

# Game Composition Character File

## Lex

Personality/character traits

- Personality left up to the imagination of the gamer

Methods to represent him in music:

- A simple bassline used as his leitmotif which leaves his characteristics up to the imagination of the player



## Princess Lisa

Personality/character traits

- Personality also left up to the imagination of the player, however there is some traits she already has
- Pretty
- Dainty
- Elegant

Methods to represent her in music:

- High pitched melody
- bright sounding instruments and percussion
- legato and flowing music



## Dragomir

Personality/character traits

- Evil
- Big
- dark
- brutal
- the bad guy

Methods to represent it in music:

- Piercing timbre
- loud interruptive dynamics
- thick texture
- deep bass notes and percussion like bass drum
- Dissonant chords and passages



# Game COMPOSITION-MUSICOLOGY

## statement

### INTRODUCTION

In this report the soundscape for “Lex’s legend” will be broken down into individual music scenes and the different techniques used in the creation of the piece will be outlined and then it will be explained why they were added in the piece.

### LEX’S LEGEND OVERVIEW

Lex’s legend is about a man named Lex who sets out on an epic journey through the woods to Dragomir's lair because Dragomir kidnaped the beautiful princess Lisa and Lex wants to get her back.

### LEX’S LEITMOTIF

At the beginning of the piece (0.00- 0.10 seconds) is lex’s leitmotif, this consists of a simple loop played by a bass guitar. The texture of this music is very thin as it is only one instrument. This was chosen because the game developers wish for lex’s personality to remain unknown, so the player can choose what type of person he is. The loop has a fast tempo and the rhythm of the loop is fast moving. Also, the melody contains a lot of leaps. This gives the music the feel of adventure because the fast rhythm represents the excitement and the leaps in the melody demonstrate the unexpected twists that may occur. As the personality of Lex is left up to the imagination of the player, lex’s leitmotif represents the adventure in the story.

### PRINCESS LISA’S LEITMOTIF (0.08-0.28)

Princess Lisa’s leitmotif is similar to Lex’s as they are both quite thin in texture the reason for this again is to leave the personality up to the player's imagination. However, in princess Lisa’s leitmotif, there are some techniques used to represent her character. For the leitmotif, three layers were used: a loop, a vibraphone, and wind chimes. The loop contains a pad that plays sounds with a breathy and clear sound. This gives the feeling of princess Lisa and how she is so elegant and beautiful. The vibraphone plays high pitched notes equally spaced apart with a clear and resonant timbre. This creates the feeling of daintiness that princess Lisa possesses. Finally, the wind chimes have a light timbre which represents her beauty.

## MUSIC SOUNDSCAPE 1 (0.30-1.01)

At this point in the game, there is no conflict and Lex and Lisa are still united and the weather for this scene is bright and sunny. The peacefulness is represented in the light timbre of both marimba Melody's that play fast and leaps melodies to communicate the happiness the scene. The light timbres also represent the bright and sunny weather. Also, the shaker percussion plays fast quavers to continue the theme of lightness and happiness. In the marimba melodies effects were added to sounds which were to remove all the lower tones. This was done because as it was a peaceful time the piece can only consist of higher and lighter tones. The dynamics of this section were moderately loud which could be in between loud and soft which represents the lack of conflict. Also, the dynamics did not consist of change as the mood was the same throughout the section.

## DRAGOMIR'S LEITMOTIF

This music occurs when Dragomir appears and kidnaps Princess Lisa and the weather turns to dark and stormy. Dragomir's leitmotif melody is played by a grand piano in the bass section. This has a dark timbre to represent Dragomir's evil character. On top of the piano is a repeating four-note descending melody played by an organ. The organ has a haunting and eerie timbre which fits Dragomir's dark and evil personality. The percussion in this section consists of cymbals and a ratchet. The cymbals have loud dynamics and add to the conflict and tension of the section and the ratchet has an evil and menacing sound which adds to Dragomir's character. The dynamics of this section are very loud as the conflict and tension are high because Dragomir is kidnaping Princess Lisa.

