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 SONY INTERACTIVE ENTERTAINMENT LLC
 14

15 **UNITED STATES DISTRICT COURT**
 16 **NORTHERN DISTRICT OF CALIFORNIA**

17 SONY INTERACTIVE ENTERTAINMENT
 18 LLC, a California limited liability company,

19 Plaintiff,

20 v.

21 TENCENT HOLDINGS LTD., a Cayman
 Islands corporation; TENCENT
 22 TECHNOLOGY (SHANGHAI) COMPANY
 LTD. d/b/a AURORA STUDIOS and/or
 23 POLARIS QUEST, a Chinese company;
 TENCENT AMERICA LLC, a Delaware
 24 limited liability company; PROXIMA BETA
 PTE LTD. d/b/a TENCENT GAMES and/or
 25 LEVEL INFINITE, a Singapore corporation;
 PROXIMA BETA U.S. LLC, a Delaware
 limited liability company; and DOES 1-10.

26 Defendants.
 27

Case No. 3:25-cv-06275-JSC

**DECLARATION OF LUCAS VAN TOL
 IN SUPPORT OF SONY INTERACTIVE
 ENTERTAINMENT LLC’S MOTION
 FOR PRELIMINARY INJUNCTION**

Date: November 20, 2025
 Time: 10:00 a.m.
 Courtroom: 8 – 19th Floor
 Judge: Hon. Jacqueline Scott Corley

1 I, Lucas van Tol, declare as follows:

2 1. This declaration is based on my personal knowledge of the facts described herein,
3 unless otherwise noted.

4 2. I am the Music Lead at Guerrilla Games (“Guerrilla”), the studio that created the
5 *Horizon* franchise and a subsidiary of Sony Interactive Entertainment LLC (“SIE”).

6 3. I obtained a European Master of Arts with honors in Sound and Music Production
7 from Hogeschool voor de Kunsten Utrecht (“HKU”, Utrecht School of Arts), Faculty of Arts,
8 Media and Technology (“KMT”) in the Netherlands in 2004. I then obtained a post-graduate
9 diploma in Sound Design from HKU. As part of my studies, I took classes that focused on
10 composition in context and analyzing music (both in style and function) for media (including
11 (animated) movies and games).

12 4. Shortly before graduating, I joined Guerrilla Games in May 2006. Over the past
13 nineteen years, I have worked on most stages of audio production work over five major projects,
14 including the *Killzone* franchise (*Killzone 2*, *Killzone 3*, and *Killzone Shadow Fall*) and, after that,
15 the *Horizon* franchise, including *Horizon Zero Dawn*, *Horizon Forbidden West*, and their
16 downloadable content expansions (“DLCs”) (*Horizon Frozen Wilds* and *Horizon Burning Shores*).

17 5. I became officially involved in Guerrilla’s music trajectory around 2014, and was
18 promoted to Music Supervisor in December 2017, and eventually to Principal Music Supervisor.
19 Since mid-2025, I have been Guerrilla’s Music Lead. In my role as Music Lead, I am responsible
20 for creating and maintaining the musical vision for Guerrilla’s games that are being developed in-
21 house. I create composer briefs, oversee the music team, find composers, and supervise the
22 composers’ collaboration and compositions to ensure they fit the project’s vision.

23 **The Distinct Sound of *Horizon***

24 6. I was part of the team that researched and established the rules for *Horizon*’s musical
25 vision. We designed the music for *Horizon* to have a very distinct sound. We wanted *Horizon* music
26 to be unlike anything our direct competitors were doing and intentionally steered clear of the typical
27 “feel” or genre of music in existing video games within the same genre. We started from scratch
28 when composing the *Horizon Zero Dawn* soundtrack so that there would be a recognizable and

1 distinct ‘*Horizon* music style’. When we started the selection process for composers, we identified
2 three “High Level Goals”: (1) “Unique style of music”; (2) “Not ‘stereotypical symphony’”; and
3 (3) “Recognizable as *Horizon* [] music.”

4 7. The music in *Horizon Zero Dawn* embodies the three overarching pillars of the
5 games: robot animals (“Machines”), tribes, and majestic nature.

6 8. The Machines pillar is reflected in the music through electronic elements and
7 processed sounds. Our composers use analogue and digital synthesizers as well as a lot of outboard
8 gear and computer-based plugins to making thematic identifiers for the Machines based on
9 technology, sci-fi sounds and metal. We purposefully steered away from the more conventional
10 and common ‘clean arpeggio sci-fi sound’.

