

Eastern Washington University Presents

A Senior Recital



Tyler Dines

With

The EWU Guitar Ensemble, Matt Michelotti, Jake Cunningham, Adam Seiler

And Special Guest

**Morlok VonGrimorog with
Von Grimorog**

Saturday, May 30th, 2015
6:00pm

Eastern Washington University
Music Recital Hall

Student from the Studio of Dr. Jonathan Middleton and Don Goodwin

*This recital is presented in partial fulfillment
of the Bachelor of Music Degree in Music Composition*

PROGRAM

| | | |
|----------------------------|-------------------------------------|--------------------------|
| Guitar Quartet No. 1 | | Tyler Dines (b. 1991) |
| Guitar Quartet No. 2 | | Tyler Dines |
| Guitar Quartet No. 3 | | Tyler Dines |
| | EWU Guitar Ensemble | |
| | Gerrod Kroll | |
| | Jake Cunningham | |
| | William Boulé | |
| | Tyler Dines | |
| Dice 'n D | | Tyler Dines |
| Opprobrium of the Forsaken | Tyler Dines, piano | Tyler Dines |
| Memories | | Tyler Dines |
| | Adam Seiler, vibraphone | |
| | Jake Cunningham, electric guitar | |
| | Tyler Dines, electric bass | |
| Biochorus | | Tyler Dines |
| | Tyler Dines, The Droneboard | |
| Revolution | | Tyler Dines |
| | Tyler Dines, Text 2 Music | |
| | Matt Michelotti, Narration | |
| Dayglass | | Tyler Dines |
| | Tyler Dines, Dayglass | |
| A Simple Grothian Cannon | | Tyler Dines |
| | Morlok VonGrimorog, electric guitar | |
| | Chaotrope, electric guitar | |
| | Professor Dante, electric bass | |
| | Daemon Dravek, drums | |

Program Notes

Guitar Quartets 1-3

The three guitar quartets, written for the EWU Guitar Ensemble, are a set of pieces that were written over the course of my studies here at Eastern Washington University. The first quartet began as a four part harmony exercise that was eventually fleshed out into the piece that it is now. With the positive reception I received from that piece, I decided to keep writing for the Guitar Ensemble.

Quartet No. 2 was written with a pentatonic theme that could be played using natural harmonics found on the guitar in Drop D tuning (D-A-d-G-B-E). By using the same pentatonic scale, D – E – G – A – B, for other themes within the piece, I could overlap themes to create a continuous, almost pure, stream of sound.

Quartet No. 3 is my latest piece for the Guitar Ensemble. The main dovetailing theme of this piece uses my personal favorite scale D Double Harmonic. This scale contains two augmented seconds between Eb-F# and Bb-C#. The opening theme is split between all four guitars; Guitar 4 opens with the low D followed by Guitar 1 playing F# Eb D, Guitar 2 playing D C# Bb, Guitar 3 playing Bb A G, and Guitar 4 playing G F# Eb. The last note of the previous voice lines up with the first note of the proceeding voice thus creating a dovetailing effect. After the cycle completes, it goes back to Guitar 1 playing the same note Guitar 4 ended on, but up one octave.

Dice 'n D

“Dice 'n D” was my foray into aleatoric music. All pitches and rhythms were determined with dice rolls; I only chose which octave a pitch would be played to make sure it would still be reasonable to play on the piano. I used a d12 (12-sided die) to determine pitch. If I rolled a 1, then that would be D; a 12 would be C#, and a 2 would be Eb. A d10 (10-sided die) was used to determine the rhythmic values of each note or rest. A roll of 1 would equal a 32nd note, 2 a dotted 32nd note, and a 5 an 8th note. To determine whether or not a note was in fact a pitch or a rest, I used a d8 (8-sided die). A roll of a 1-6 would be a pitched note while a roll of 7-8 would be a rest.