## MUSIC SOUNDSCAPE 2 PART 1 AND PART 2(PART 1: 1.25-1.50 PART 2: 1:50-2.19)

### PART 1

In this section of the game, Lex decides to begin the quest of journeying to Dragomir's lair to rescue Lisa. The music in the scenes does not reflect the characters emotion but the scenery in which they are in. At this point in time, Lex is walking through light woods and the tension is low. The music for this scene consists of the same marimba melody from Music soundscape 1, an added vibraphone melody, vocals, the return of Lex's leitmotif, and a bassoon melody line. The Marimba line was brought from the previous soundscape as Lex is not far from home yet and he is still in a similar environment, so repetition was used to create familiarity with the scene and how that music comes with it. The vibraphone had a clear and bright timbre to represent how it is still low tension and also how the weather is still bright and sunny. Also, the vocals were used to give life to the piece to show that the scenery around him is moving and alive. In the music, Lex's leitmotif is incorporated to illustrate how he is traveling, and it is about him at this point in the game. A bassoon melody comes in partway into the piece. This is to give the music the sense of movement and the

clear timbre of the bassoon creates the feeling how the environment and the air are still clear and there is little tension at this point of the game. In the soundscape, foley effects were used in the form of Forest sound effects which played throughout the piece which gives the music depth and made it feel real. The Dynamics were back to moderately loud as the tension was back low and there is not a lot going on at that time of the game.

## PART 2

At this part in the game Lex has journeyed deeper into the woods and the trees are thicker and the leaves block out the light as he gets closer to Dragomir's lair. The instrument for this part is the same as part 1 except Lex's leitmotif has dropped out to represent that he is becoming more fearful, so his personality is changing. Also, there are no forest foley effects anymore as it is becoming less natural. The bassoon also has been changed to an organ as the organ has a more eerie and haunting timbre which sets the mood of the dark woods. The Melody's by the marimba and vibraphone have remained the same however they have been dropped down an octave as the lower pitch gives the music a dark feel. The dynamics of this section have dropped to soft as it is eerie and mysterious, and the softness of the music increases suspense.

## DRAGOMIR'S LAIR (2.20-3.24)

In the game, Lex has finally reached his lair as he entered in he walks through an abandoned hallway with nothing in its tension rising he goes through a door and he sees many obstacles blocking his way. This is represented in by a drum beat playing slowly with a continuous deep cello note with a crescendo. The thin texture of this part of the music represents the emptiness of the hallway and the crescendo creates the rising anticipation. After the drums and cello crescendos, a cymbal roll welcomes an organ melody which creates the haunted and scary feeling with its haunted and eerie timbre. After the organ, a tuba and cello play a melody in unison. Both the instruments have a dark timbre which illustrates the lair's dark and creepy mood. The dynamics in this begin soft with the loud bass drum and then crescendo to a climax in the organ melody and then soften as the cello and tuba come in.

## THE FINAL BATTLE (3.24-3.56)

In this section of the video game, Lex is walking down the final corridor into the room where he fights Dragomir. In the music, it begins with foley effect of footsteps a cello playing a note that crescendos, the dark timbre of the cello brings an ominous feel to the music and the footsteps create realness and anticipation. After footsteps, an organ plays two chords two matches the theme of organs throughout the 'bad guy' related music. After the two chords a crash cymbal sounds, and strings and an organ play chords. The strings have a dark timbre and the organ has an eerie and haunted timbre which together create the atmosphere of Dragomir's lair. The percussion consists of a preventive bass drum to give the music depth and a crash to increase the tension. The sound has a very thick texture as the music is reaching the climax of the game. The dynamics are very loud to illustrate the conflict and tension happening at this moment.

### LEX SAVES LISA (3.55-4.16)

This is the part of the game where Lex defeats Dragomir and Lisa floats down from her cage magically into Lex's arms and walk out hand in hand back into the light part of the forest and they live happily ever after. The triumphant victory of Lex is represented by the brass section at the beginning which plays a short melody. The brass a triumphant timbre which illustrates Lex's victory over Dragomir. Once the brass play, a repeat of Lisa's leitmotif comes in to represent her floating down into Lex. Afterward, the music from the beginning returns to communicate how the conflict is over and everything is how it was.

## PERFORMANCe-Musicology statement

'Bring Him Home', is a song from Les Misérables which is from the musical theatre genre. Musical theatre combines music with a story, to show this in my performance I attempted to entwine emotion into the performance through facial expressions and gestures. I modeled my performance of Josh Groban's performance. This varied from Hugh Jackman's performance of the song in Les Misérables the movie where the phrasing is more broken but in Groban's performance he has longer phrases and held notes for a longer time. I decided to model my performance of Josh Groban's as he performs in the song as a solo performance which was how I was performing the piece. Technical aspects I had to regard while performing this piece was in the long notes I need to build and then lower the intensity of the long notes to maintain pitch. Also, I needed to use dynamics to create emotion as emotion is a part of the musical theatre genre. I used to effective use of air to enable my voice to reach the higher notes without losing the power of the voice to enhance the sound. Finally, for the final note in the piece, I utilized my falsetto to create the atmosphere on the final note.