11 9. The tribal pillar is reflected through percussion and big drum music. In *Horizon Zero*
12 *Dawn*, a prominent tribal element was achieved by using live recorded gigantic drums like the
13 Odaiko, recorded in a more tribal (‘natural’, ‘dry’) and less ‘Zimmer-ish’ (‘epic’) way. To achieve
14 percussive sounds with other instruments, for example, we used unconventional playing techniques
15 like bows on piano wire and cellos played with plectrums or the back of a bow to convey how
16 contemporary instruments would be played by someone to whom our current-world instruments
17 were unknown, as shown in the YouTube movie “Inventing Instruments” -
18 <https://www.youtube.com/watch?v=tGpVunSYuTs>, which I understand is **Exhibit 53.B** to the
19 Declaration of Diana Rutowski.

20 10. The nature pillar is intended to evoke majestic beauty, and we used live recordings
21 of organic sounds as much possible. We used a contrabass flute and made synth pads from blowing
22 on a Thai bamboo flute, noting distant pads and ambiences, and wide, spread out chords.

23 11. While the specific sounds reflecting the three pillars are not present in every piece,
24 they appear roughly equally throughout the games and soundtracks.

25 12. Our intent was to maintain an intimate sound, and to avoid “Hollywood” sounds that
26 are big and “wet,” heavily processed, and recurring in many games. This design choice went against
27 what people would logically expect in a videogame. We deliberately focused on recording live solo
28

1 instruments and small sections close up, so you could hear the detail in the performance - and
2 sounds that were a little Americana, avoiding tropes.

3 13. Another important aspect of the *Horizon* sound is that it is written through the eyes
4 of the female protagonist Aloy, which also renders the *Horizon* sound more intimate than the loud
5 thunderous music in other video games. We included vocals by a soprano known by the name of
6 Julie Elven. We made a conscious choice to have her be ‘the musical voice of Aloy’. Julie Elven’s
7 voice would appear throughout the *Horizon* franchise during Aloy’s most emotional moments.

8 14. Every aspect of the *Horizon* sound was meticulously selected. For example, in
9 connection with the nature pillar, the team spent a lot of time researching birds, noting information
10 about what regions and habitats they inhabit and what time of day they sing and chirp, all to make
11 sure the birds in the soundtrack reacted through sound in a natural way.

12 15. To achieve the unique *Horizon* sound, we spent a lot of time and effort searching
13 for the right composers who could capture the essence of the three pillars. First, we drafted a project
14 brief describing the three pillars and overall music vision. Attached as **Exhibit A** (Guerrilla Brief
15 *Horizon Zero Dawn*.PDF) is a true and correct copy of the project brief provided to candidate
16 composers as part of the selection process for *Horizon Zero Dawn*. Attached as **Exhibit B** (Guerrilla
17 Brief *Horizon Forbidden West*.PDF) is a true and correct copy of the project brief provided to
18 candidate composers as part of the selection process for its sequel *Horizon Forbidden West*.

19 16. Then, we engaged in an iterative process with composers, whereby they would
20 submit music, we would provide our feedback, and they would return new versions. This required
21 a lot of time and effort by SIE. We spent many months reviewing custom composed music cues
22 from composers and reviewing them with the Guerrilla stakeholders including the music team and
23 game director(s).

24 17. Once we made a decision on which composers best fit the project, we gathered them
25 for multiday on-site composer summits to see how their compositions would cohere as a sound and
26 establish how the composers would work together as one well-oiled team. Our efforts paid off:
27 much of the signature *Horizon* sound can be attributed to the composers we selected.
28

1 18. The *Horizon Zero Dawn* soundtrack was ultimately composed by Joris de Man, Joe
2 Henson, Alexis Smith, and Niels van der Leest, with additional choral contributions by Jonathan
3 Williams. The *Horizon Zero Dawn* soundtrack, which took around two years to create, can be heard
4 here:

5 <https://open.spotify.com/album/1tnJU98uHAWkkAsRekqtTe?si=r3z69G76S82jYVoOSajeGA>.

