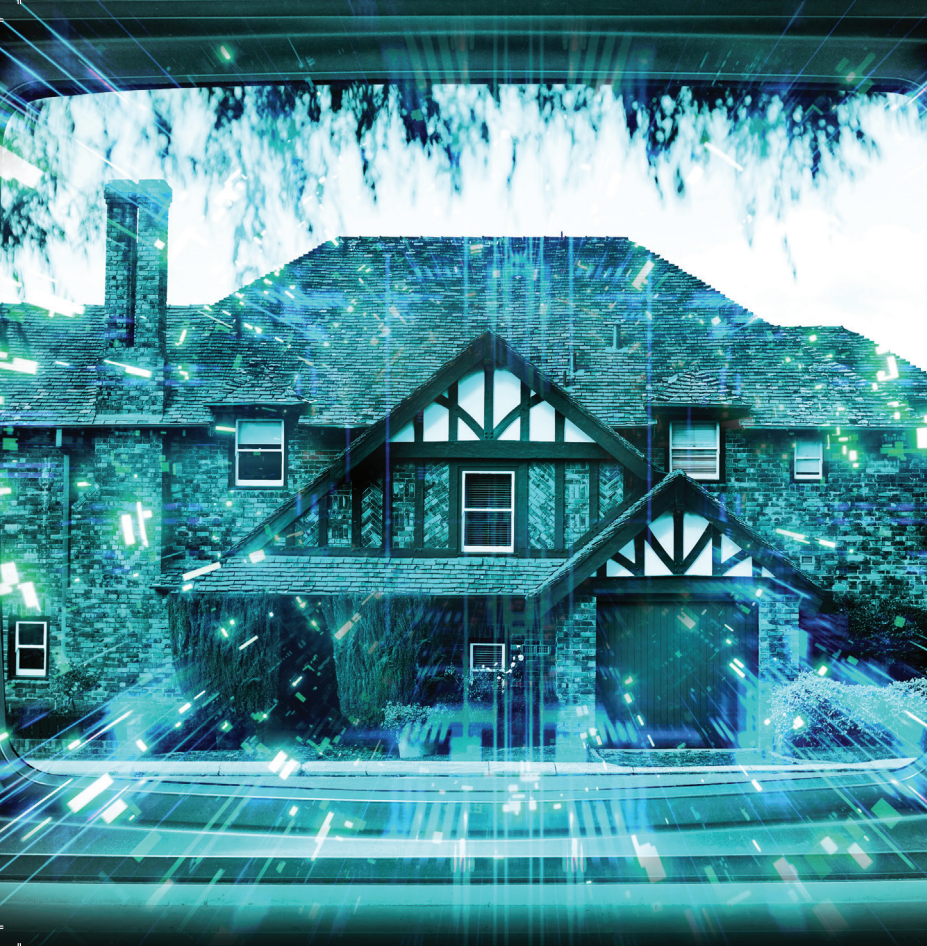


MYLES  WRIGHT
GAMER



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GAMER

Believe it or not, the house pictured on the left was where Gamer began, circa 1991, suburban Perth, Western Australia. I didn't live here - my parents were divorced so my time was split between two houses, one of which was down the road. This house was the residence of the Gray boys - David, Nick and Ben.

The Super Nintendo (SNES), Nintendo's first 16-bit gaming console and successor to the globally successful Nintendo Entertainment System (NES) was to be released in Australia in 1992. The Gray boys however had been on holiday in Japan and managed to acquire one of these consoles before everybody else. In Japan it was known as the Super Famicom (SFC).

As a 13 year old in the pre-internet era, knowing that the future of gaming was only two minutes up the road was beyond exciting. There was a significant amount of "whoa" happening when I found this out. But, having only played the NES up to this point, I didn't know what these new games would look like - or how they would sound.

My step-brother at the time, Johnno, went to school with Ben Gray and had already played on their Super Famicom. The Gray boys had a massive sell-off of their substantial collection of NES games to fund the new machine - and also a special type of television required to play a unit from Japan. Walking up to their house for the first time Johnno said to me "mate, you're gonna love the Super Famicom".

Upon entering we walked up a tight narrow staircase to the games room. The SFC was hooked up to a stereo system whereby the sound from the game was heard through hifi speakers. Obviously everything on the screen was in Japanese but clearly that didn't matter.

Gradius III was inserted into the SFC and we watched the introduction - a dramatic Star Wars-esque scene of a starfighter being launched into space - with, most notably to me, a cinematic rock-fusion soundtrack that was also reminiscent of Aaron Copland's **Fanfare for the Common Man**.