Opprobrium of the Forsaken

“Opprobrium of the Forsaken”, composed early this school year, is a set theory piece written to portray one of the final scenes from the book Frankenstein. The themes used in the music were 0, 1, 6 and 2, 4, 11 with D as 0. In the book, Frankenstein's monster is standing by the bed that Dr. Frankenstein passed away in. The narrator's character begins to scold the monster for everything he has done. In response, the monster asks the narrator “And do you dream?”. From here, the monster explains the shame that he has felt since the day he first came into contact with people. No one would accept him, everyone would be terrified of his presence. Unfortunately, this would sometimes trigger a “monster” that was inside him, causing him to hurt anyone he was nearby. He didn't want to harm anyone, but he couldn't control himself. All Frankenstein's monster wanted was to live like normal human, to be able to converse with friends and live without being tormented by anyone who saw him.

Opprobrium [*uh-proh-bree-uh m*] (*noun*) – the disgrace or the reproach incurred by conduct considered outrageously shameful; infamy.

Biochorus

“Biochorus” is the first piece for my Max 6 patch “The Droneboard” that is notated. In writing the score for this piece, I had to think of a way to notate the four different components of The Droneboard. The pads and pitch bend wheel use a gestural notation with notes that are placed between two markings without any staff lines. The keys use standard piano notation,

though the pitches they produce are not the pitches that are actually written; this makes it easy to read, but the opening of Biochorus is not in D minor despite what the notation says. The sliders required a form of notation that required an Excel spreadsheet. I found that the best way to notate the sliders was to use a color coded graph.

The music of Biochorus was inspired by a recording of a rainforest. The main theme that's played by the keys represents one of the bird calls that I heard throughout the recording. The constant drones represent the insects and other wildlife that would be making noise throughout the recording. The pads cover all of the quicker calls that some of the other animals would make.

Revolution (T2M)

T2M is a digital instrument, more specifically a Max 6 patch, that converts alphanumeric characters (0-9 and A-Z) into pitches. It holds up to 20 characters in a word, and 20 words in a sentence. If the letters m, u, s, i, and c were typed, then the patch will have all of the letters converted into numbers, and those numbers will then be lined up and waiting for the spacebar to be pressed so that they will be converted into hertz (Hz) values all at once. Pressing the spacebar also causes the pitches to start playing, but the sound will not end until the period key is pressed. This allows for entire sentences to be turned into music as new words are separated by spaces, and sentences are separated by periods.

"Revolution", was inspired by my interest in the history of wars and revolutions. The text behind this piece comes from three different sources: The Sugar Act, Give Me Liberty or Give Me Death, and the preamble to the Declaration of Independence. For this performance, Matt Michelotti will recite words and phrases from The Sugar Act, one of many causes for the American Revolution, and will also recite words from the famous speech Give Me Liberty or Give Me Death. During this, I will be entering what is being said into T2M and playing it back as the newly generated pitches.

Dayglass

Dayglass is one of the side projects that was created while Text to Music (T2M) was being developed. In comparison to T2M, Dayglass is a rather simple patch, but that does not mean that the sound it produces is any less interesting. The Dayglass patch was created with the intent of seeing if there was a way that Max/MSP could develop music over time. It does this by acquiring how many milliseconds have passed since the patch was opened or reset, dividing the total amount of milliseconds into seconds, minutes, hours, and days, and finally feeding that data through a sine function so that the data will cycle between the numbers -1 and 1 to produce pitches that continuously flow from low to high.

A Simple Grothian Cannon

"A Simple Grothian Cannon" is a canon about a cannon. Taking inspiration from the simple, yet efficient, design of a Grothian cannon, the themes of this canon are written in such a way that they naturally spiral through all 12 minor keys. There are three voices at any given time in this piece. Two of these voices will be playing the canonical theme while the third voice is playing a freely composed melody. When the first performer, Morlok VonGrimorog in this case, comes in, it starts with the first part of the canonical theme. As Morlok enters the second part of the canonical theme, Chaotrope will start at the beginning of the canonical theme. When Chaotrope enters the second half of this theme, Professor Dante will enter at the beginning of the canonical theme. At the same time Professor Dante enters, Morlok will begin the first "free melody". This cycles through all 12 keys until the theme finally returns to D minor in a climactic cadential moment. Like the Grothian cannon, the music spirals on an elegantly simple path until it reaches the explosive climax.