6 An example of the music in a promotional trailer can be heard here:

7 <https://www.youtube.com/watch?v=wzx96gYA8ek>, which I understand is **Exhibit 49.B** to the

8 Rutowski Declaration. Another example of a promotional trailer that defined our main theme and

9 musical style can be heard here: <https://www.youtube.com/watch?v=Fkg5UVTsKCE>. This ‘E3

10 2015 Announce Trailer’ has become a key musical asset in defining the style for our *Horizon*

11 franchise and is also the first asset where ‘Aloy’s musical voice’ is featured. I understand that the

12 promotional trailer is **Exhibit 63.B** to the Rutowski Declaration.

13 19. The *Horizon Zero Dawn* soundtrack received substantial recognition. For example,

14 it won Best Original Score in a Video Game at the 2017 Jerry Goldsmith Awards and Best Original

15 Video Game Score at the 2018 Ivor Novello Awards.

16 20. The *Horizon Zero Dawn* soundtrack also received significant industry praise, with

17 the magazine *Sound on Sound* highlighting the game’s scoring in an article called “Scoring Horizon

18 Zero Dawn,” July 2017, available at [https://www.soundonsound.com/techniques/scoring-horizon-](https://www.soundonsound.com/techniques/scoring-horizon-zero-dawn)

19 [zero-dawn](https://www.soundonsound.com/techniques/scoring-horizon-zero-dawn), which I understand is **Exhibit 50** to the Rutowski Declaration. The article captured our

20 creative process: “To ensure that the world would be totally convincing to exploring players, Sony-

21 owned Guerrilla carefully worked out every detail of the landscape, and created descriptions of all

22 the civilizations that inhabited it. Naturally, the score had to support the story, so a great deal of

23 thought was given to what kind of music might exist in such a place and time.”

24 21. We applied the same development template to music for other *Horizon* games,

25 including *Horizon Forbidden West* and both *Horizon* DLCs, *Horizon Frozen Wilds* and *Horizon*

26 *Burning Shores*. For example, when Guerrilla started working on the soundtrack for *Horizon*

27 *Forbidden West*, we repeated the same selection process described above with approximately six

28 to ten new composer candidates. This time, however, the process was complicated by the fact that

1 we needed any new composers to work on an established *Horizon* sound and work collaboratively
2 with the existing *Horizon* music team.

3 22. We ultimately selected Canadian-based Oleksa Lozowchuk to join the composer
4 team. Mr. Lozowchuk helped implement and further refine the signature sounds of *Horizon*,
5 including blending the sounds of the three overarching pillars and Americana feel, into *Horizon*
6 *Forbidden West*. Mr. Lozowchuk achieved this by attending Guerrilla composer summits so that
7 he had a deep understanding of the already-established *Horizon* sound. As the newest addition to
8 the *Horizon* music team, Mr. Lozowchuk helped further develop the *Horizon* sound consistent with
9 *Horizon*'s pillars. For example, Mr. Lozowchuk introduced a Canadian choir to the choral sound
10 of the *Horizon Forbidden West* soundtrack and helped establish *Horizon*'s 'pop' sound with his
11 arrangement of the opening title track "In the Flood".

12 23. Like the *Horizon Zero Dawn* soundtrack, *Horizon Forbidden West*'s music received
13 significant industry praise, winning multiple awards from Music + Sound Awards in 2022 (Best
14 Sound Design/Best Original Composition) and the 2022 Game Award for Best Audio Design.

15 **Light of Motiram**

16 24. I have reviewed the music and sounds in *Light of Motiram*'s promotional materials.
17 I found striking similarities between their promotional trailer and the *Horizon* music. *Light of*
18 *Motiram*'s promotional materials contain the same core features of the *Horizon* sound, including
19 the pillars, instrumentation, intimacy of the lead female voice, melodic composition, and rhythm,
20 creating a similar overall feel.