The quality of sound was like nothing like I had ever heard from the NES or any other home gaming machine.

This was mostly due to the special S-SMP audio chip within the console, designed and produced by Sony, completely independent from the rest of the system and far superior to other consoles at the time. That, and fantastic music from the **Gradius III** composers.

With the Australian arrival of the SNES the following year, my interest and admiration for video game music continued. Not every game had a brilliant soundtrack of course - but the highlights from my youth have been curated and reimagined here, for jazz orchestra.

Video game music is no longer an underground genre - these days symphony orchestras perform game music in front of audiences worldwide, and here in Australia one of my favourite podcasts is 'The Game Show', a weekly presentation of game music from a variety of platforms, old and new.

While the music of Koji Kondo (**The Legend of Zelda**, **Super Mario World** and many other Mario titles) is well known, I believe there are many hidden gems in the video game music world - Gamer is an attempt to shine a light on some of these.

Almost all of the game music I chose to arrange for this album is from the SNES library - by far my favourite platform of the 1990's. The exception being the Amiga 500 version of **Ghouls & Ghosts**, music composed by Tim Follin - who in turn composed music for many SNES titles. I never played this version - I discovered it completely by accident while sifting through other game music on YouTube.

Unfortunately we were unable to get mechanical licenses for some of the arrangements that were to be featured on this album: additional music from **Super Mario World**, **Gradius III** and also **The Legend of Zelda: Dungeon Theme**. Had these arrangements been included, we would've had a total of 83 minutes of music. What we have here then is two-thirds of my original intention, around 57 minutes. If you'd like to see/listen to the charts that didn't make the cut, they're available on YouTube.

The writing process for **Gamer** began in 2017 - my process has always been slow & steady - but the initial spark was 22 years ago. It's been a long time coming, I hope you enjoy this project.

MYLES WRIGHT

Perth, WA September 2023



MUSIC FROM PLOK!

MUSIC BY TIM FOLLIN, GEOFF FOLLIN

01. A LINE IN THE SAND - A.K.A BEACH (6:24)

Featuring Kay-Ta (guitar), Jamey Tate (drums)

02. GOING UNDERGROUND - A.K.A CAVERN (5:42)

Featuring Ryan Dragon (trombone), Jeff Bunnell (trumpet)

03. CATCHING FLEAS - A.K.A AKRILLIC (4:53)

Featuring Aaron Janik (flugelhorn)

04. GOING HOME - A.K.A PLOK'S HOUSE (4:22)

Featuring Jeff Driskill (alto sax), Ido Meshulam (trombone), Aaron Janik (trumpet)

GHOULS & GHOSTS 1988 AMIGA 500 VERSION

MUSIC BY TIM FOLLIN

05. TITLE SCREEN (7:47)

Featuring Ido Meshulam (trombone), Jeff Driskill (soprano sax), Alan Steinberger (piano, synth)

SUPER CASTLEVANIA IV

MUSIC BY MASANORI ADACHI, TARO KUDO

06. ENDING (5:13)

Featuring Aaron Janik (flugelhorn)

MUSIC FROM PRINCE OF PERSIA 1993 SNES VERSION (12:54)

MUSIC BY TOSHIYA YAMANAKA, TETSUYA NAKANO

07. PROLOGUE (2:45)

Featuring Jeff Driskill (alto sax)

08. STAGE 4/FUGUE (3:32)

Featuring Houman Pormehdi, Randy Gloss (tonbak),
Amir Sofi (riq), Kevin Axt (fretless bass)

09. INTERLUDE (1:24)

Featuring Alan Steinberger (piano)

10. RECAP/DANCE (1:53)

Featuring Ido Meshulam (trombone)

11. STAGE 6 (2:14)

Featuring Bob Sheppard (tenor saxophone), Jeff Bunnell (trumpet)

12. EPILOGUE (1:06)

MUSIC FROM SUPER MARIO WORLD (9:28)

MUSIC BY KOJI KONDO

13. OVERWORLD THEME A (3:05)

Featuring Jeff Bunnell (trumpet), Bob Sheppard (tenor sax)

14. GHOST HOUSE (1:50)

Featuring Alan Steinberger (piano)

15. UNDERGROUND (1:41)

Featuring Ido Meshulam (trombone)

16. OVERWORLD THEME B/FINALE (2:52)

Featuring Jay Mason (baritone sax)

