

Acknowledgements:

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In addition, I want to thank everyone performing my music – Crimson Ties, Dr. Rodrigues, Dr. Roh, Kendal, Daria, Dustyn, Ben, and Clara. I appreciate you guys coming through.

I'd also like to thank Shaun, Blaine, and the production crew.

Finally, I'd like to thank all of you for coming to my recital. Your support means a lot.



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

Presents

Noah Tyler

Senior Composition Recital

Friday, March 22nd, 2024

3:10pm

Bryan Hall Theatre



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Program

<i>Violin Etude - Marcato</i>	Christiano Rodrigues (violin)	Noah Tyler (b.2000)
<i>Percussion</i>	Crimson Ties World Music Ensemble	Noah Tyler (b.2000)
<i>Main Theme</i>	Christiano Rodrigues (violin), Yoon-Wha Roh, (piano)	Noah Tyler (b.2000)
<i>Overworld</i>	Benjamin Findley (trumpet), Kendal Clifton (snare)	Noah Tyler (b.2000)
<i>Battle Theme</i>	Christiano Rodrigues (violin), Yoon-Wha Roh (piano)	Noah Tyler (b.2000)
<i>Victory Fanfare 1</i>	Ben Findley (trumpet)	Noah Tyler (b.2000)
<i>Town</i>	Christiano Rodrigues (violin), Yoon-Wha Roh (piano)	Noah Tyler (b.2000)
<i>Maze</i>	Christiano Rodrigues (violin), Daria Manzer (bells), Dustyn Geigle (chimes), Clara Brown (keyboard)	Noah Tyler (b.2000)
<i>Spiraling Darkness</i>	Christiano Rodrigues (violin), Daria Manzer (bells), Clara Brown (piano)	Noah Tyler (b.2000)
<i>The Nexus</i>	Christiano Rodrigues (violin), Dustyn Geigle (timpani), Clara Brown (piano)	Noah Tyler (b.2000)



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<i>Tower</i>	Christiano Rodrigues (violin), Ben Findley (trumpet), Clara Brown (piano)	Noah Tyler (b.2000)
<i>Final Floor</i>	Christiano Rodrigues (violin), Dustyn Geigle (bass drum), Daria Manzer (bass drum), Clara Brown (piano)	Noah Tyler (b.2000)
<i>Rift Encounter</i>	Christiano Rodrigues (violin), Kendal Clifton (concert toms), Clara Brown (piano)	Noah Tyler (b.2000)
<i>Victory Fanfare 2</i>	Ben Findley (trumpet)	Noah Tyler (b.2000)
<i>Game Over</i>	Clara Brown (piano)	Noah Tyler (b.2000)
<i>Ending</i>	Christiano Rodrigues (violin), Yoon-Wha Roh (piano)	Noah Tyler (b.2000)



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Ending

This is supposed to be the “pre-credits” theme, which is a staple in Nintendo games. It’s the point where the hero has successfully defeated the villain and everything is wrapping up nicely before the credits roll.

Program Notes

I decided to focus my senior recital on the programmatic side of game music. My original plan was to come up with the soundtrack for an imaginary game, since that is basically what I would be doing as a video game music composer. However, without an actual game design team, that proved to be too unrealistic. I ended up focusing more on trying to write themes that conveyed specific feelings or images.

Violin Etude

While most of the pieces on the program are video game themed, the “Violin Etude” is more like an overture, featuring variations of many of the themes played here. It began its life as a composition seminar project.

Percussion

“Percussion” was an experiment to see how different rhythmic layers could work together at once. I was inspired by the soundtrack for Donkey Kong Country Returns, which has a heavy focus on percussion.

Main Theme

Normally, the main theme is the first thing written when writing music for a game, but in this case I took a part of the violin etude I liked and wrote it based off of that. Then I used that piece to write “Main Theme,” “Battle Theme”, “Game Over,” and “Ending.” For all of these pieces I was focused on writing rhythmically interesting melodies, so they all include a lot of syncopation.

Overworld

When I wrote “Overworld,” I was thinking of the Hyrule Field theme from The Legend of Zelda: Twilight Princess. Just like the Hyrule field theme, it starts with a dramatic opening, and it uses the Dorian mode. I

tried to capture that same spirit of heroic adventure, but also to add some seriousness to it.

Battle Theme

I do not play a lot of turn-based games, but when I wrote this, I was picturing something that would play during an RPG like Final Fantasy.

Victory Fanfare 1

If you win the battle, then you hear this theme. I wanted something triumphant and brassy.

Town

“Town” was another tune inspired by the Legend of Zelda. I didn’t really have a specific location in mind, but my original plan was for something like Tarrey Town in Breath of the Wild, where more instruments are added as more people arrive. I ended up scrapping that particular idea, but I tried to keep the feeling of varying textures.

Maze

When I wrote “Maze,” I was picturing a Pikmin like game, where you had to escape an area within a certain amount of time. The first half is more about the feeling of going in circles, while the second half is more about feeling like you have to escape.

Spiraling Darkness

“Spiraling Darkness” is meant be the second major area of the game. It was originally called “The Dimension – Within Chaos.” It is otherworldly, and inherently hostile. Visually I was picturing something like the Dark Realm in Super Smash Brothers Ultimate, although musically the two tracks don’t have much in common.

The Nexus

The “Nexus” is a sub area inside this other dimension. When I wrote this theme, I was thinking of something industrial, but also broken down and decayed.

Tower

The “Tower” is the final area. I wanted the piece to have a feeling of instability, so there is a lot of 2 against 3 going on.

Final Floor

“Final Floor” is meant to represent the area before the final boss fight. I wanted something dark and dramatic. I also liked the idea of adding more instruments as you get closer to the door to the final boss room.

Rift Encounter

The “Rift” is supposed to be the final boss of the game, and it resides on the highest floor of the tower. Its theme incorporates elements from “Spiraling Darkness”, so I think there is a nice thematic connection.

Victory Fanfare 2

This would be the fanfare that plays after you defeat the final boss. It is common in games to have multiple variations of the same fanfare, depending on how tough the battle is supposed to be.

Game Over

I wanted this imaginary game to feel pretty serious, so I tried writing something somber that would make the player feel the consequences of losing.



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