21 25. I have reviewed internet posts stating that Oleksa Lozowchuk composed the music
22 for the *Light of Motiram* trailer. I have also reviewed the game's YouTube site stating that the trailer
23 features "the captivating music by Oleksa Lozowchuk," which was previously available at
24 <https://www.youtube.com/watch?v=7bABDo5r5fg>, and I understand is **Exhibit 28.A** to the
25 Rutowski Declaration. I was disappointed to learn that the creatives behind the trailer had decided
26 to use Mr. Lozowchuk not only in name, but also had chosen to direct him towards this particular
27 similar style that led to a score that mimicked *Horizon*'s award-winning, distinctive sound.
28

1 26. In carefully listening to the *Light of Motiram* trailer, I can state that the overall sound
2 and feel of the *Light of Motiram* announce trailer indeed resembles *Horizon*'s music. Besides all
3 pillars being present in this trailer and being similar in style to the *Horizon* trailers, one example
4 that stands out is the female voice in the beginning. Not only does the singer have the same ethereal
5 quality as Julie's voice that kicks off the *Horizon* Announce Trailer (E3 2015) ("Aloy's Theme,"
6 <https://www.youtube.com/watch?v=0FllnTkXATI>, which I understand is **Exhibit 48.B** to the
7 Rutowski Declaration), the melody is very similar to one of our other most-loved music pieces from
8 *Horizon Zero Dawn*: "City On the Mesa". It is a result that one can expect when giving both the
9 *Horizon* main theme and "City On the Mesa" as reference musical pieces to a composer. "City on
10 the Mesa" is available here: <https://www.youtube.com/watch?v=T7E-3W2r850>, which I
11 understand is **Exhibit 64.B** to the Rutowski Declaration. The opening melody in *Light of Motiram*'s
12 trailer also has a striking resemblance to the string-phrase in the opening title track from *Forbidden*
13 *West* called "In The Flood," that directly transitions from a "City On the Mesa" variance. It seems
14 like most of the melody contains the same four notes from the Dorian mode, just in a different
15 order.

16 27. We at Guerilla Games are not the only ones who have noticed these obvious
17 similarities. I have reviewed posts commenting on the similarities and the apparent copying. For
18 example, in the video posted at <https://www.youtube.com/watch?v=NC9AciQQEe0>, which I
19 understand is **Exhibit 37.B** to the Rutowski Declaration, starting at approx. 7:10 minutes into the
20 video the commentator states: "let's check out how blatantly the music of *Horizon* is copied as well
21 the scan visual straight from *Horizon*" and then continues to play the *Light of Motiram* trailer in his
22 video while discussing similarities. Another example is that in the official 'Light of Motiram –
23 Official Reveal Trailer' as posted by IGN, there are multiple people commenting that they 'even
24 copied the *Horizon* music style' in not one but multiple comment threads. I understand that a copy
25 of the IGN webpage is attached as **Exhibit 11** to the Rutowski Declaration.

26 28. We are very proud of the unique, award-winning sound the Guerrilla music team
27 created for the *Horizon* franchise. It took years of the entire music team working to develop and
28 refine the unique sound, one that is now instantly identifiable with the *Horizon* franchise. As artists,

1 our creations are a great point of personal and professional pride. If competitors can simply copy
2 the *Horizon* musical style, it will adversely impact not only the company's financial investment—
3 but also our artists' passion and personal investment—in creating unique sounds for other game
4 franchises.

5 I declare under penalty of perjury under the laws of the United States of America that the
6 foregoing is true and correct.

7 Executed on this 16th day of October 2025, in Amsterdam, The Netherlands.

8
9 

10 Lucas Van Tol

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Exhibit A



Music Brief

We are considering you for the position of one of the main composers of the soundtrack of our open-world project "Horizon" (working title) on PS4. To have a clear insight in the style of music you could provide for our game, we would like to ask you to provide us with a test, consisting out of three different music pieces.

Since we already know you know how to write adaptive music, we will leave that out of this test. This test is purely about style.

The Music style of Horizon: High Level Goals – Ambition

- Unique style of music
- Not "stereotypical symphony"
- Recognizable as Horizon (working title) music

The Music style of Horizon: High Level Goals – Fitting to concept

- Epic / Big World
- Futuristic / Sci-Fi
- Magical
- Tribal
- Uniqueness
- Melody
- Americana

Also interesting to explore

- **Acoustic instruments** – e.g. guitar and / or piano solos
- **Small, emotive and naturalistic**



HORIZON (working title) TEST FOR ORCHESTRAL COMPOSER
2014 - GUERRILLA GAMES

Test description:

The Nora are a primitive tribe living in the Rocky Mountains region. They live in wooden cabins close to the forest and water. They are a maternal tribe. Women are most important and the miracle of childbirth is sacred. Most of their appliances will be made from natural materials, mostly wood. If there is one tribe Aloy would belong to, it would have been the Nora, although they banished her soon after she was born.