ARRANGEMENTS

MYLES WRIGHT

MUSICIANS

REEDS

Jeff Driskill, Sal Lozano, Bob Sheppard, Brian Scanlon, Jay Mason

FRENCH HORNS

Laura Brenes, Dylan Hart, Allen Fogle, Katie Faraudo, Teag Reeves

TRUMPETS

Wayne Bergeron, Dan Fornero, Aaron Janik, Jeff Bunnell, Rob Schaer

TROMBONES

Alan Kaplan, Ido Meshulam, Ryan Dragon

BASS TROMBONE

Craig Gosnell, Steve Trapani

TUBA

Doug Tornquist

PIANO

Alan Steinberger

SYNTH

Alan Steinberger, Jeff Babko

GUITARS

Kay-Ta, Andrew Synowiec

BANJO

Andrew Synowiec

ELECTRIC & ACOUSTIC BASS

Kevin Axt

DRUMS

Jamey Tate

PERCUSSION

Wade Culbreath, Brian Kilgore, Pete Korpela

PERSIAN PERCUSSION

Houman Pormehdi (tonbak), Randy Gloss (tonbak), Amir Sofi (Riq)

SPECIAL GUESTS

Dan Lutz (bass on Plok! Going Home)



FINAL DAY OF MIXING @ UNITED RECORDING STUDIO A, BEFORE HEADING TO THE VILLAGE.
REAR L TO R: MYLES WRIGHT, KYLE NEWMASER. FRONT L TO R: ALLEN SIDES, SCOTT MOORE.

CREDITS

PRODUCED BY Myles Wright & Kyle Newmaster

RECORDED BY Allen Sides at United Recording, studio B,
Los Angeles, March 18-22 & 27.

MALLET PERCUSSION PERFORMED AND RECORDED BY Wade Culbreath at Studio Marimba,
March 11, 12 & 17.

PROTOOLS EDITING BY Kyle Newmaster

A Line in the Sand, Going Underground and Music from Super Mario World
were mixed at by Allen Sides United Recording Studio A.

ALL OTHER TRACKS MIXED BY Allen Sides at The Village, Studio B.

MASTERED BY Chris Bellman @ Bernie Grundman Mastering.

PROTOOLS OPERATOR: Scott Moore

ASSISTANT ENGINEER + ADDITIONAL PROTOOLS OPERATING: Rouble Kapoor

SCORE ASSISTANT: Jeremy Levy

MUSICIAN CONTRACTOR: Dan Savant & Savant Productions with Shari Girdlestone,
Marci Barba-Saurer & JP Nelson

THE TEAM @ UNITED: Paul Jackson, Victor Janacua, Justin Fisher, Johnny Morgan,
Jozef Caldwell, Kaleb Allen, Tory Dawson

SUNSET STUDIOS: Belinda Jacobs

STUDIO ASSISTANT @ THE VILLAGE: Alisse Laymac

STUDIO MANAGER @ THE VILLAGE: Tina Morris

COFFEE RUNNER: Myles Wright

GRAPHIC DESIGN: Ben Funnell @ April77 Creative (april77.com)

LEGAL: Sebastian Marcu, Jennifer Tutty @ Studio Legal.
Thanks also to Sarah Luttrell

SPECIAL THANKS TO...

My Dad, for giving me the financial capacity to make this project happen.

Tess, Maxy, Gen & Charlotte for getting through everything while
I was away for 5 weeks making this album, and for the
countless hours I needed to be alone to write.

Kyle - my man on the ground in LA and the first person I contacted when
embarking on this journey, thanks for your advice and being part of this.

Allen - thank you for your wizardry and support.

Scott, Rouble & the rest of the team at United
- we'd be in trouble without you!

Dan S, for putting together a fantastic ensemble and for
your assistance & guidance during the sessions.

My jazz comp/ arranging teachers, Graeme Lyall & Gary Lindsay
- your teachings I still carry with me today.

Paul Millard, my first saxophone teacher who gave me the jazz big band mix tape
- where it all started!

And finally to all the fantastic musicians who played on this album
- I know it was challenging at times,
but I think we got something solid in the end.

Thank you for making me feel welcome in LA.



ABOUT THE ARRANGER

Born in 1978, Myles Wright is a composer/arranger based in Perth, Western Australia.

He studied with Graeme Lyall in Perth and Gary Lindsay in Miami and enjoys writing in many musical styles in addition to jazz. Following his earlier releases **THE LA EP** (2015) and **THE MANHATTAN EP** (2016), **GAMER** is his first full-length album.

Watch the videos on YouTube: [YOUTUBE.COM/@MYLESWRIGHTMUSIC](https://www.youtube.com/@myleswrightmusic)

[WWW.MYLESWRIGHT.COM](http://www.myleswright.com)