few oversights have made it to the finale) and manages to keep the player's attention throughout the stages. Simple synth waves manage to establish an atmosphere with a distant and disturbing aspect. It is a game without colours and music as such, which nevertheless manages not to be bland, empty or incomplete.

Gris, on the other hand, did not hold back on the use of music. Music is an integral part of the story, reinforcing the emotions that emerge from it, accompanying the player through the landscapes while warning him of dangers. This incredibly refined work on the music did not prevent them from fine-

tuning the sound effects and other environmental sounds. Each place has its own identity, creatures, climate, ... The illusion of density or on the contrary of great emptiness is translated in the sounds, their resonance and their volume.

These two games have put a lot of emphasis on the atmospheric and immersive side, and both have succeeded in doing so, although they have made radically different choices. The elaborate music from Gris allows more versatility, in line with the strong and contrasting emotional journey of its character. The more subtle soundtrack of Limbo remains in a more consistent world in terms of atmosphere or emotions.

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