1. Compose one exploration piece, approximately one minute in length. This piece would be playing when Aloy is traversing the forest and mountains of the Nora region during *daytime*. Focus on the more naturalistic, beautiful epic nature for this piece and the place of the Nora within it (during the day, mostly organic small wildlife will play in the ambience). Experiment with subtle themes and melodies.

Keywords: Americana, big world, magical, beautiful, freedom, (potentially) light tribal elements, unique, not stereotypical symphony

2. Compose one exploration piece, approximately one minute in length. This piece would be playing when Aloy is traversing the forest and mountains of the Nora region during *nighttime*. Focus on the more sterile, cold and slightly more dangerous mood that the nights will have (at night, only electronic creatures will play in the ambience).

Keywords: Americana, electronic / light scifi, mysterious, unsettling, unique

3. Compose one layer of an epic robot fight piece (fighting the Raptor, the big dinosaur robot), approximately one minute in length. You may include an intro and an outro or just compose the middle part. No intensity switches necessary, focus purely on the style and overall epic feel. Make sure your piece 'breathes': if it's a wall of sound, the sound of the robot and its weapons may not be able to cut through and we'll have to put it lower in volume. Also keep in mind that fighting big robots might take a while, so the music can play for a long time!

Keywords: electronic / scifi / processed sounds, epic, mechanic, dangerous



HORIZON (working title) TEST FOR ORCHESTRAL COMPOSER
2014 - GUERRILLA GAMES

SPEC:

48 khz / 16 bit .wav

Stereo or stemmed stereo

FTP ACCOUNT:

[https://\[REDACTED\]](https://[REDACTED])

Username: [REDACTED]

Password: [REDACTED]

FILES ON THE SERVER:

ComposerTest1.mov

Nora region exploration movie – day. We will put your work under this movie when we present it.

ComposerTest2.mov

Nora region exploration movie – night. We will put your work under this movie when we present it.

ComposerTest3.mov

Raptor fight movie. We will put your work under this movie when we present it.

Nora Character Style Guide#7.PDF

PDF (7th revision) with everything that you ever wanted to know about the Nora on it. Use it to define the style of the day- and night pieces.

Exhibit B

Composer brief for "Horizon" IP Guerrilla Games



Please consider this document and anything in it confidential. This includes the existence of a sequel to Horizon as well as your possible involvement in any of Guerrilla's projects. If you have further questions, please refer to your NDA or contact us through REDACTED@guerrilla-games.com.



Thank you!

In this document you will find all information required to write a musical composition for a simulated situation for a game that does not yet exist. However, as you probably expected, it will be a game that will take place within the universe that was established in the Playstation 4 game "Horizon Zero Dawn".

Early on in the process of "Horizon Zero Dawn" we established some musical rules. Things we wanted to hear in the soundtrack. Only after that, we started looking for the right composers to help us to realize that vision. For this game, we will take a similar approach.

One of the key take-aways from the last game was that for any next installments, we would like to focus on themes and melodies more. Someone that can write music that lives in the same world as the music that Joris de Man writes, but expands on it into their own direction.

One of the reasons why you are looking at this brief, and the reason we asked you to do a music test for us, is because we feel something in your composing style fits that description very well.

But the other reason is, of course that you agreed to write this test for us. For that we would like to thank you. Please read through the requirements and then let us know by what timeframe you think you could have something ready. It is also good for us to know if you want to write a one-off test piece, or if you would like us to give initial feedback to take into account for a revision.

We can't wait to hear the results!

Lucas van Tol
Music Supervisor
Guerrilla Games

A bit of background

"In the beginning... there was a bunch of comments"

Early in the process of Horizon Zero Dawn, a couple of people, including the game director Mathijs de Jonge, the audio lead and the music supervisor, sat together to come up with a recipe list. Rules to live by to ensure that multiple composers could write music that exists in one universe. Although some of these rules have changed overtime, it is valuable to take a look at them to get an idea of what we were looking for back then, and what we will be looking for this time around as well.

The Music style of Horizon: High Level Goals – Ambition

- Unique style of music
- Not “stereotypical symphony”
- Recognizable as Horizon (working title) music

The Music style of Horizon: High Level Goals – Fitting to concept

- Epic / Big World
- Futuristic / Sci-Fi
- Magical
- Tribal
- Uniqueness
- Melody
- Americana

Also interesting to explore

- Acoustic instruments – e.g. guitar and / or piano solos
- Small, emotive and naturalistic

The Important Ones

There are a couple of obvious ones there, like 'unique style of music', but the ones to pay attention to are the following. "Not Stereotypical Symphony" means that we wanted to steer away from the typically used large symphonic orchestra combos with a lot of dynamics compression and big hall reverbs on top of them. To say it in a disrespectful way, but one that most people will understand: we don't want the stereotypical "Hans Zimmer sound" that many large blockbusters and games are going after.

Please consider this document and anything in it confidential. This includes the existence of a sequel to Horizon as well as your possible involvement in any of Guerrilla's projects. If you have further questions, please refer to your NDA or contact us through REDACTED-PII@guerrilla-games.com.

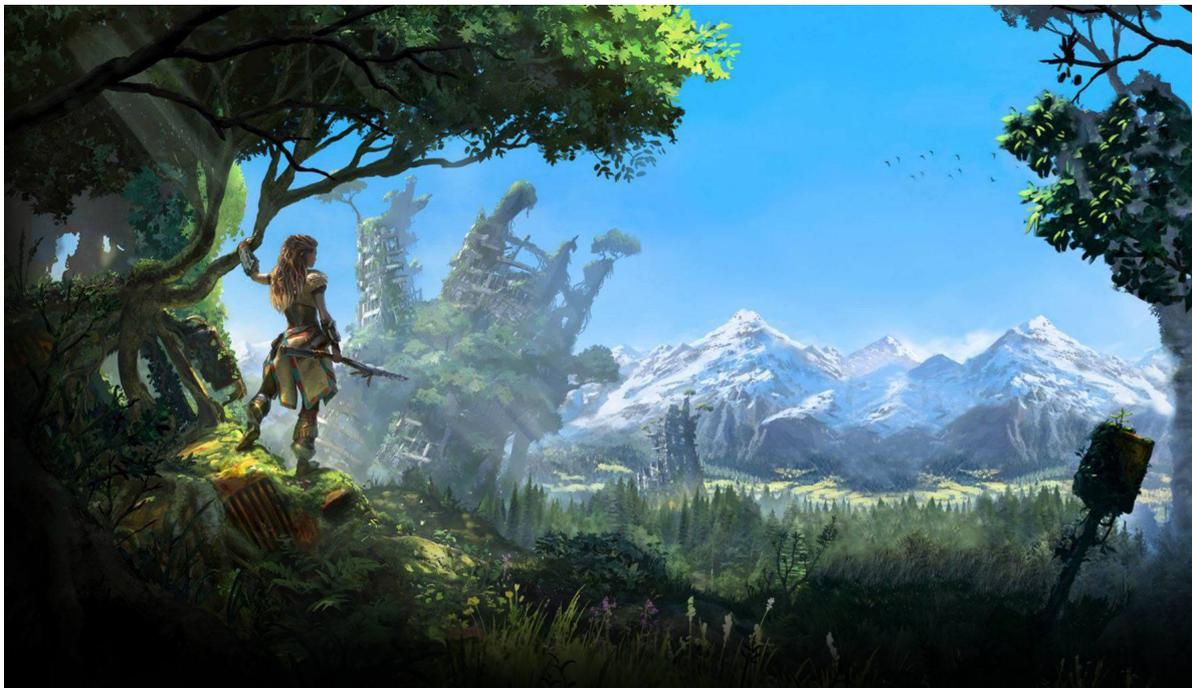


"Horizon had to sound anti-blockbuster"

Although some articles claimed that Horizon had to sound "anti-blockbuster", that is not really what we meant with that recipe item. It is relatively easy to wow people with an arsenal of big sounding samples, without really focussing on the composition itself. We didn't want our composers to hide behind production techniques, we wanted them to write good music.

Also, what we noticed relatively early in the process is that the smaller you keep the compositions, the more you seem to focus in on Aloy, who is the most important element in our world. Everything revolves around Aloy. She is the center of the Horizon universe. The bigger you make the music pieces though, the more you zoom out. For instance, while exploring with just a flute line, it seems to be underlining Aloy's emotion. When putting a huge string section in place, suddenly we are hearing how beautiful the forest around Aloy is. One big pointer is that when in doubt, it's always about Aloy. Also, when not in doubt, it's still probably about Aloy.

The same seemed to happen with production techniques. You will have noticed that a lot of our music sounds less polished than what you are used to. That was intentional. We tried to keep the percussion as dry as we could, the dynamic range a bit larger than usual, and we used real instruments wherever possible. Most of the percussion was performed live using a theatre group called "Circle Percussion", which specializes in big Japanese drums. Their performances don't always sound as tight as they could have sounded using samples, but we liked the human element in it. Small 'mistakes' make the music come alive.



What are you going to focus on?

Please consider this document and anything in it confidential. This includes the existence of a sequel to Horizon as well as your possible involvement in any of Guerrilla's projects. If you have further questions, please refer to your NDA or contact us through REDACTED-PI@guerrilla-games.com.



The brief

> Read the 5 categories below. They all describe a situation that did not exist in Horizon Zero Dawn or did not have bespoke music. Some of them might be fan favorites, some of them could be made up. But all could appear in a Horizon game.

1

- Exploring a new region with vicious tribes that cannot be reasoned with. They have primitive emotions and ruthless ways of dealing with you. But hey, the nature is beautiful and lush here. Aim for a music piece that communicates how Aloy would feel in such a world.

2

- Fighting a quick moving chimpanzee-like robot that jumps from tree to tree. The fight has to be intense, still leave enough room for the sound design and be reactive (simulated) to the progress of the fight. It's dangerous, but Aloy should also feel bad-ass. Also, Chimpanzee big jumps should be accentuated. You know 3 seconds in advance when it's going to make a jump.

3

- The new signature theme song to our game. You can hear vague influences of the theme from Horizon Zero Dawn in it, but it's something fresh and instantly recognizable.

4

- Mounting a hacked robot and first riding, then flying it higher and higher into the sky. Emphasize on speed and the feeling of freedom. The moment when you reach lift-off should be clearly noticeable.

5

- Diving underwater and exploring the mysterious underworld of Horizon, going deeper and deeper. You are free to move around, you are not inside a vessel, but you can move freely. This of course means that anything lurking around the corner can instantly harm or kill you. The mood is tranquil, mysterious, kind of nice in a "i can die any second" kind of way.

> Write a music piece, 2 minutes to 4 minutes long, that starts with one of the categories and then makes a smooth transition into another category. Both categories should be picked from the list above.



Delivery details

- **Interleaved stereo .wav files**
- **24 bit / 48 kHz**
- **No loudness or dynamic range specs**

Please deliver the three sections both as one file and separately:

- Section A
- Transition
- Section B

Please bounce out every section with a key-off tail (ring out- or reverb tail) and include the BPM information so we can easily sync it up.

Also include a few sentences describing what your process was, and what kind of decisions you made. Your piece might get sent to a couple of people within the company. Although i will try to be there when they hear your pieces, i might not always be. So make sure that all those people instantly understand what they are listening to!

- **Delivery date: to be set** (before the end of November 2017)

Questions and tips

> Can i use live instruments?

Because we encourage the use of live instruments, we encourage the use of them in this test. However, since this is just a test, budget is limited. If you want to use one or two instrumentalists, let us know what you are planning to spend and we will help you to try to make it work.

> Am i supposed to mimic what Joris de Man did?

No, we need you to show us your music can have a similar function in the game. Strong themes, songs that are memorable. Orchestral, but only as large as it needs to be. Listen to the first disc of our soundtrack. It has plenty of examples of what he did. Then, run with it. Make it your own. Throw out an extending arm in your own style, while showing us a clear connection to where it connects to Joris his music style.

> There are some aspects / details about the brief that are unclear. Can i mail you?

Yes, of course. We want you to be able to do the best test you can do. You can mail me at REDACTED-PII@guerrilla-games.com or, if preferred, we can plan a Skype call.

> There are some aspects / details about the brief that i would like to change. Is that okay?

No, we limited the amount of options for a reason.

> I know nothing about your music tools. How do the transitions work technically?

For this test assume anything will be possible. Just describe in your text how your method would work technically, and how a transition would work if it happened 10 seconds later.

> What about the delivery date?

Please let us know what your planning is. Are you going to send us a draft and want us to feedback on it? Or will you send in one version? A timeframe tells us what to expect and by when. Keep us in the loop!